

**THE NARRATIVE PATTERN OF FOOTBALL COMMENTATORS : A  
STUDY ON ENGLISH PREMIER LEAGUE BROADCASTS**

**THESIS**

**This thesis is submitted to fulfil the requirement  
for ‘Sarjana’ degree in English Language Education**



**By:**

**DEPRI ARESAWIJAYA  
NIM. 21551010**

**English *Tadris* Study Program  
Education (*Tarbiyah*) Faculty  
INSTITUTE COLLEGE FOR ISLAMIC STUDIES  
(IAIN) CURUP  
2025**

Hal : Pengajuan Sidang Munaqasah

Kepada

Yth. Dekan Fakultas Tarbiyah IAIN Curup

Di –

Curup

*Assalamualaikum Warohmatullahi Wabarokatuh*

Semoga bapak selalu dalam kesehatan dan lindungan dari Allah SWT.  
dalam setiap urusannya.

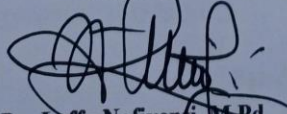
Setelah mengadakan pemeriksaan dan juga perbaikan, maka kami berpendapat bahwa skripsi atas nama **DEPRI ARESAWIJAYA (21551010)** sebagai mahasiswa dari program studi Tadris Bahasa Inggris, dengan judul **“The Narrative Patterns of Football Commentators: A Study on English Premier League Broadcast”** sudah dapat diajukan dalam Sidang Munaqasah di Institut Agama Islam Negeri (IAIN) Curup.

Demikian permohonan ini kami ajukan, besar harapan kami agar bapak dapat menyetujui hal ini. Terima kasih.

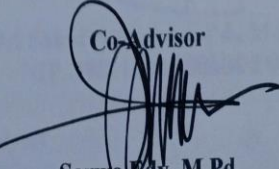
*Wassalamualaikum Warohmatullahi Wabarokatuh*

Curup, juni 2025

Advisor

  
**Dr. Leffy Nofiventi, M.Pd**  
**NIP.197611062 003122 004**

Co-Advisor

  
**Sarwo Edy, M.Pd**  
**NIP.198106072 023211 011**

### STATEMENT OF OWNERSHIP

The Author who has signed below:

Name : DEPRI ARESAWIJAYA  
NIM : 21551010  
Study Program : TADRIS BAHASA INGGRIS  
Faculty : Tarbiyah

Declare that **The Narrative Patterns of Football Commentators: A Study on English Premier League Broadcast** thesis was written honestly and to the best of my ability. If this thesis has some mistake the following day, the author is prepared to assume responsibility for the consequences and any additional criticism from IAIN Curup and to abide by its policies.

Curup, Juni 2025  
Author



DEPRI  
ARESAWIJAYA  
NIM. 21551010





**KEMENTERIAN AGAMA REPUBLIK INDONESIA**  
**INSTITUT AGAMA ISLAM NEGERI**  
**(IAIN) CURUP**

Jalan Dr. A.K. Gani No. 01 Kotak Pos 108 Telp. (0732) 21010-21759 Fax 21010  
Homepage <http://www.iaincurup.ac.id> Email: [admin@iaincurup.ac.id](mailto:admin@iaincurup.ac.id) Kode Pos 39119

**A P P R O V A L**

Nomor : 683 /In.34/FT/PP.00.91 /2025

Name : **DEPRI ARESAWIJAYA**  
NIM : **21551010**  
Departement : **English Tadris Study Program**  
Title : **The Narrative Pattern of Football Commentators: A Study on English Premier League Broadcasts**

Has been examined by examining board of the English Tadris Study Program of Institut Agama Islam Negeri (IAIN) Curup, on:

Day / Date : **Friday, June 20<sup>th</sup> 2025**  
Time : **09.30– 11.00 AM**  
At : **Room 2 Munaqasyah IAIN Curup**

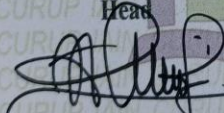
Has been received to fulfill partial requirements for the degree of Strata I in English Study Program of Tarbiyah Departement of IAIN Curup.

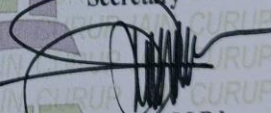
Curup, 26 June 2025

**Examiners:**

Head

Secretary

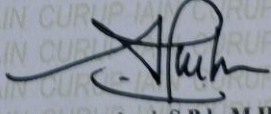
  
**Dr. Leffi Nofiyenty, M.Pd.**  
**NIP. 19761106 200312 2 004**

  
**Sarwo Edy, M.Pd.**  
**NIP. 19810607 202311 011**

Examiner I

Examiner II

  
**Dr. Eka Apriani, M.Pd.**  
**NIP. 19900403 201503 2 005**

  
**Dr. Sakut Anshori, S.Pd., M.Hum.**  
**NIP. 19811020 200604 1 002**

Dean  
Faculty of Tarbiyah

  
**Dr. Sutarto S. Ag., M.Pd**  
**NIP. 19740921 200003 1 003**

## **MOTTO**

**“ SEDIKIT LEBIH BEDA, LEBIH BAIK, DARIPADA SEDIKIT  
LEBIH BAIK ”**

**“ A SPARK OF STRANGE OUTSHINES A FLICKER OF  
PERFECTION “**

*Quote By : Panji Pragiwaksono*

**Menjadi besar bukan hanya soal menyempurnakan yang sudah baik,  
tapi berani melangkah ke jalan yang tak biasa.**

**Sebab dalam keberanian menjadi berbeda,  
terkadang tersembunyi keagungan yang tak tercipta dari sekadar perbaikan.**

## ACKNOWLEDGEMENT

Assalamu'alaikum Wr. Wb. Alhamdulillahirabbil'alamin, all of praises to Allah SWT the all mighty and merciful god who has given the researcher mercy, blessing and guidance so the researcher can finish this research completely. Peace and salutation always be given to Propeth Muhammad SAW, who has been good example for every Muslim in this world.

The researcher finished this thesis entitled "**The Narrative Pattern of Football Commentators : A Study on English Premier League broadcasts**". This thesis is obtained in partial fulfillment of the requirement for Degree of strata 1 in English Study Program of IAIN Curup. In conducting this thesis, the writer received valuable contribution, guidance, helping, support, and also motivation from a lot of participations. In this chance, the writer like to express the deepest appreciation to:

1. Mr. Prof. Dr. Idi Warsah, M. Pd. I as Rector of IAIN Curup
2. Mrs. Jumatul Hidayah, M. Pd as the Head of English Tadris Study Program.
3. Mrs. Dr. Leffi Nofiyenty, M. Pd as my advisor who guides me in making this thesis to completion and has given me a lot of time and motivation. Allah blesses every step in your life inshaAllah.
4. Mr. Sarwo Edy, M. Pd as my co-advisor who always guides me from the beginning until end my thesis. For all time Allah will give his bless for you. Aameen.
5. Mr. Rizki Indra Guci, M. Pd as my perfect rater who always help me to check my data.

6. All of the lecturers and staff in English Tadris Study Program who have given knowledge, inspiration, and support during I studied at IAIN Curup.

Finally, the writer realized that this thesis is still far from being perfect. So, the writer is really contented, if there are criticisms or suggestion directly to the writer to make this thesis better and more perfect. Hopefully, the result of this research can give a beneficial contribution mainly for readers and English Lecturer in English Tadris Study Program. Wassalamu'alaikum Wr. Wb.

Curup, july 2025

Writer

Depri AresaWijaya  
NIM. 21551010

## DEDICATION

1. **To my beloved Father**, Thank you to my father, who has always supported me, motivated me, and inspired me to continue my education. Thanks to you, I have reached this point, and I hope this is the beginning of my journey to make you proud.
2. **To my beloved Mother**, Thank you to my mother, who always listened to my problems when I was doubtful, confused, and frustrated. You were always there for me thanks to your prayers. Thanks to your prayers, I was able to carry out this responsibility and finally complete it.
3. **To my both supervisors**, I am very grateful to you both, to **Dr. Leffy Nofiyenti, M.Pd**, you are the best, you made me realise how far I am from being good enough, you guided me well and always gave your best. And to **Mr. Sarwo Edy, M.Pd**, you are the best too . You have helped us grow up in your own way, showing us that life in this world can be difficult, as you have said. Thank you for all the knowledge you have shared with us and for your guidance.
4. **To the Head of the English Tadris Study Program (TBI)**, I express my sincere gratitude to the Head of the TBI Study Program, **Ma'am Jumatul Hidayah, M.Pd**, for her attention, support, and dedicated leadership. Throughout the academic process and the writing of this thesis, Ma'am Jumatul Hidayah, M.Pd role has been crucial in ensuring smooth administration, providing insightful guidance, and creating a conducive academic atmosphere for the students. I greatly appreciate her concern for the



development and comfort of the students. May Allah reward her service and hard work with blessings and success in abundance.

5. **To all of the Lecturers of English Tadris Study Program (TBI)**, thank you for the knowledge, dedication, and guidance provided throughout my studies. Every lesson and piece of advice shared has been invaluable for my academic journey and in life.
6. **To my beloved Brothers**, You are amazing, you are my inspiration. Without you, I would not have the spirit that I have today. I am grateful to you, even though you are stubborn little brothers. I am very proud to have you, and I hope that I can make you proud to have an older brother like me.
7. **Thank you to my cousins and my father's and mother's siblings**, who acted as my guardians while I was in boarding school. I am very grateful for your support, both emotional and practical. Thanks to you, I was able to live in a comfortable home and eat well. That helped me greatly in pursuing my education.
8. **To my dearest woman**, Stefhanie Putri Cusa Gempar, I am so proud to be the person who can grow with you. My gratitude to you will never end, because you made my thesis easier to complete, and this moment is very meaningful to me. I enjoy every day with you.
9. **Thank you to Parkon Squad**, Aditya, Annizar, Fadel, and Deki, you are the most ridiculous people in my life. I have never found friends as hilarious and comfortable as you. Perhaps we will part ways, but the memories we've shared will remain with us forever. This isn't the end of everything we'll do together; it's the beginning of us becoming useful people. And when the time

comes for us to reunite, I hope you'll still be the same people I met today.

Thank you for your laughter and support.

**10. To my Friends from the TBI Class of 2021,** Trust Be Intelligent, You are not the smartest people, and you are not the most talented, but I am proud to have met you. Thank you for the three years we spent learning together in this class. During my time in class, I never felt bored when we were together. We never put each other down; instead, we supported each other to get the best grades. You are all amazing.

**11. Thank you to myself,** I know this is a difficult decision for me, but I am starting over from scratch to study after working for two years to save money. I still have the passion to pursue my education; I just want to prove to myself that what others think of me is wrong. I can do it without relying on others, but this is for myself. I dedicate this thesis to myself as my first major trophy, and I hope it's not my first and last one.

## ABSTRACT

DEPRI ARESAWIJAYA : The narrative pattern of football commentators: a study on english premier league broadcasts  
 NIM : 21551010  
 Advisor : Dr. Leffy Nofiyenti, M.Pd  
 Co-Advisor : Sarwo Edy, M.Pd

This study investigates the narrative patterns and linguistic features used by football commentators in English Premier League broadcasts. Using a qualitative descriptive approach, the data were collected from 885 utterances in two matches through document analysis and analyzed using a checklist based on Marie-Laure Ryan's narrative theory and Balzer-Siber's Sports Announcer Talk framework.

The findings show that in the Manchester United vs Manchester City match, the Chronicle pattern appeared most frequently with 108 instances. Meanwhile, in the Manchester United vs Newcastle United match, Mimesis dominated with 118 instances. This indicates that match tempo influences narrative structure, with slower matches producing more Chronicle, and faster ones more Mimesis.

In terms of linguistic features, Heavy Modifiers were the most dominant, recorded 148 times in the first match and 202 times in the second. Other common features included Result Expressions and Discourse Deixis. These features helped commentators build spontaneous and structured narratives during live broadcasts.

**Keywords:** Narrative Patterns, Football Commentary, Linguistic Features, Sports Announcer Talk, English Premier League

## LIST OF CONTENTS

<b>TITLE OF PAGE .....</b>	<b>i</b>
<b>SUPERVISOR APROVAL .....</b>	<b>ii</b>
<b>STATEMENT OF OWNERSHIP .....</b>	<b>iii</b>
<b>APPROVAL .....</b>	
<b>PREFACE .....</b>	
<b>MOTTO AND DEDICATION .....</b>	<b>iv</b>
<b>ABSTRACT .....</b>	<b>ix</b>
<b>LIST OF CONTENTS .....</b>	<b>x</b>
<b>LIST OF TABLES .....</b>	<b>xii</b>
<b>LIST OF APPENDICES .....</b>	<b>xiii</b>
<b>LIST OF ABBREVIATIONS .....</b>	<b>xiv</b>
 <b>CHAPTER I INTRODUCTION.....</b>	 <b>1</b>
A. Research Background .....	1
B. Research Question .....	5
C. Objective of the Research.....	5
D. Delimitation of the Research .....	6
E. Significance of the Research .....	6
F. Definitions of Key Terms .....	7
 <b>CHAPTER II LITERATURE REVIEW .....</b>	 <b>9</b>
A. Review of Related Theories .....	9
1. Narrative in Linguistics.....	9
2. The Structure of Narrative .....	11
3. Characteristics of narrative .....	20
4. Commentary in Sport .....	21
5. Linguistic features in Sports Announcer Talk (SAT) .....	23
B. Review of Previous Study .....	31

<b>CHAPTER III RESEARCH METHODOLOGY .....</b>	<b>36</b>
A. Research Design .....	36
B. Object of the Research .....	36
C. Technique of Data Collecting.....	37
D. Instrument of the Research.....	39
E. Technique for Analyzing the Data .....	47
 <b>CHAPTER IV FINDINGS AND DISCUSSION .....</b>	 <b>50</b>
A. Research Findings .....	51
1. The Narrative Pattern in Football Commentaries of the English Premier League Broadcasts.....	52
2. The Linguistic Features in Sports Announcer Talk Found on English Premier League Broadcasts.....	58
B. Discussion .....	63
1. The Narrative Pattern in Football Commentaries of the English Premier League Broadcasts .....	64
2. The Linguistic Features in Sports Announcer Talk Found on English Premier League Broadcasts .....	82
3. The Linguistic Features in Sports Announcer Talk Found on English Premier League Broadcasts .....	91
 <b>CHAPTER V CONCLUSION AND SUGGESTION .....</b>	 <b>94</b>
A. Conclusion.....	94
B. Suggestions.....	96

## **REFERENCES**

## **APPENDICES**

## **BIOGRAPHY**

## LIST OF TABLES

Diagram 2. 1 DIAGRAM NARRATIVE PATTERN RYAN’S FRAMEWORKS . .....	13
Diagram 2. 2 DIAGRAM LINGUISTIC FEATURES IN SAT FERGUSON AND BALZER-SIBER FRAMEWORKS .....	24
Table 3. 1 Total Number of Utterances Collected from Match Commentary .....	38
Table 3. 2 Classification of Narrative Patterns and The Indicators .....	41
Table 3. 3 Checklist for Analysis of Classification of Narrative Pattern .....	43
Table 3. 4 Indicator For Linguistic Features In SAT .....	44
Table 3. 5 Linguistic Features in SAT Blueprint .....	46
Diagram 4. 1 Diagram Narrative Pattern In Manchester United Vs Manchester City .....	53
Table 4. 1 Number Of Instances Narrative Pattern In Manchester United Vs Manchester City Match .....	57
Table 4. 2 Narrative Pattern On Manchester United Vs Manchester City Data In Early Game.....	56
Table 4. 3 Narrative Pattern On Manchester United Vs Manchester City Data In During The Game.....	58
Table 4. 11 Narrative Pattern On Manchester United Vs Manchester City Data In Late Game .....	59
Diagram 4. 2 Diagram Narrative Pattern In Manchester United Vs Newcastle United .....	55
Table 4. 5 Number Of Instances Narrative Pattern In Manchester United Vs Newcastle United Match .....	57
Table 4. 6 Narrative Pattern On Manchester United Vs Newcastle United Data In Early Game.....	70
Table 4. 7 Narrative Pattern On Manchester United Vs Newcastle United Data In During The Game.....	74

Table 4. 8 Narrative Pattern On Manchester United Vs Newcastle United Data In Late Game .....	79
Table 4. 9 Total Of Number Linguistic Features In Sat On Manchester United Vs Manchester City .....	59
Table 4. 10 Total Of Number Linguistic Features In Sat On Manchester United Vs Newcastle United .....	59
Table 4. 11 Linguistic Features In Sat On Manchester United Vs Manchester City Match From The Data .....	60
Table 4. 12 Linguistic Features In Sat On Manchester United Vs Newcastle United Match From The Data .....	61



## LIST OF APPENDICES

<a href="#">Appendix 1</a>	<a href="#">Validation Data From Raters</a> .....	<b>1</b>
<a href="#">Appendix 2</a>	Validation Letter .....	<b>29</b>
<a href="#">Appendix 3</a>	Transcript of Commentator's .....	<b>35</b>
Appendix 4	Data source and Commentator profiles.....	<b>64</b>

**LIST OF ABBREVIATIONS**

<b>Abbreviations</b>	<b>Definition</b>
S	: Simplification
SDI	: Subject-Dependent Inversion
RE	: Result Expression
HM	: Heavy modifiers
DE	: Diminutive elements
DA	: Deictic adverbs as signposting
DD	: Discourse deixis

## CHAPTER 1

### INTRODUCTION

#### A. Background of study

One of the fundamental methods used to communicate meaning and comprehend the world we occupy is through narrative<sup>1</sup>. Novels, short stories, and movies are examples of fictional works that are frequently linked to narrative. In reality, however, narrative frameworks may also be found in a variety of non-fiction communication media, including speeches, news, sports broadcasts, and casual chats. The organization and fundamental framework of storytelling, which describes the components of a story, how it is put together, and the sequence in which it is told, is referred to as narrative structure<sup>2</sup>. This indicates that narrative is not just found in writing but also in spontaneous and unplanned oral forms, such as live football event broadcasts.

Communication that is interesting to analyze from a narrative perspective is football match commentary. Unlike traditional linguistic studies that focus on grammar, phonology, or written narratives, real-time commentary dynamically connects events with emotions and meaning. Understanding these patterns provides new insights into spontaneous storytelling and has practical benefits for English language learning.

Given the dynamic nature and massive global appeal of sports broadcasting, this study turns its attention specifically to football. Football is

---

<sup>1</sup> Edward Branigan, *Narrative Comprehension and Film* (London: Routledge, 2013).

<sup>2</sup> H. Porter Abbott, *The Cambridge Introduction to Narrative* (Cambridge: Cambridge University Press, 2008)

the most watched sport in the world, with over 3.5 billion fans<sup>3</sup>. Among all professional leagues, the English Premier League (EPL) is the most popular and widely broadcast, reaching 643 million homes in 212 territories and a potential audience of 4.7 billion<sup>4</sup>. The EPL is also known for its high broadcasting standards, including the use of native English-speaking commentators with strong football and media knowledge. These factors make the EPL a suitable context for analyzing how live football commentary uses language to build narrative. This aligns with the aim of this study to explore narrative patterns and linguistic features in Sports Announcer Talk.

Delin provides a linguistic analysis of motorsport and football commentary, emphasizing that sports commentary constitutes a special register characterized by a distinctive vocabulary and discourse style. Commentators serve not only as narrators of real-time events but also as the voice of the match, offering critical background information, analysis, and observations that enhance the viewer's experience<sup>5</sup>. They act as storytellers who skillfully weave together the drama, strategy, and emotional dynamics of the game into a coherent narrative. In addition to entertainment, this narrative construction provides linguistic and cultural input that is valuable for language learners, as it illustrates how language operates in authentic and high-pressure contexts.

In line with this, Lewandowski distinguishes between two types of commentators: the *color commentator* and the *play-by-play commentator*. The

---

<sup>3</sup> WorldAtlas. (n.d.). *The World's Most Popular Sports*. Retrieved June 22, 2025, from <https://www.worldatlas.com/articles/what-are-the-most-popular-sports-in-the-world.html>

<sup>4</sup> SportBusiness. (2023). "Premier League extends global broadcast reach to 643 million homes in 212 territories."

<sup>5</sup> Judy Delin, *The Language of Everyday Life: An Introduction* (London: Sage Publications, 2000).

present study focuses on the play-by-play commentator, whose primary role is to deliver a continuous and detailed description of on-field events in real time<sup>6</sup>. The language used in football commentary is notably unique. For instance, due to time constraints, it rarely features complete sentences and is often characterized by unfinished utterances and interruptions. These features highlight how narrative in sports commentary is constructed spontaneously and non-retrospectively, using fragmented yet meaningful linguistic elements.

Moreover, to provide information and summarize the events occurring during a live match broadcast, a commentator is also responsible for creating a narrative, narrating events in chronological order, elucidating cause and effect, and engaging the match's atmosphere with a distinctive word choice and linguistic style. Three primary aspects are communicated concurrently in this type of simultaneous narrative, according to Marie-Laure Ryan: what happened (chronicle), why it happened (mimesis), and how it happened (plot)<sup>7</sup>.

In linguistic studies in particular, this fascinating occurrence is sometimes overlooked. A lot of researchers and English language learners believe that match comments are only descriptive. On closer examination, however, they reveal intricate and spontaneous narrative structures that pose a problem for language study. Although narrative studies are more frequently concerned with written texts or fictional media than with spoken discourse in

---

<sup>6</sup> Marcin Lewandowski, "The Language of Online Sports Commentary in a Comparative Perspective," *Lingua Posnaniensis* 54 (2012): 65–76

<sup>7</sup> Marie-Laure Ryan, "Narrative in Real-Time: Chronicle, Mimesis and Plot in the Baseball Broadcast," *Narrative* 1, no. 2 (1993): 138–155

real time, such as that found in football match commentaries, this is a crucial study gap to close.

Preliminary observations of English Premier League broadcasts reveal distinctive linguistic phenomena wherein commentators consistently employ idiomatic expressions such as 'parking the bus' to denote defensive strategies or 'chess match' as tactical analogies. These constructions serve not merely as descriptive enhancements but function as active framing devices for dramatic narrative construction. Ryan's concept of cognitive framing elucidates how such metaphors simplify match complexities through culturally embedded references. This empirical evidence substantiates Rowe's characterization of football commentary as 'mediated drama,' where commentators deliberately construct narrative dichotomies (e.g., 'valiant underdogs' versus 'dream crushers')<sup>8</sup>. This study consequently examines how such linguistic patterns systematically generate narrative arcs and dramatic tension, beyond their superficial stylistic value.

This study consequently examines how such linguistic patterns systematically generate narrative arcs and dramatic tension, beyond their superficial stylistic value. In terms of linguistics, football commentary also shows the characteristics of Sports Announcer Talk (SAT), as proposed by Ferguson and developed by Balzer-Siber. According to Ferguson identified five syntactic features of SAT(Sports Announcer Talk): routines, heavy modifiers, inversions, simplification, and result expressions<sup>9</sup>. Furthermore, Balzer-Siber breaks down these syntactic traits into seven distinct SAT

---

<sup>8</sup> David Rowe, *Sport, Culture & Media* (Berkshire, UK: McGraw-Hill Education, 2003)

<sup>9</sup> Charles A. Ferguson, "Sports Announcer Talk: Syntactic Aspects of Register Variation," *Language in Society* 12, no. 2 (1983): 153–172

linguistic features: heavy modifiers, diminutive elements, subject-dependent inversion, simplification, deictic adverbs as signposting devices, and discourse deixis<sup>10</sup>.

Therefore, the purpose of this study is to investigate narrative patterns in football match commentary, specifically in broadcasts of the Premier League. The study focuses on how commentators employ specific linguistic patterns to create engaging and dramatic stories, as well as how they modify narratives in real-time. The study of discourse and story in linguistics is theoretically advanced by this research, which offers a novel setting in the form of unplanned live sports broadcasts. Practically speaking, this study should be a valuable resource for teaching English, particularly in terms of enhancing oral communication abilities, comprehending idioms, and introducing contextual expressions for professional communication.

In summary, this research is significant for several reasons. Theoretically, it contributes to the field of narrative studies by examining how narrative operates outside of conventional written texts, particularly in real-time oral performance. Practically, it provides insight for language educators and learners by highlighting authentic, spontaneous use of English in a high-stakes context. Understanding the linguistic and narrative structure of football commentary can enhance students' exposure to natural discourse, expand their idiomatic competence, and improve listening comprehension..

Based on the background above, the researcher wants to research the narrative structure in football commentators with the title ” **The Narrative**

---

<sup>10</sup> Marco Balzer-Siber, *Functional and Stylistic Features of Sports Announcer Talk: A Discourse Analysis of the Register of Major League Soccer Television Broadcast* (master's thesis, East Tennessee State University, 2015), <https://dc.etsu.edu/etd/2515>



## **Patterns of Football Commentators: A Study on English Premier League Broadcast “**

### **B. Research Questions**

1. What narrative patterns are constructed by football commentators during live English Premier League broadcasts?
2. What linguistic features are employed by football commentators in delivering live match commentary?

### **C. Research Objectives**

The objectives of this research are covered below:

1. To examine the narrative patterns constructed by football commentators in English Premier League live broadcasts.
2. To identify and analyze the linguistic features used by commentators in delivering live football commentary.

### **D. Significances of the research.**

1. Significance for Students

This study helps students understand how narratives work in real-time situations like sports commentary, providing practical examples of spontaneous storytelling that can improve their English speaking and listening skills.

2. Significance for Teachers

The findings offer teachers ready-to-use materials from real sports broadcasts to make narrative lessons more engaging and relevant, while also introducing students to informal but authentic English usage.

3. Significance for further researchers

This research can serve as a basis for further studies on the influence of media on narrative and social construction in sports commentary. It paves the way for a deeper exploration of linguistic, sociolinguistic and semiotic aspects in sports media.

#### **E. Delimitation of The Research**

This study is limited to the analysis of narrative patterns employed by football commentators in English Premier League broadcasts. The focus is specifically on how these narrative patterns are constructed and the distinctive linguistic features that support them. The analysis will be guided by the narrative theory proposed by Marie-Laure Ryan and the linguistic features framework developed by Balzer-Siber. Other aspects, such as audience perception, cultural interpretation, or comparison with other sports commentaries are beyond the scope of this research.

#### **F. Definition of key terms**

##### **1. Narrative pattern**

Marie-Laure Ryan defines narrative patterns as referring to the systematic and repetitive ways in which events and information are organized and conveyed by football commentators during match broadcasts. In his article, there are three narrative patterns chronicle, mimesis, and plot.

##### **2. Linguistic features in SAT (Sports Announcer Talk)**

Balzer-Siber developed this concept by dividing and clarifying these features into seven categories, namely heavy modifiers, diminutive

elements, subject-dependent inversion, simplification, deictic adverbs as signposting devices, discourse deixis, and result expressions. In this study, linguistic features based on Balzer-Siber theory are used to analyse how Premier League commentators construct narratives in real-time through distinctive language choices<sup>11</sup>.

### 3. Commentators

Commentators provide live verbal narratives of events in progress, either through radio or television. According to Crystal and Davy, sports commentary is a ‘spoken narrative of events as they happen.’ In this study, the commentators in focus are play-by-play commentators, who provide detailed and continuous descriptions of the game. They are responsible for reporting every moment of the match objectively, quickly and engagingly, aiming to build a dynamic narrative and keep the audience engaged throughout the broadcast<sup>12</sup>.

---

<sup>11</sup> Marco Balzer-Siber, *Functional and Stylistic Features of Sports Announcer Talk: A Discourse Analysis of the Register of Major League Soccer Television Broadcast* (master’s thesis, East Tennessee State University, 2015), <https://dc.etsu.edu/etd/2515>

<sup>12</sup> David Crystal and Derek Davy, *Investigating English Style* (London: Routledge, 2016), 125.

## BAB II

### LITERATURE REVIEW

#### A. Review of Related Theories

##### 1. Narrative in Linguistics

Narrative is a fundamental aspect of human communication, present across cultures, eras, and forms of media. Scholars such as Jameson and Lyotard regard it as a central element of human cognition and a primary mode of conveying knowledge. Roland Barthes further emphasizes the universality of narrative, stating that it appears in countless forms, from myth and history to everyday conversation<sup>13</sup>. In linguistic terms, narrative is commonly understood as the representation of at least one event or action. Unlike description, which merely depicts a condition or state, narrative introduces a sense of change, progression, or development. This basic distinction lays the groundwork for understanding how narrative structures operate in discourse, especially in dynamic and spontaneous formats like sports commentary.

Narrative has long been associated primarily with literary studies, in which it typically concerns fictional stories, plot development, and characterisation. However, over time, narrative has also become an object of inquiry within linguistics, particularly in discourse analysis. From this perspective, narrative is not understood merely as a story, but as a linguistic product that can be examined in terms of form, structure, and communicative function.

---

<sup>13</sup>Roland Barthes, "Introduction to the Structural Analysis of Narratives," in *A Barthes Reader*, ed. Susan Sontag (New York: Hill and Wang, 1982), 251–252

According to Toolan, the linguistic approach to narrative emphasises how language is used to construct and convey a story, rather than focusing solely on its content. Narrative is conceived as a sequence of non-random, interrelated events presented by a speaker to an audience in the form of spoken or written text. Such narratives can be found across a wide range of communicative contexts, both written and oral, and are not confined to literary works alone.

Within linguistic study, narrative is analysed as a discourse comprising three principal components: the teller, the tale itself, and the addressee. These elements together shape the dynamic of narrative discourse, with language serving as the primary means of sequencing events, organising plot, and articulating meaning. Toolan further notes that narrative typically exhibits displacement, the use of language to depict events that do not occur in the immediate temporal or spatial context of the discourse.

Moreover, linguistic analyses of narrative attend to features such as story structure, temporal ordering, point of view, and lexico-grammatical choices. For example, in spoken narrative forms such as live sports commentary, the narrator spontaneously constructs a story structure that nonetheless adheres to narrative principles, introduction, conflict, and resolution, even as the events unfold in real time.

Thus, in linguistics narrative may be defined as the way in which events are recounted through language and how linguistic structures shape the narrative experience for listeners or readers. Emphasising its linguistic

underpinnings underscores that narrative is not the exclusive domain of literary studies, but is also an integral aspect of language study, especially in the realms of discourse and communication.

“Narrative is a mode of discourse where the linguistic structuring of temporally and causally related events forms a coherent, meaningful sequence.<sup>14</sup>”

## 2. The Structure of Narrative

According to Lyle, narrative may be the way to read clearer messages that are implied in a story.<sup>15</sup> The narrative pattern proposed by Tzvetan Todorov is a way to understand the underlying meaning behind a story. The narrative structure is based on a story framework that includes setting, characters, conflict, climax, and resolution. A narrative is a description of a work of fiction or a real event<sup>16</sup>.

However, Todorov’s model is not suitable for the present study, which investigates live football commentary, a form of spontaneous spoken discourse. Similarly, the narrative framework developed by Labov in 1972, although designed for analyzing natural oral storytelling, is also less relevant for this research. Labov’s model consists of six components: abstract, orientation, complicating action, evaluation, resolution, and coda. While useful for examining how speakers recount personal past experiences, Labov’s structure still reflects the linear, past-tense format characteristic of traditional storytelling, which shares similarities with film

---

<sup>14</sup> Michael J. Toolan, *Narrative: A Critical Linguistic Introduction* (London: Routledge, 2013)

<sup>15</sup> Emily Lyle, “Narrative Form and the Structure of Myth,” *Folklore: Electronic Journal of Folklore* 33 (2006): 59–70

<sup>16</sup> Tzvetan Todorov and Arnold Weinstein, “Structural Analysis of Narrative,” *NOVEL: A Forum on Fiction* 3, no. 1 (1969): 70–76.

narratives<sup>17</sup>. Furthermore, the model does not adequately address the immediacy and performative demands of real-time sports commentary, where the commentator must respond rapidly to unfolding events without the benefit of narrative planning.

Given these limitations, the present study does not adopt Labov's model as its theoretical foundation. Instead, it employs a more suitable framework developed by Marie-Laure Ryan, whose typology of narrative provides a more practical lens for analyzing live sports broadcasts, Marie-Laure Ryan defines narrative patterns as referring to the systematic and repetitive ways in which events and information are organized and conveyed by football commentators during match broadcasts. This pattern includes the use of chronicle, mimesis, and plot elements that assist in forming a coherent and engaging story for the audience.

Marie-Laure Ryan in his article "Narrative in Real Time: Chronicle, Mimesis, and Plot in the Baseball Broadcast" provides an in-depth understanding of how these narrative structures can be applied to live sports broadcasts<sup>18</sup>.

---

<sup>17</sup> Labov, William, and Joshua Waletzky. "Narrative Analysis: Oral Versions of Personal Experience." In *Essays on the Verbal and Visual Arts*, edited by June Helm. Seattle: University of Washington Press, 1967

<sup>18</sup> Marie-Laure Ryan, "Narrative in Real-Time: Chronicle, Mimesis and Plot in the Baseball Broadcast," *Narrative* 1, no. 2 (1993): 138–155



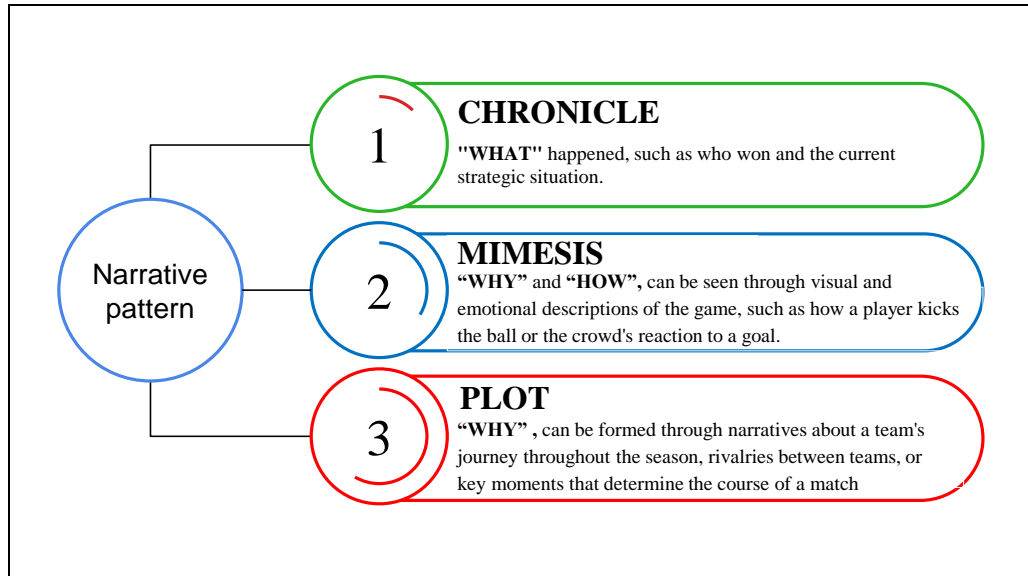


Diagram II 1

#### DIAGRAM NARRATIVE PATTERN RYAN'S FRAMEWORKS

##### 1) Chronicle

Chronicles are sequences of events told chronologically without in-depth interpretation or analysis. In football commentary, chronicles are present when commentators relay events directly and continuously, noting every action on the pitch such as a pass, kick or goal that occurs.

In sports broadcasts, especially baseball, chronicles are the most dominant narrative element. Chronicles are real-time reporting of events without the need for retrospective analysis or global design. The live audience is primarily interested in "WHAT" happened, such as who won and the current strategic situation. The main task of the broadcaster is to report every event on the ground as soon as it happens.

However, to maintain continuous entertainment, the broadcaster must also fill the time with talk when there is no important action.

There is an imbalance between action time and narration time because the game does not flow at a steady pace. For example, pitching routines that do not produce immediate results are often repeated and take less time to report than the action itself.

An example of chronicle narration in baseball broadcasts is a straightforward report such as:

*"The pitch, swing and a miss, 0 and 1."*

*"The pitch to Sandberg. A ball. Outside."*

When there is significant action, the announcer must report several events simultaneously, such as when the ball is hit, a player runs, and another player throws the ball. The narration should overcome the time difference by compressing the time when the action is not important and expanding the time when the action is decisive.

During slow periods, the announcers or commentators can:

- a) Stay in the present by filling the time with additional information, such as a list of players or a description of the formation.
- b) Escape to the past with a recap of previous events or player background information.
- c) Expand the context with casual conversation about baseball in general.

Example:

Recap: *"Cubs got one in the third, Giants tied in the seventh."*

Background information: *"Here's Ryne Sandberg. He's 6-of-17 for the series."*

These approaches help commentators fill time while still providing relevant and interesting information to the audience.

Therefore, this study will present this narrative pattern because in football matches, there are many breaks that occur during the course of the match, so this chronic narrative pattern will be useful for commentators in narrating the match.

## **2) Mimesis**

Mimesis focuses on presenting events so that the audience can imagine and feel as if they were present at the scene. In football broadcasts, mimesis can be seen through visual and emotional descriptions of the game, such as how a player kicks the ball or the crowd's reaction to a goal.

When there is an important play in a live broadcast, the broadcaster cannot slow down the narration to add details without falling behind the current events. The main focus is to tell the audience "WHAT" is happening, not "HOW" or "WHY". The importance of the game is shown by the increase in the tone of the announcer's voice, which does not result in time loss.

However, once the audience knows "WHAT" is happening, they want to know "HOW" and "WHY". In radio broadcasts, this is achieved by retelling the event in the past tense and adding details to

help the audience visualize the action. This retelling also marks important events and creates narrative breaks.

For example:

- a) Short direct narration: *"There's a swing and a ground ball up the middle fielded in back at second by Thompson. The throw was not in time. An infield hit."*
- b) Retrospective narration adds details such as the fielder's difficulty holding the ball, the runner who barely reached base, and an evaluation of the player's performance.

By retelling, the broadcast turns the incident report into a story by adding context and details, helping the audience understand the "HOW" and "WHY" of the action.

Therefore, it can be concluded In football broadcasting, the concept of mimesis focuses on how to present events so that the audience can feel their presence on the pitch. During a live broadcast, the main emphasis is on telling what is happening right now without slowing down the story to add extra details. However, once the audience knows what happened, they also want to understand how and why it happened. In radio broadcasts, this is achieved by retelling events in the past and adding details such as the players' predicament and evaluation of their actions. This process transforms the incident

report into a more complete story, helping the audience understand more deeply each action that took place on the field.

### **3) Plot**

Plot is the organization of events into a coherent and meaningful story, answering the question of "why" events happen. In football commentary, the plot can be formed through narratives about a team's journey throughout the season, rivalries between teams, or key moments that determine the course of a match. Ryan in his research divides the plot into two types, namely The broadcast as plot: emplotment and thematization and The broadcast as plot: the story of the game.

#### **a. Broadcast as Plot: Emplotment and Thematisation**

Retelling in sports broadcasts not only adds a mimetic dimension but also demonstrates emplotment strategies. The raw facts of the game are transformed into micro-stories through three basic operations:

- 1) Retelling selects a hero and an opponent and presents the facts from the hero's point of view.
- 2) One event is focused on as the key to the play, such as Thompson fumbling the ball.
- 3) The text suggests an interpretive theme that connects these events into a meaningful sequence.

For example, Thompson's story has the theme of "almost success despite unfavorable circumstances", while Walton's story has the theme of "almost failure despite luck".

According to Paul Ricoeur, a story must be more than an enumeration of events; it must organize those events into an intelligible totality. Each game fulfills the minimum requirements of a narrative with the archetype of a story: a struggle between a hero and an anti-hero. The story of the game tells how one team defeated the other. Game reports often use causal chains to turn a series of events into a coherent and rational story<sup>19</sup>.

In thematic narratives, players become characters whose actions have exemplary value. Relevant narrative themes for baseball include various standard scenarios such as "Outstanding Victory", "Fatal Error", "Heroic Achievement", and "Lucky Win". The broadcast configures the game by activating scripts based on several events, marking those events as key plays.

In a real-time broadcast, the broadcaster does not have the temporal distance to select key events and develop narrative themes. The broadcaster is in the strange situation of a narrator who does not know the plot, reading the game as he goes along and trying to find patterns of meaning and testing several different themes.

---

<sup>19</sup> Ricoeur, Paul. *Temps et récit: La configuration du temps dans le récit de fiction*. Paris: Éditions du Seuil, 1984.

Based on the explanation above, it can be concluded that in sports broadcasting, retelling not only turns the facts of the game into a short story but also shows the strategy of emplotment. This is done by selecting heroes and opponents, emphasizing one key event such as a player's mistake, and proposing interpretive themes that connect the events

b. Broadcast as Plot: The Story of the Game

The game between the giants and the cubs is a dramatic example of an aristotelian plot configuration, with the acts of the game corresponding to exposition, conflict development, crisis, and closure. The real-time broadcast emphasized the do or die theme for the cubs and pitcher dominance in the early innings until a fatal error by giants outfielder kevin mitchell activated the fatal error theme.

In the middle innings, the cubs failed to capitalize on opportunities, emphasizing the theme of failure, while the giants made the most of their few chances. In the seventh inning, the redemption theme was activated as mitchell atoned for his mistake with a sacrifice fly. The crisis came in the eighth inning with the downfall of cubs pitcher, mike bielecki, who was replaced by mitch williams in a climactic confrontation against will clark, which ended in the hero's victory.



The ninth inning brought closure to the story with the cubs attempting a comeback, emphasizing the "it ain't over until it's over" theme, but ultimately losing, sealing their fate and the giants' victory<sup>20</sup>.

In the explanation above ryan provided a practical example of in-game exposure, as he explained that in a baseball game between the giants and the cubs, in the game between the giants and the cubs, there is an aristotelian plot pattern with a "do or die" theme for the cubs, mitchell's fatal error triggers a "fatal error", the cubs fail to capitalize on opportunities ("failure"), mitchell atones for his mistake with a sacrifice fly ("redemption"), a meltdown in the eighth inning, and the cubs attempt a comeback in the ninth inning before the giants win the game.

That is the example presented by Ryan, therefore, this research will use this theory as a theoretical basis for formulating the problem.

### **3. Characteristics of narrative**

According to Toolan, Narratives have several distinct characteristics that differentiate them from spontaneous conversations or direct communication.

- a. Firstly, narratives involve planned construction, where the order of events, emphasis, and pacing are predetermined to achieve specific

---

<sup>20</sup> Ryan, Marie-Laure. "Narrative in Real-Time: Chronicle, Mimesis and Plot in the Baseball Broadcast." *Narrative* 1, no. 2 (1993): 138–155.

communication goals. This is commonly found in stories, scientific articles, and other structured forms of communication.

- b. Secondly, narratives often contain prefabricated elements, such as recurring characters, plots, or themes that are familiar to the audience. For example, heroes in superhero films or protagonists in romance novels often share similar traits and challenges, creating recognizable patterns.
- c. Thirdly, narratives have a trajectory or flow, progressing from a beginning, through a middle, to an anticipated resolution or closure. This structure provides clarity and satisfaction for the audience.
- d. Additionally, narratives require the presence of a storyteller, either explicitly or implicitly, to direct and control the delivery of the story, ensuring the intended message is conveyed effectively.
- e. Finally, narratives utilize displacement and temporal distance, enabling them to refer to events or objects removed in time or space from the storyteller and the audience<sup>21</sup>.

Unlike direct communication, which focuses on the present, narratives allow for reflection and interpretation of events in the past or future. These characteristics make narratives a powerful tool for storytelling, communication, and conveying meaning across different contexts.

---

<sup>21</sup> Toolan, Michael J. *Narrative: A Critical Linguistic Introduction*. London: Routledge, 2013: 4-6

#### 4. Commentary in Sport

The commentary is a spoken account of events that are actually taking place, given for the benefit of listeners who cannot see them<sup>22</sup>.

There are of course many occasions when both commentator and listener are looking at the same event - notably on television, but here the activity is usually self-evident and most commentators are mercifully aware of the absurdity, or even impertinence, of reporting that the ball is in the net, the stumps are spreadeagled or the parade commander has fallen from his horse<sup>23</sup>. Delin further discusses that sports commentators achieve four functions with their commentary. They:

- a. Narrate and describe the happenings in a particular game.
- b. Evaluate and give their opinions.
- c. Elaborate and explain proceedings in a detailed way.
- d. Summarize and give a summary of the game.

In the case of radio commentary, the listeners do not see the match and have to rely entirely on the commentary. In the case of commentary on TV, commentators know that the audience is watching the match and they know that a beautiful shot has been played and or that a catch has been taken<sup>24</sup>.

In radio commentary, the audience relies entirely on the commentator's words, whereas in television, commentators are aware that the viewers can see the action. Commentating a live football match on TV

---

<sup>22</sup> "Commentary," *Oxford Advanced Learner's Dictionary*, accessed June 24, 2025, <https://www.oxfordlearnersdictionaries.com/definition/english/commentary?q=commentary>

<sup>23</sup> Crystal, David, and Derek Davy. *Investigating English Style*. London: Routledge, 2016: 125.

<sup>24</sup> Delin, Judy. *The Language of Everyday Life: An Introduction*. London: Sage Publications, 2000.

is particularly challenging, as commentators must not only describe the events on the field but also relate them to broader contexts. Unlike radio or print, TV commentary operates within the constraints of real-time visuals and fixed match duration. Commentators frame the unfolding action and shape the viewing experience through their verbal exchanges. As live events progress, commentary reflects not just the moment but also bodily gestures and social routines, making it a form of real-time interpretation integrated into everyday practical activity<sup>25</sup>.

The commentary is a performative act rather than merely descriptive, as will be shown below. Performativity is defined as actively contributing to the development of a particular football "medium event"<sup>26</sup>, through the use of particular practices and techniques. The practice of live transmission and 'performing' football entails the methods of commentary. In the case of the live broadcast, the conversation and narrative are accomplishing more than just summarising<sup>27</sup>.

Based on the definition and function of commentary, the researcher argues that sports commentary serves to describe and explain events that occur in real-time to listeners or viewers. The commentator narrates, evaluates, elaborates and summarises the match. In radio commentary, the listener relies entirely on oral descriptions, while in television commentary, the commentator provides additional context even though the viewer can see the action on the pitch. Live commentary not only

---

<sup>25</sup> Laurier, Eric, and Chris Philo. "Possible Geographies: A Passing Encounter in a Café." *Area* 38, no. 4 (2006): 353–363.

<sup>26</sup> Thrift, Nigel. *Non-Representational Theory: Space, Politics, Affect*. London: Routledge, 2008.

<sup>27</sup> Goldlust, John. *Playing for Keeps: Sport, the Media and Society*. Melbourne: Hybrid Publishers, 2018.

describes but also functions as a performative act that actively shapes sporting events through specialized techniques and practices.

## 5. Linguistic features in Sports Announcer Talk (SAT)

The study of Sports Announcer Talk (SAT) began in the early 1980s by Charles A. Ferguson. In his 1983 article, Ferguson highlighted lexical and phonological differences in sports commentary, but his main focus was on syntactic variables. Ferguson defined sportscasting as the oral reporting of an ongoing activity, coupled with background information and interpretation. He identified six main syntactic variables: Simplification, Inversions, Heavy Modifiers, Result Expressions, and Routines. Simplification, which involves the removal of sentence elements such as initial nominal phrases and copulas, creates an informal and interesting atmosphere. Although this variable is still present in online sports commentary (OSC), its frequency is lower than in SAT<sup>28</sup>. Then further research was carried out by Balzer-Siber, he developed these syntactic characteristics into seven individual linguistic features of SAT which are Simplification, Subject-Dependent Inversion, Result Expressions, Heavy Modifiers, Diminutive Elements, Deictic Adverbs as Signposting Devices, and Discourse Deixis<sup>29</sup>.

---

<sup>28</sup> Ferguson, Charles A. "Sports Announcer Talk: Syntactic Aspects of Register Variation." *Language in Society* 12, no. 2 (1983): 153–172.

<sup>29</sup> Balzer-Siber, Marco. *Functional and Stylistic Features of Sports Announcer Talk: A Discourse Analysis of the Register of Major League Soccer Television Broadcast*. Master's thesis, East Tennessee State University, 2015. <https://dc.etsu.edu/etd/2515>.

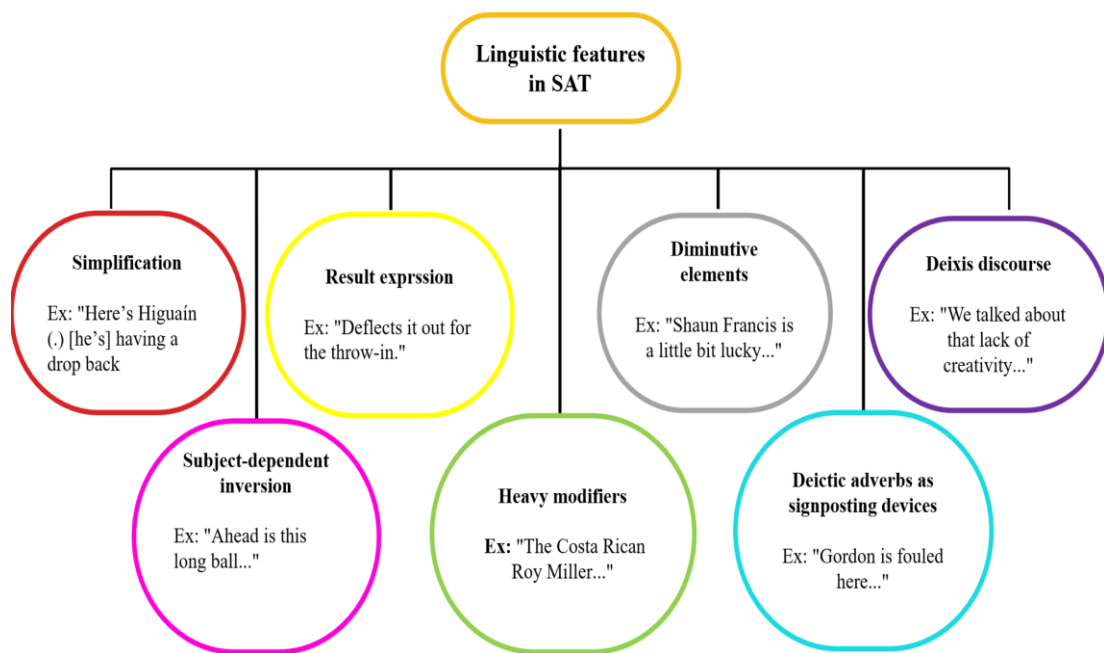


Diagram II 2

#### DIAGRAM LINGUISTIC FEATURES IN SAT FERGUSON AND BALZER-SIBER FRAMEWORKS

##### a. Simplification

Simplification is a marker for numerous registers, including the SAT, that involve the omission of copulas and sentence-initial subjects. It entails the omission of prepositions, pronouns, and particles. An illustration of simplification is provided below:

- (1) *Here's Higuaín (.) [he's] having a drop back to find possession as we expected and the Galaxy [is] able to clear it away, [it's] Keane now for the Galaxy* (Balzer-Siber, 2015)

From an instance of simplification is evident in the example, which is derived from live-action reporting. The pronoun [he's] was omitted by the commentator in the commentary, as he had already referenced the player's name. The words [is] and [it's] were also omitted by the

commentator, as they did not significantly alter the meaning of the utterance. Sports commentators can concentrate more on the player's actions on the field by simplifying their commentary, which alleviates the time constraints associated with delivering it. Simplification is not restricted to sentence-initial subjects or copulas; it also occurs in other elements, such as conjunctions, articles, or prepositions.

#### **b. Subject-Dependent Inversion**

Subject-dependent inversion occurs when the verb is inserted at the beginning of the sentence, indicating that the verb is the subject of the sentence, not the subject. For example, if a sports announcer wishes to highlight the action on the pitch, they can say "Wide is the header" instead of "his header goes wide." This indicates that the announcer is more focused on the header that goes wide than the player who performs the header. Subject-dependent inversion is illustrated below:

- (1) *"Ahead is this long ball (.) searching for Wondolowski, it curled out of play in the air"*

The commentator employs Subject-Dependent Inversion in this statement to emphasize the trajectory of the long ball. This is because the individual who launched the long ball is of lesser significance than the delivery of the long ball. Nevertheless, subject-dependent inversion is more stylistic than functional. This Subject-Dependent Inversion is frequently employed solely to improve the delivery of the commentary.

### c. Result Expressions

The two constructions under which Result Expressions are classified are for + noun (e.g., "for a corner") and to + verb (e.g., "to keep the ball alive"). The play-by-play commentator employs Result Expressions more frequently in soccer commentary, suggesting that they serve a more profound communicative purpose. The following are examples of Result Expression:

- (1) *"Oyongo didn't fall for the deception (.) stayed with the play, deflects it out for the throw-in"*
- (2) *"Sean Johnson to refute Tim Cahill"* (Balzer-Siber, 2015)

Example 1 is included to illustrate the for + noun constructions, which were frequently employed following a play that resulted in a dead-ball position. Therefore, the outcome was not limited to the conclusion of an action. Conversely, it served as an indicator of the modification in ball possession. Intriguingly, this construction is frequently accompanied by a brief pause from the announcers.

The to + verb construction is illustrated in Example 2. It was frequently preceded by the player's name and signified the end of an action. Sport announcers can minimize their commentary delivery effort by incorporating the provided fact into the expression template that was previously mentioned. As a result, the sport announcer can concentrate on providing a precise report rather than fretting about the linguistic form.



#### d. Heavy Modifiers

Commentators provide additional information or context regarding a specific individual through the use of heavy modifiers. For instance, commentators may specify that this player is of this nationality, occupies this position, or provide an explanation of the interview outcome with this player that took place the previous day. An illustration of heavy modifiers is provided below:

- (1) *"The Costa Rican Roy Miller is incorporated into the Red Bulls' attack"* (Balzer-Siber, 2015).

Roy Miller, a Costa Rican national, was referenced by the commentator in the example. The utilization of Heavy Modifiers is contingent upon the time constraints that the commentators encounter. For instance, the commentator will have ample time to implement this feature when a player commits an infraction and receives a card from the referee, as opposed to when the game is in progress, during which the commentators should prioritize the game's advancement.

#### e. Diminutive Elements

This feature is frequently employed by commentators to prevent the inclusion of biased statements in their commentary. For instance, when a player commits a significant error yet the team does not concede a goal during a game, it is imperative that the commentators exercise caution in their statements. Rather than emphasizing the error, commentators may assert that the athlete was fortunate to avoid adverse reactions from the fans. Another example is when a player is "diving" (pretending to be

fouled), commentators must also be cautious not to state in a blunt manner that the player is diving to receive a foul. Alternatively, commentators may assert that this performer is exerting himself excessively. The following is an illustration of Diminutive Elements:

- (1) "And Shaun Francis is a little bit lucky here (.) too indecisive on the ball and Zarde just (.) wasn't expecting it from Robbie Keane to win the ball in that position and just (.) a foot offside, he's definitely offside but (.) Francis needs to be a little bit more decisive (.) one way or another (.) put it out of play (.) don't mess around with it in those positions (.)" (Balzer-Siber, 2015)

The most frequently employed diminutives are illustrated in the example: "a little (bit)" and "just." SAT has been renowned for its simplicity, as it eliminates numerous particles from the utterances, but not those that play a significant role in emphasizing them. The announcer employs this feature to mitigate the criticism in the given example. Shaun Francis, the defender, could be considered extremely fortunate that his error did not result in a goal for his opponent. The announcer should possess a high level of awareness when delivering the utterances on this occasion. Consequently, the player's underperformance is undermined by the use of "a little bit" in this context.

In summary, sport announcers employ Diminutive Elements to satisfy the audience's expectations and to safeguard themselves from the supporters' criticism.

#### **f. The Use of Deictic Adverbs as a Signposting**

Device Deictic adverbs can be interpreted as adverbs that allude to a specific situation when used as a signposting device. The commentators employ numerous adverbs of time and space to describe an action that transpires during a football game. The commentators employ adverbs such as "here," "now," and "there" because they are aware that the audiences possess the same visual image. Consequently, the adverbs are employed to describe the current state of the game at the time of the utterance. The example of Deictic Adverbs as a Signposting Device is provided below:

- a. *"Gordon is Fouled here outside his own penalty area (..) and Hilario Grajeda is gonna have a little discussion here with Felipe, yellow card"* (Balzer-Siber, 2015)

In this instance "here" in the example does not primarily indicate the location of the action; rather, it indicates the instant at which it occurs. Deictic adverbs are employed as signposting devices in this context, as the commentators are unable to use their hands to indicate a situation in the game. Therefore, the absence of body language alters linguistic behavior.

#### **g. Discourse Deixis**

This feature is employed by the commentators to refer to the statements that have been made previously in the course of the game. Reiterating a statement would consume an excessive amount of time for the commentators, as they are under time constraints. Additionally, it

would be superfluous to reiterate the statements that have already been made. Consequently, the commentators employ this feature by utilizing phrases such as "we discussed," "again," and "as you stated." Also, this feature allows commentators to substantiate their argument and acknowledge their colleague's prior analysis. The following is an illustration of Discourse Deixis:

- 1) "*We talked about that lack of creativity (.) in the central part of the midfield (.)*" (Balzer-Siber, 2015)

In the example, the phrase "we talked about" indicates that the statement is redundant and does not require additional explanation or evidence. Commentators frequently benefit from discourse deixis, as it eliminates the necessity of revisiting prior assertions. Alternatively, they may employ this particular linguistic characteristic<sup>30</sup>.

Based on research by Charles A. Ferguson in the early 1980s and continued by Balzer-Siber in 2015, SAT (Sports Announcer Talk) exhibits linguistic characteristics that distinguish it from other forms of communication, especially in the context of sports. Ferguson identified six key syntactic variables that create an informal and engaging atmosphere through simplification and subject reversal. Balzer-Siber's research expanded this to seven features, including the use of minor elements and deictic adverbs to clarify the context of ongoing actions. The use of weight modification and outcome expressions shows that SAT not only conveys the action in the field, but also adds depth of

---

<sup>30</sup> Balzer-Siber, Marco. *Functional and Stylistic Features of Sports Announcer Talk: A Discourse Analysis of the Register of Major League Soccer Television Broadcast*. Master's thesis, East Tennessee State University, 2015. <https://dc.etsu.edu/etd/2515>.

analysis and context for the listener. In this context, the SAT functions more than just description, but also as an analytical tool and narrative marker that enriches the audience's experience.

## **B. Review Of Previous Related Study**

Researchers found several articles and theses that have a relationship in this study and also researchers have novelty in previous studies that were not found in previous research. However, researchers still use some previous studies as a theoretical basis in developing this research, for example in the following research.

First study The thesis entitled *"An Analysis of Register Used by Livescore Football Commentator in the Final UEFA Champions League 2024"* by Mikel Andi Rohman focused on identifying the types of register: formal, consultative, and casual, used in Livescore football commentary, along with their situational contexts such as field, tenor, and mode. The study applied a sociolinguistic approach and found that the formal register and field context were most frequently used<sup>31</sup>. In contrast, the present study does not examine register variation but instead focuses on the narrative patterns in football commentary, using Marie-Laure Ryan's framework of *chronicle*, *mimesis*, and *plot*. It also analyzes the linguistic features of Sports Announcer Talk (SAT) that help shape those patterns. Therefore, while Mikel's research centers on types of language use within social contexts, the current study emphasizes the construction of narrative and the linguistic strategies used to support it, marking a clear difference in both focus and analytical perspective.

---

<sup>31</sup> Mikel, Andi Rohman. *An analysis of register used by livescore football commentator in the final uefa champions league 2024*. Diss. UIN RADEN INTAN LAMPUNG, 2024.

Furthermore, the study titled *"Narrative Structure and Discursive Strategies in the 2022 FIFA World Cup Football Commentary"* by Adeagbo and Soyele (2024) explores how football commentators apply Labov's narrative structure and various discursive strategies such as vivid description, technical terms, pronominalization, rhetorical questions, and background commentary to construct engaging narratives during the match. Based on selected data from the 2022 World Cup, the study reveals that football commentary tends to follow a fluid and nonlinear structure to sustain audience interest<sup>32</sup>. While this research offers insight into narrative sequencing in football discourse, it does not investigate the role of linguistic features commonly found in Sports Announcer Talk, nor does it classify narratives into chronicle, mimesis, or plot. In contrast, the present study focuses on how commentators construct those specific narrative patterns and how linguistic features contribute to shaping them. This approach provides a different perspective by connecting language form with narrative function in live football commentary.

The habilitation thesis *"The Discourse of Online Sportscasting: Constructing Meaning and Interaction in Live Text Commentary"* by Jan Chovanec (2015) investigates online live text football commentary as a hybrid discourse that combines elements of spoken language, informal conversation, and digital interaction. His analysis emphasizes the layered narrative, audience engagement, and spoken-like features in written form. Chovanec also identifies linguistic features typical of Sports Announcer Talk, including

---

<sup>32</sup> Adeagbo, Emmanuel O., and Michael A. Soyele. "Narrative Structure and Discursive Strategies in the 2022 FIFA World Cup Football Commentary." 2024.

syntactic inversion, simplification, heavy modifiers, and discourse deixis, showing how these create immediacy and interaction<sup>33</sup>. However, the study does not classify the narrative structure into specific categories such as chronicle, mimesis, or plot. In contrast, the present research analyzes how those narrative structures emerge in spoken football commentary and how specific SAT linguistic features support them. This study builds on Chovanec's findings by offering a more focused perspective that links narrative form with the use of linguistic features.

The thesis *"An Analysis Towards the Individual Linguistic Features of Football Commentary Register in Barclays Premier League (BPL)"* by Putra Pamungkas Budiman (2017) investigates the use of specific linguistic features in football commentary based on the seven categories of Sports Announcer Talk proposed by Balzer-Siber. These include simplification, subject-dependent inversion, result expressions, heavy modifiers, diminutive elements, deictic adverbs, and discourse deixis. The study, which uses six match transcripts from the 2015–2016 BPL season, explains how these features reflect the fast-paced and spontaneous nature of live sports commentary<sup>34</sup>. While it provides a clear identification and explanation of SAT features, it does not examine how they function in shaping narrative structures such as chronicle, mimesis, and plot. The present study extends this by not only identifying the same linguistic features but also analyzing how they support

---

<sup>33</sup> Chovanec, Jan. *The Discourse of Online Sportscasting: Constructing Meaning and Interaction on Live Text Commentary*. Habilitation thesis, 2015.

<sup>34</sup> Lewandowski, Marcin. "The Language of Online Sports Commentary in a Comparative Perspective." *Lingua Posnaniensis* 54 (2012): 65–76.

and construct narrative patterns in football commentary, combining both linguistic and narrative analysis.

The article "*The Language of Online Sports Commentary in a Comparative Perspective*" by Marcin Lewandowski (2012) discusses online sports commentary as a hybrid between spoken and written registers, incorporating elements of both Sports Announcer Talk and Written Sports Commentary. The study uses a mix of quantitative and qualitative analysis to compare verb tense usage, sentence structures, and deictic expressions across different commentary types. Although the research provides important insights into the language style of online commentary, its focus lies more on comparative linguistic characteristics than on narrative structure. In contrast, the present study investigates how narrative patterns such as chronicle, mimesis, and plot are realized in football commentary and how linguistic features of Sports Announcer Talk help construct those narratives. This highlights a different approach that emphasizes the functional relationship between language and narrative in live sports discourse.

The previous studies listed above will be a useful resource for the researcher as they provide an in-depth theoretical framework as well as a range of perspectives and methodologies that can be adapted for this study. These studies include in-depth analyses of narrative structure in various contexts, including sport, as well as the application of pragmatics theory in communication analysis. In addition, these studies also provide practical examples and analytical techniques that can assist researchers in developing a solid and relevant research methodology. Thus, this study can broaden the



understanding of narratives in football commentary and make new contributions to the field of linguistics and sports communication.

## CHAPTER III

### RESEARCH METHOD

#### A. Kind of The Research

This study employs a qualitative research method to describe phenomena in the field of language, particularly focusing on linguistic aspects. Qualitative research is an approach used to understand a phenomenon based on the meaning individuals or groups ascribe to it, using non-numerical data such as words and texts<sup>35</sup>. This research explores and describes various aspects of language as they appear in football commentary. Since this research focuses on the analysis of spoken language and its structure in real-time commentary, the analysis emphasizes narrative patterns and linguistic features as reflected in the commentators' utterances, using the theoretical frameworks of Marie-Laure Ryan and Balzer-Siber.

In presenting the findings, this study adopts a descriptive approach, which, according to Gay and Airasian, aims to describe phenomena as they are, without manipulation. The researcher categorizes the data into predefined frameworks, namely narrative structures and linguistic features, without altering the content<sup>36</sup>. A brief interpretative step is included to understand why certain narrative patterns or linguistic features are used in specific moments, in order to provide deeper insight into the function of language within football commentary.

---

<sup>35</sup> Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 4th ed. Thousand Oaks, CA: SAGE Publications, 2014.

<sup>36</sup> Gay, L. R., and Peter Airasian. *Educational Research: Competencies for Analysis and Application*. 6th ed. Upper Saddle River, NJ: Merrill, 2000.

In summary, this research applies a qualitative and descriptive design with a linguistic orientation. It aims to systematically explore how language is used by football commentators to construct narratives and express meanings. By focusing on both narrative structures and linguistic features, the study provides a structured yet flexible approach to analyzing spoken discourse in the context of live sports broadcasting.

## **B. Object of the Research**

The object of this research is the utterances produced by football commentators during live English Premier League broadcasts. This study focuses solely on the commentators' spoken language, without emphasizing the teams, match dates, or outcomes. The utterances serve as the main units of analysis to examine how commentators construct their speech throughout the match.

The linguistic material in this research is drawn from the transcripts of two different Premier League matches, each featuring a different commentator. From the first match between Manchester United and Manchester City, the commentator produced a total of 405 utterances. From the second match between Manchester United and Newcastle United, the commentator produced 480 utterances. These utterances form the corpus of the study, as they represent the total body of linguistic material collected for analysis.

These two matches were selected because, after initial data collection and comparison, the researcher found that both contained similar narrative and linguistic tendencies that aligned with the objectives of the study. Therefore,

these matches were considered representative samples to support a focused and manageable analysis of the phenomena under investigation.

The total number of utterances collected from both matches is presented in the following table, which details the number of utterances identified per commentator:

**Table 3. 1**

**Total Number of Utterances Collected from Match Commentary**

<b>No</b>	<b>Match</b>	<b>Commentator</b>	<b>Number of Utterances</b>
1	Manchester United vs Manchester City	Match Commentator 1	405
2	Manchester United vs Newcastle United	Match Commentator 2	480
	<b>Total</b>		<b>885</b>

Each utterance refers to a complete spoken segment that conveys a single, distinct message or description during the live commentary. These utterances were transcribed from video replays accessed via the website fullreplays.com and then organized for further analysis.

In this study, all utterances in the corpus were used to answer Research Question 1, which focuses on identifying the narrative patterns found in the commentary. Meanwhile, only those utterances that had been classified into narrative patterns were further analyzed to answer Research Question 2, which investigates the linguistic features present in the commentators' speech. According to McEnery & Hardie a corpus is a collection of naturally occurring language data which is stored and used for linguistic analysis<sup>37</sup>. Thus, while the corpus in this

---

<sup>37</sup> McEnery, Tony, and Andrew Hardie. *Corpus Linguistics: Method, Theory and Practice*. Cambridge: Cambridge University Press, 2011

study consists of 885 utterances, only the selected utterances relevant to each research question are treated as data.

### **C. Data collection technique**

This research employs a document analysis technique on the script from two-match replays. Document analysis is a method for making inferences by objectively and systematically identifying characteristics of the specified message<sup>38</sup>. It also involves systematically interpreting and evaluating information found within written documents, including books, academic journals, news articles, official reports, and others<sup>39</sup>. The goal of this technique is to systematically extract utterances from the commentary and analyze them based on their narrative structure and linguistic features.

Document analysis was selected as the main data collection technique because it allows for a systematic examination of textual data without altering its original form. It also enables the researcher to uncover patterns and structures in language use that align with the research objectives.

### **D. Instrument of the Research**

Research instruments are very important in obtaining research data, because research instruments are a set of methods used to collect data. Tavakoli explains that instruments are tools used to collect data. Instruments can be presented in written, audio, or visual formats<sup>40</sup>. Responses can be

---

<sup>38</sup> Stemler, Steve. "An overview of content analysis." *Practical assessment, research, and evaluation* 7.1 (2000).

<sup>39</sup> Miles, Matthew B., and A. Michael Huberman. *Qualitative Data Analysis: A Methods Sourcebook*. New York: SAGE Publications, Inc., 2014.

<sup>40</sup> Bowen, Glenn A. "Document Analysis as a Qualitative Research Method." *Qualitative Research Journal* 9, no. 2 (2009): 27–40.

collected through paper and pencil tests, tests conducted with computers, video cameras, or audio recorders.

### **1. Narrative Pattern Document Checklist Based on Ryan's Theory**

The acquired document data can be identified, categorized, and analyzed with the aid of a document checklist. A checklist is a set of questions or items intended to document whether or not data is present.<sup>41</sup> A table of indicators and a classification of narrative patterns make up the document checklist used in this research. In order to address Research Question Number 1 in this study, this document analysis checklist takes narrative pattern indications into account. The researcher follows these steps in preparing the blueprint table:

- a. Define narrative pattern theory, using Marie-Laure Ryan's theory for narrative pattern identification.
- b. Break Marie-Laure Ryan's theory into different categories of narrative patterns, that are Chronical, Mimesis and Plot
- c. Develop indicators from the classification of narrative patterns to be identified in document analysis.
- d. Create a blueprint table that includes columns for the number, Theory, narrative pattern classification and Indicators associated with the narrative pattern.

---

<sup>41</sup> Wilkinson, David, and Peter Birmingham. *Using Research Instruments: A Guide for Researchers*. London: Routledge, 2003.

Table 3. 2

## Classification of Narrative Patterns and The Indicators

No	Theory	Classification of Narrative Patterns	Indicators
1	Ryan, M. L.(1993). Narrative in real-time: Chronical, Mimesis, Plot in the baseball broadcast.	Chronicle	<ol style="list-style-type: none"> <li>1. Sequences of events told chronologically without in-depth interpretation or analysis.</li> <li>2. Real-time reporting of events without the need for retrospective analysis or global design</li> <li>3. Emphasis is placed on relaying "what" occurred rather than "how" or "why."</li> <li>4. During breaks or uneventful moments, the commentary is filled with: <ol style="list-style-type: none"> <li>a) Present-focused information</li> <li>b) Past-focused recaps</li> <li>c) General observations</li> </ol> </li> <li>5. During critical moments, detailed narratives are expanded, and less critical moments are condensed</li> </ol>
		Mimesis	<ol style="list-style-type: none"> <li>1. Commentary emphasizes vivid details that allow the audience to imagine and feel the action as if they were present</li> <li>2. The commentator's tone shifts to match the intensity of the event, heightening the excitement for the audience</li> <li>3. Commentary connects a single event to the game's overall narrative or storyline.</li> </ol>
		Plot	<ol style="list-style-type: none"> <li>1. The organization of events into a coherent and meaningful story, answering the question of "why" events happen</li> <li>2. Broadcast as Plot: Emplotment</li> </ol>

			<p>and Thematisation</p> <ul style="list-style-type: none"> <li>a. Events are narrated by emphasizing a protagonist (hero) and an antagonist (opponent) to build a compelling story.</li> <li>b. Narratives are shaped into thematic patterns such as "Heroic Victory" or "Unlucky Loss"</li> <li>c. Events are recounted with added context, turning basic facts into engaging micro-narratives</li> </ul> <p>3. Broadcast as Plot: The Story of the game</p> <ul style="list-style-type: none"> <li>a. The match is narrated using elements such as exposition, conflict, crisis, and resolution.</li> <li>b. Events are linked in a cause-effect relationship to create a logical flow in the narrative.</li> </ul>
--	--	--	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

The table presented explains the classification of irony based on Marie-Laure Ryan's theory in her research 'Narrative in real-time: Chronical, Mimesis, Plot in the baseball broadcast' This classification serves as a basis for analyzing the indirectly emerging narrative patterns used by football match commentators, this table classifies the comments used by commentators into three patterns namely Chronicle, Mimesis, and Plot. Each type is further elaborated with specific indicators that help identify and classify the examples of commentary on the commentator's speech created in the transcript text.

This classification is essential for answering Research Question 1, which involves identifying and categorizing the comments. Document Analysis Checklist based on Ryan's Theory uses these indicators to systematically evaluate the narrative patterns, ensuring a comprehensive analysis that aligns with Ryan's theoretical framework. Below is a table of



the document checklist to identify and categorize data that falls under the classification of narrative patterns.

- a. Define narrative pattern theory, using Marie-Laure Ryan's theory for narrative pattern identification.
- b. Break Marie-Laure Ryan's theory into different categories of narrative patterns, that are Chronical, Mimesis And Plot
- c. Develop indicators from the classification of narrative patterns to be identified in document analysis.
- d. Create a blueprint table that includes columns for the number, Theory, narrative pattern classification and Indicators associated with the narrative pattern.

**Table 3. 3**

**Checklist for Analysis of Classification of Narrative Pattern**

No	Comments	Classification of Narrative Pattern			Analysis	note
		Chronicle	Mimesis	Plot		
1.						
2.						
3.						
4.						
5.						
Etc.						

**2. Linguistic Features Checklist Based on Balzer-Siber's (2015) Theory**

The second step of the Document Analysis Checklist is utilized to answer Research Question 2 in this study by focusing on indicators related to linguistic features found in football commentators' narratives. The document checklist used in this study consists of a table containing linguistic features and indicators related to those linguistic features. Below is the blueprint table and document checklist table:

- a. Define the theory of translation techniques. In this case, the researcher uses Balzer-Siber's (2015) theory.
- b. Break the theory into linguistic features according to the theory, which includes 7 linguistic features. Assign codes for each linguistic feature, namely Simplification(S), Subject-Dependent Inversion(SDI), Result Expression(RE), Heavy Modifiers(HM), Diminutive Elements(DE), Deictic Adverbs As Signposting Devices(DA), Discourse Deixis(DD).
- c. Develop indicators for each linguistic feature to be identified in the document analysis.
- d. Create a blueprint table that includes columns for NO, Theory, linguistic features, and Indicators relating to linguistic features.

Table 3. 4

**INDICATOR FOR LINGUISTIC FEATURES IN SAT**

No	Theory	Codes and Classification of Linguistic Features	Indicators
1	Balzer-Siber, M. (2015). Functional and Stylistic Features of Sports Announcer Talk: A Discourse Analysis of the Register of Major League Soccer Television Broadcasts	Simplification(S)	<ol style="list-style-type: none"> <li>1. The omission of linking verbs (e.g., "is," "are") or auxiliary verbs in sentences.</li> <li>2. Elimination of pronouns when the subject has been previously mentioned or is implied.</li> <li>3. The removal of articles (e.g., "the," "a") and prepositions to maintain brevity.</li> <li>4. Omission of the subject at the beginning of the sentence when it can be inferred from context.</li> </ol>
		Subject-dependent inversion(SDI)	<ol style="list-style-type: none"> <li>1. Placement of verbs at the start of the sentence to emphasize action over the subject</li> <li>2. Use of inversion to</li> </ol>

			highlight the event or object, not the initiator.
		Result expressions(RE)	<ol style="list-style-type: none"> <li>1. Use of the "for + noun" construction to describe the outcome of an action.</li> <li>2. Use of the "to + verb" construction to indicate the purpose or end of an action.</li> <li>3. Brief pauses accompany result expressions to emphasize transitions in play.</li> </ol>
		Heavy modifiers(HM)	<ol style="list-style-type: none"> <li>1. Providing specific details about a player's identity or context.</li> <li>2. Inclusion of additional context during pauses or slow game periods.</li> </ol>
		Diminutive elements(DE)	<ol style="list-style-type: none"> <li>1. Use of qualifiers like "a little" or "just" to soften criticism.</li> <li>2. Modifiers to minimize errors or negative connotations.</li> </ol>
		Deisctic adverbs as signposting devices(DA)	<ol style="list-style-type: none"> <li>1. Use of adverbs like "here," "now," and "there" to point out specific actions or locations.</li> <li>2. Emphasis on timing rather than location for immediate context.</li> </ol>
		Discourse deixis(DD)	<ol style="list-style-type: none"> <li>1. Reference to prior discussions using phrases like "we talked about" or "as you stated."</li> <li>2. Avoidance of repetition by summarizing prior statements.</li> </ol>

These indicators guide researchers in determining the most appropriate linguistic features contained in the narration of football match commentators. Researchers can then check the appropriate boxes in the following table for each linguistic feature contained in the narrative.

To establish the document analysis checklist table, the researcher followed the following steps:

- a. The document analysis checklist table was created in accordance with Balzer-Siber's (2015) theory.
- b. Develop a document checklist table for translation techniques, which includes columns for NO, Narration, Classification of linguistic features, and explanation
- c. In the linguistic feature classification column, is further divided according to the number of 7 linguistic features, but only includes the codes provided in the blueprint.

**Table 3. 5**

**Linguistic Features in SAT Blueprint**

NO	Narration	Classification of narrative patterns	Linguistics Features							Explanation
			S	SDI	RE	HM	DE	RA	DD	
1										
2										
3										
4										
5										
Etc.										

Here is the explanation of each Linguistics Features code : Simplification(S), Subject-Dependent Inversion(SDI), Result Expressions(RE), Heavy Modifiers(HM), Diminutive Elements(DE), Deictic Adverbs As Signposting Devices(DA), Discourse Deixis(DD)

## E. Technique of Analyzing Data

The data analysis technique in this study is guided by the qualitative analysis model proposed by Miles and Huberman, which consists of three major components: data reduction, data display, and conclusion drawing and verification<sup>42</sup>. These components serve as the overarching structure for analyzing the data collected in this research. The adapted analytical steps are as follows:

### 1. Data Collection

Before the data could be reduced or analyzed, the researcher first collected the necessary data through the following procedures:

#### a. Downloading Match Replays

The researcher selected and downloaded two full English Premier League match replays from *fullreplays.com*. Each match contained complete live English commentary.

#### b. Transcribing Commentary

The video files were converted into text using the *Transkriptor* application. The researcher then manually reviewed and corrected the transcriptions to ensure the accuracy and completeness of the data. These finalized transcripts served as the primary data source.

#### c. Initial Reading and Coding

The researcher carefully read through the full transcripts to identify relevant utterances. Utterances that were irrelevant, repetitive, or

---

<sup>42</sup> Miles, Matthew B., and A. Michael Huberman. *Qualitative Data Analysis: A Methods Sourcebook*. New York: SAGE Publications, Inc., 2014.

lacked substantive meaning were excluded. Relevant utterances were then coded using a color-coding system:

- 1) Narrative Patterns were coded based on Marie-Laure Ryan's (1993) typology: *Chronicle*, *Mimesis*, and *Plot*. Each type was marked with a specific color.
- 2) Linguistic Features were coded using Balzer-Siber's (2015) framework for Sports Announcer Talk (SAT), which includes: *Simplification*, *Subject-Dependent Inversion*, *Result Expression*, *Heavy Modifiers*, *Diminutive Elements*, *Deictic Adverbs*, and *Discourse Deixis*. Each feature was marked with a specific code and color.

## 2. Data Reduction

Following data collection and initial coding, the researcher proceeded with data reduction. According to Miles and Huberman, data reduction involves selecting, simplifying, and organizing data to make it more manageable and meaningful for analysis.

In this study, data reduction consisted of the following:

### a. Classification

The coded utterances were transferred into analysis checklists (tables) that had been previously developed based on the theoretical indicators.

- 1) Narrative patterns were organized according to Ryan's classification system.
- 2) Linguistic features were categorized according to Balzer-Siber's framework.

b. Description

After classification, a brief explanation was added to justify why each utterance was assigned to a particular narrative pattern or linguistic feature. These descriptions were based on the indicators defined in the theoretical framework and served to clarify the classification decisions.

### 3. Data display

The reduced and classified data were then presented in the form of checklist tables. These tables included the utterances, their corresponding narrative patterns, and linguistic features, along with the assigned codes. The use of tables allowed the researcher to visualize the data systematically and observe emerging patterns more clearly. In presenting the results for narrative patterns, the researcher not only lists the utterances but also provides contextual descriptions of how each narrative pattern is expressed by the commentator.

This includes when in the match, a certain pattern tends to emerge. For example, Chronicle patterns are typically found during slower phases of the game, where events are narrated in sequence without deep interpretation. These narrative developments are illustrated through the commentators' choice of words, timing, and the structure of their storytelling. This contextual presentation helps highlight not only the classification but also the function and timing of each narrative pattern as it appears naturally during the progression of a live football match.

#### **4. Conclusion Drawing and Verification**

To ensure the accuracy and reliability of the data classification, a verification process was carried out. The utterances that had been classified and coded by the researcher were reviewed by an external rater with relevant qualifications in linguistics and discourse analysis. The rater independently assessed the accuracy of the researcher's coding. Any differences in classification were discussed and resolved together to maintain consistency and objectivity.

After the verification process, the researcher drew conclusions based on the final, validated data. These conclusions were used to answer the research questions, and they were confirmed to be in line with the theoretical indicators. Documentation of the rater's validation, including signed verification forms, is included in the appendix of this thesis.



## **CHAPTER IV**

### **FINDING AND DISCUSSION**

This chapter presents the findings of the study based on data collected from selected English Premier League match commentaries. The analysis is structured to answer two research questions. The first focuses on identifying the narrative patterns used by commentators, based on Ryan's narrative theory. These findings are shown through diagrams that illustrate how the patterns appear differently in two matches, followed by a table showing how often each pattern is used and in what moments. The second research question examines the linguistic features in Sports Announcer Talk (SAT), using the framework of Ferguson as developed by Balzer-Siber. This section presents how many linguistic features appear in each narrative pattern. The discussion in the next chapter will explain why certain patterns appear in specific match moments and how these linguistic features help shape the narrative

#### **A. Research Findings**

This chapter presents the findings of the study based on data collected from two English Premier League matches through document analysis. The analysis focuses on two main aspects. First, it identifies the narrative patterns used by football commentators using Ryan's theoretical framework, which classifies narratives into chronicle, mimesis, and plot. Second, it explores the linguistic features found in Sports Announcer Talk (SAT) to understand how commentators construct real-time narratives during the match. This part of the analysis is based on Ferguson's SAT framework, which has been further developed by Balzer-Siber to highlight specific linguistic devices commonly

used in live sports commentary. The findings are presented in separate sections for each research question and supported by relevant data and examples to show how language functions in shaping football commentary as a form of narrative.

# **1. The Narrative Pattern in Football Commentaries of the English Premier League Broadcasts**

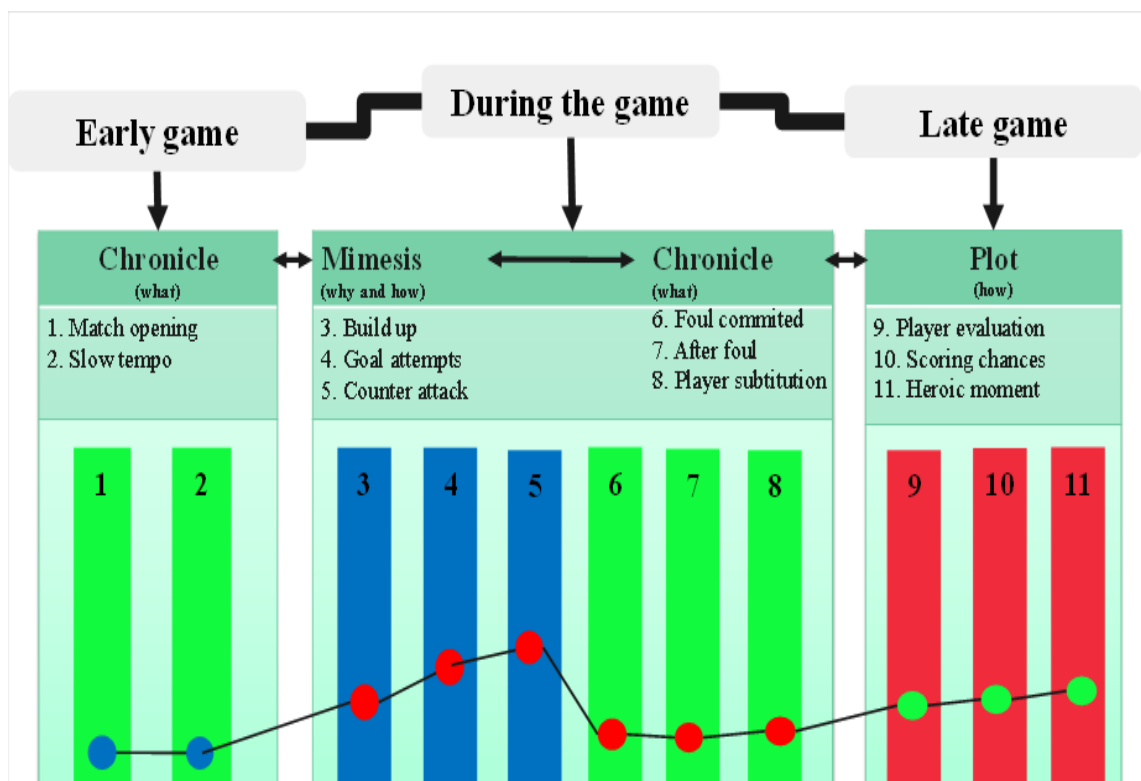
To answer the first research question, this study presents a diagram that illustrates the narrative patterns found in football commentary during English Premier League matches. The analysis is based on Ryan's theory of narrative structure, which classifies commentary into chronicle, mimesis, and plot. The study focuses on two selected matches that represent different levels of match intensity. One match contains few goal-scoring opportunities, while the other includes frequent attacks and goals. These matches were selected not because of the teams involved, but because they reflect typical narrative tendencies in matches with varying levels of intensity. The findings indicate that the use of narrative patterns is more strongly influenced by the pace and flow of the game than by the identity of the teams. After the diagram, a table is included to show how often each narrative pattern appears throughout the match.

## **a. Narrative Pattern In Manchester United vs Manchester City**

This section presents the findings related to the narrative patterns identified in the commentary of the Manchester United vs Manchester City match. The data is organized into three parts. First, a diagram is provided to show how each narrative pattern, Chronicle, Mimesis, and

Plot, emerges across different phases of the match. Second, a distribution table highlights the frequency and typical match moments where each pattern occurs. Lastly, selected utterances are presented as examples to illustrate how these patterns appear in real commentary during each phase of the game.

#### 1) Diagram Narrative Pattern In Manchester United Vs Manchester City



**DIAGRAM 4.1**  
**DIAGRAM NARRATIVE PATTERN IN MANCHESTER UNITED VS MANCHESTER CITY**

The diagram for the Manchester United vs Manchester City match illustrates how narrative patterns emerge throughout the different phases of the game. During the early game, the commentary is dominated by the Chronicle pattern, reflecting the slow tempo and lack of immediate action. Although a few

instances of Mimesis occur, they are minimal and do not significantly define this phase.

As the match progresses into the during the game, both Chronicle and Mimesis patterns appear, though Chronicle remains more frequent due to the limited number of attacking moments or dramatic shifts. The slow pace and few goal-scoring opportunities lead to descriptive and static commentary rather than reactive or emotionally charged narratives.

In the late game, a few instances of the Plot pattern begin to surface, mostly as commentators reflect on previous matches, player histories, or broader storylines beyond the immediate action. This indicates a shift in narrative focus toward reflection and evaluation rather than the depiction of real-time intensity.

## 2) Distribution of Narrative Patterns

To further clarify which narrative pattern is most dominantly used by the commentators in constructing their commentary, the following table presents the distribution of each pattern identified throughout the manchester united vs manchester city match

**TABLE 4. 1**  
**NUMBER OF INSTANCES NARRATIVE PATTERN IN MANCHESTER UNITED VS MANCHESTER CITY MATCH**

Narrative Pattern	Number of Instances	Match Moments
Chronicle	108	Match openings,used during slow tempo phases, player substitutions, , and when players fell due to fouls.
Mimesis	83	Appeared during goal attempts, counter-attacks, short passing plays, and fouls committed by

		players.
Plot	45	Found in commentary recounting scoring chances, player narratives, heroic moments, and key saves

Table 4. 1 presents the distribution of narrative patterns found in the commentary of the Manchester United vs Manchester City match. In this match, the Chronicle pattern appears most frequently, with a total of 108 instances. This high number reflects the slow tempo of the game, which lacked goals and dramatic turns. During these quieter moments, commentators often used background information, tactical analysis, and general observations to maintain the flow of the commentary, all of which are characteristic of the Chronicle style. The Mimesis pattern appears less frequently, with 83 instances, usually during brief moments of attacking play or short passing sequences. Plot emerges 45 times, often when commentators reflect on players' past performances or provide deeper narrative context during lulls in the action.

To further illustrate how these patterns unfold throughout the match, the following diagram shows the appearance of each narrative pattern across different phases of the game, from the early moments to the end. A table is also provided to highlight typical moments when each pattern tends to occur, followed by examples of actual utterances from the commentary that represent each narrative pattern in context.

**TABLE 4. 2**  
**NARRATIVE PATTERN ON MANCHESTER UNITED VS MANCHESTER CITY**  
**DATA IN EARLY GAME**

NO	NARRATION	PATTERN	ANALYSIS
1.	<p>Last time they met it was the miracle of a mad that decided the day. He won a penalty, he scored the winners.</p> <p>Manchester United turned the Derby around to the Yeti had late on to win extremely late on.</p>	chronicle	<p>This entry reports a specific match outcome—penalty win and a late victory—without interpretation or deeper narrative context. It’s focused on ‘what happened’ in a straightforward, time-sequenced manner.</p>
2.	<p>Who knows what sort of drama this matches to Derby is going to churn out today? Yeah, I'm sure Connor, leave us talking about it some days after.</p> <p>As I've said, I think there's plenty riding on this one today. Of course, not for the top spot in the league or anything like that, but for that local pride and very importantly, for position.</p>	Plot	<p>This builds narrative tension by speculating on possible drama and framing the match around local pride and positional stakes. It constructs a story rather than just reporting events.</p>
3.	<p>Great touch from Hojlund. Trying to release the speed Garnacho takes the time now. Is that inside the poo? The area referee appears to be indicating a free kick on the edge of the box.</p>	Mimesis	<p>The commentary sticks to factual observations about the foul's location and referee decisions. It does not evoke emotional engagement or broader implications.</p>
4.	<p>I thought that, I mean, look, it was a brilliant first touch off his head from Garnacho. There's a bit of contact there. It's just outside. It's a really smart call.</p> <p>It's a very, very sharp bit of work that it really is because the whole stadium were on their feet screaming penalty</p>	Chronicle	<p>Vividly describes the touch, the slight contact, and the crowd reaction. It places the audience in the moment and matches the commentator's tone to the event's intensity.</p>
5.	<p>We were almost treated. So another extremely early goal in a Manchester Derby. You remember City scored after just 12 seconds in</p>	Chronicle	<p>This commentary includes a factual historical reference and a VAR update. It</p>

	the FA Cup final two years ago. Ilkay Gundogan scorer, video assistant referee today is Paul Tierney. He has confirmed the referee's on field decision. That tackle happened outside the penalty area and therefore it is a free kick of the day.		emphasizes what is happening, not how it fits into a larger narrative.
6	Yeah. Excellent. Worth that John Brooks got that one spot on, but a really fast break from United to give Bruno in real good goal scoring form just lately. It's close. Sometimes you don't want to be quite so close to the 18 yard line, you'd rather it a couple of yards back. If anyone's got the ability to maybe clip it over all those giants in the wall, it might be him.	Chronicle	Focuses on the setup of a free kick and its technical challenges. It delivers present-moment, observational commentary.
7	An unwelcome factor for Ederson here. You can tell by the shadows of the players that the sun is directly in the goalkeeper's eyes. Bruno Fernandes Not so long ago down the other end of this pitch, the Stretford End scored a good free kick against Arsenal from a similar range.	Chronicle	Describes physical conditions (sun in the goalkeeper's eyes) and historical scoring, which is observational without emotional immersion or narrative development.
8	Here he comes and the Manchester City wall does its job as the ball goes out for the first corner of the game. But strong start from the hosts. Really good start. It's everything they would have wanted. That's not one of his finest. As I mentioned, it's actually too close that to really hit it hard enough, get it over the wall and back under the bar. Extremely difficult. So they settle for the corner.	Chronicle	Commentary recounts the play outcome and technical difficulties of the free kick. No thematic or emotional narrative is built.

**TABLE 4. 3**

**NARRATIVE PATTERN ON MANCHESTER UNITED VS MANCHESTER CITY  
DATA IN DURING THE GAME**

<b>NO</b>	<b>NARRATION</b>	<b>PATTERN</b>	<b>ANALYSIS</b>
74.	Just took his eye off the ball for a moment and he has given possession back to Manchester United. So this break in play will allow the double change Goduganan makes way and Nico O'Reilly as well.	Chronicle	Reports possession error and substitution. Simple event report.
75.	Not easy for Nico O'Reilly, where he played today, but that's part of the gig. When you're a Manchester City player you've got to be versatile, you've got to be able to try and drop into other roles Perhaps you're normally not quite so accustomed to, but he did fine. He did OK today.	Mimesis	Offers a personal and reflective assessment of O'Reilly's adaptability. Engaging and character-focused.
76.	Jack grealish, who started on Wednesday, his first Premier League start since before Christmas. Rico Lewis, who's been in the City Academy since he was eight years of age on at Old Trafford in the Derby.	Chronicle	States factual backgrounds on Grealish and Lewis. No immersion or theme.
77.	Manchester City fans singing in the name of Jack Grelish, hoping he could produce something here to win the Derby.	Plot	Builds tension and expectation around Grealish's potential match-winning role.
78.	Matheus nunes under pressure from Garnacho. All the players in the pitch. I think Battesh Nunes is the one who just wants to get home today without any big clangor being dropped. It was he's brought back pass and that challenge, the fouled amad for the penalty in the last Derby should be pending just now as Manchester United hope that they've got a second wind here and they're about to finish strongly. But then Bruno Fernandes loses out to Bernardo Silva,	Mimesis	Captures pressure on Nunes, his earlier mistake, and transition into new tension vividly.
79.	Mason mount, He's going to pick up a very early yellow card in his introduction.	Chronicle	Factual record of a yellow card received by Mount.



**TABLE 4. 4**  
**NARRATIVE PATTERN ON MANCHESTER UNITED VS MANCHESTER CITY**  
**DATA IN LATE GAME**

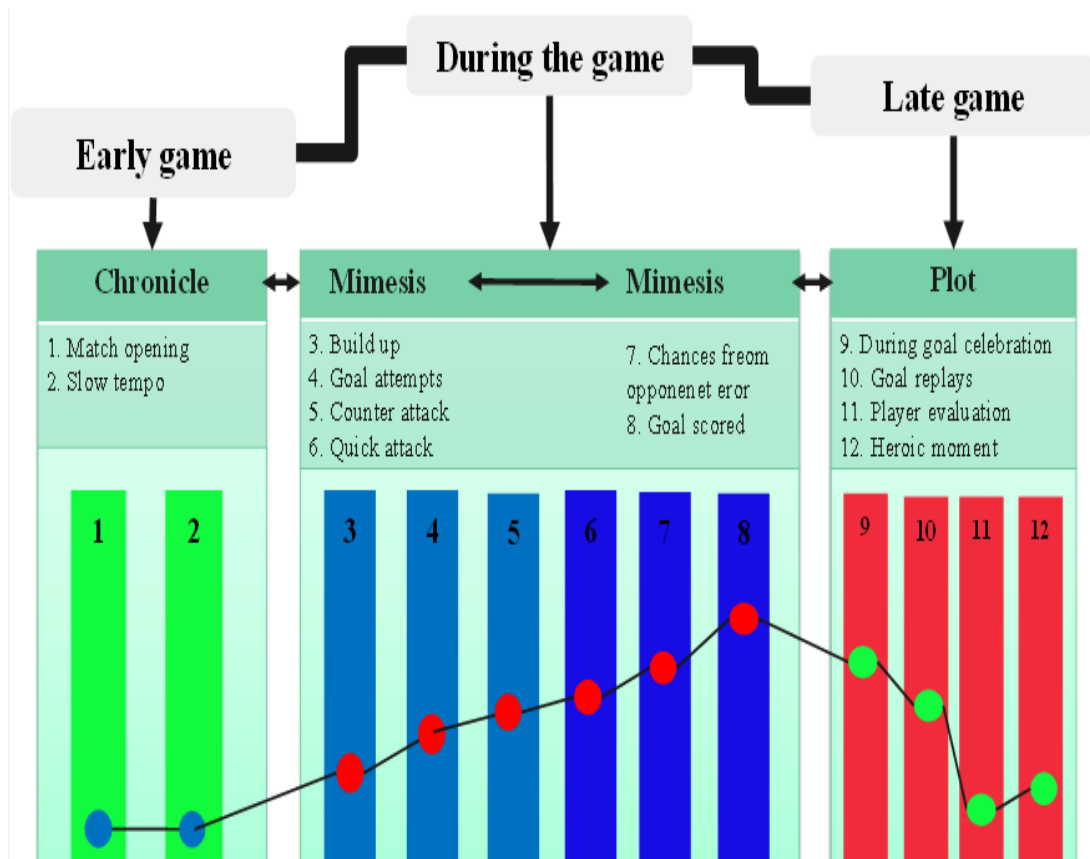
NO	NARRATION	PATTERN	ANALYSIS
105.	Well, we've still got probably 10 minutes plus before we finish at Old Trafford this afternoon. There's a game to be won here. If either team can just stitch something worthwhile together, like that bit of football that created that Zirzke chance. It's a really good effort well saved, and Guardiola will be hoping that with what's left, they can just provide a chance or two maybe.	Plot	Builds anticipation and stakes for the match ending, aligning with narrative structure of climax and resolution.
106.	That is interesting. City, who for a long time today had had far more attempts than Manchester United. But over the course of this second-half it's now Ruben Amorim's team who've had the most attention today.	Plot	Contrasts team stats and builds a narrative arc showing United's resurgence in the second half.
107.	Last Manchester Derby was all decided late late on Manchester United who scored in the 88th minute and then they scored in stoppage time to beat Pep Guardiola's team in December.	Plot	References past late-game heroics to frame a thematic expectation for drama.
108.	Marmoush, there's that little pull back from Yoro. It was, and Yoro's going to see yellow for that.	Chronicle	Factual report of a foul and yellow card.
109.	He is indeed just a little hesitant there, Leni yoro. At that time, Mamoush had already pinched it off him and had got in behind him.	Mimesis	Describes hesitation and loss of possession with sensory detail, evoking the moment.

**b. Narrative Pattern In Manchester United Vs Newcastle United**

The following diagram illustrates how narrative patterns appear across different phases of the Manchester United vs Newcastle United match. It shows the flow and distribution of

Chronicle, Mimesis, and Plot as the game progresses from early to late.

### 1) Diagram Narrative Pattern In Manchester United vs Newcastle United



**DIAGRAM 4. 2**

#### **Diagram Narrative Pattern In Manchester United Vs Newcastle United**

The diagram for the Manchester United vs Newcastle United match presents a more dynamic distribution of narrative patterns. In the early game, the Chronicle pattern is present, serving as an introductory narration to set the stage. However, unlike the previous match, Mimesis quickly becomes dominant as the match enters the middle phase.

Throughout the during the game phase, Mimesis appears consistently in nearly all key moments, including build-ups, counter-attacks, and goal-scoring opportunities. This frequent use of Mimesis reflects the intensity and high tempo of the match, where commentators are reacting directly to live action and dramatic turns on the field.

Although Chronicle still appears in some moments, especially during brief pauses or transitions, it is overshadowed by the action-driven nature of Mimesis. The presence of Plot also becomes more apparent in this match, emerging after goals or pivotal moments when the commentator reflects on the emotional or narrative impact of the events.

### 3) Distribution of Narrative Patterns

To further clarify which narrative pattern is most dominantly used by the commentators in constructing their commentary, the following table presents the distribution of each pattern identified in manchester united vs newcastle united match.

**TABLE 4. 5**  
**NUMBER OF INSTANCES NARRATIVE PATTERN IN MANCHESTER UNITED VS NEWCASTLE UNITED MATCH**

Narrative Pattern	Number of Instances	Match Moments
Chronicle	37	Appears during slow-tempo phases, early match moments, player substitutions, when a player falls, when the camera focuses on the crowd, and when goal replays are shown repeatedly.
Mimesis	118	Found during fouls, throw-ins, quick attacks, counter-attacks, chances from opponent errors,

		build-ups from the back, and when goals are scored.
Plot	30	Occurs after goal replays, during goal celebrations, when players make mistakes, or in references to heroic actions from previous matches, Equalizer moment

Table 4.6 presents the narrative patterns identified in the commentary of the Manchester United vs Newcastle United match. In this match, the Mimesis pattern is the most dominant, with 118 occurrences. The match featured a fast pace and several goal-scoring opportunities, which led the commentators to focus heavily on real-time play-by-play narration. These moments often involved live descriptions of counter-attacks, quick passes, and scoring chances. The Chronicle pattern appears 37 times, mostly during slower segments or transitions, such as substitutions or brief pauses in play. Plot appears 30 times, particularly in response to emotional moments like goals or when the commentator refers to a player's story or past performance.

The following diagram shows how each narrative pattern appears throughout the different phases of the match. This is followed by a distribution table that outlines when each pattern typically occurs, along with selected examples of commentary utterances that reflect how these patterns are used in real match situations.

**TABLE 4. 6**  
**NARRATIVE PATTERN ON MANCHESTER UNITED VS NEWCASTLE**  
**UNITED DATA IN EARLY GAME**

NO	NARRATION	PATTERN	ANALYSIS
17	Here's Isak. It's a great touch. Bruno guimares is was arriving and thumbs up for the Brazilian, zilian to the attempt of an assist to the swede there	Mimesis	Depicts interplay between Isak and Guimaraes with energy and movement.
18	did really great alexander is that here dan burn excellent interception then a little spin in the box and just decides he's having a little look for bruno guimares always a little too ahead of him right idea	Mimesis	Describes an attack from Isak and Dan Burn's role, with tactical and positional nuance.
19	so jason tindall alongside graham jones watching events. Best wishes to Eddie Howe who misses out today due to illness. He's not been feeling well in recent days	Chronicle	States absence of Eddie Howe and current coaching situation factually.
20	That nice little bit of interplay, didn't it, between zirzke and ugarte?	Mimesis	Captures interplay between Zirzke and Ugarte. Short but immersive moment.
21	Ooh, bit of dilly-dallying by Dallo. And Ugarte had to crunch in in response. He has fouled Livramento. It's a yellow card for Ugarte but that was all started by the hesitation from Dalot	Plot	Recreates the foul scenario vividly, from hesitation to impact. Emotionally reactive.
22	needed to get that one sorted out quicker didn't he slipped in the end and Livramento was away. let's have a look to see whether or not how much of that Manuel Ugarte gets he gets a little bit of it maybe just after Livramento had just got a touch on it first. A little unlucky, I think, to get the card.	Mimesis	Analyzes the tackle sequence and yellow card judgment with reflective and descriptive commentary.

**TABLE 4. 7**  
**NARRATIVE PATTERN ON MANCHESTER UNITED VS NEWCASTLE**  
**UNITED DATA IN DURING THE GAME**

NO	NARRATION	PATTERN	ANALYSIS
60	it's a high defensive line that Manchester United are holding here Dan Burn wins the header again Bruno Fernandes too close to Bruno Guimaraes	Mimesis	Narrates aerial duel and midfield congestion. Active, in-the-moment observation.
61	Dorgu, Hojlund, Ugarte straight at the keeper that's that situation I'm talking about can United just create one or two more of them strike from Ugarte through the legs of Jolena but right at the goalie it's a good run into that wide area decent cut back well protected by Mason Mount the shot lacked the real zip to really worry Nick Pope	Mimesis	Describes an attacking sequence and Ugarte's shot. Emphasizes tactical intention and execution.
62	both teams preparing to make late changes here, Harvey Barnes goes in motion once again, Dan Burn, straight to ugarte, this is Bruno Guimarães	Chronicle	Mentions upcoming substitutions and a passing move. Informative but not immersive.
63	poor touch by Dorgu, Newcastle are going to make a triple change in a moment. Tonali, Trippier, nice move from murphy and it's well anticipated by Bayindir.	Mimesis	Captures poor touch, triple change anticipation, and Bayindir's anticipation. Real-time flow.
64	Yeah lucky, nice football again. I can tell he's desperate for a decent chance to come his way Alexander Isak at that header in the first half which just went past the post.	Mimesis	Highlights Isak's effort and Newcastle's desire to find him space. Emotionally invested.
65	we understand that Newcastle are about.	plot	Narrates the

	to take off Isak. Here's Bruno Guimeraes. Good night and good luck. Manchester United aren't coming back from this now as Bruno Guimeraes joins the party. His fourth Premier League goal of the season. Newcastle United's fourth Premier League goal of the day.		sealing goal with finality. Newcastle's dominance and United's collapse.
--	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--------------------------------------------------------------------------

**TABLE 4. 8**  
**NARRATIVE PATTERN ON MANCHESTER UNITED VS NEWCASTLE**  
**UNITED DATA IN LATE GAME**

NO	NARRATION	PATTERN	ANALYSIS
	team 31 was the last time that newcastle completed a home and away league double over manchester	Plot	Provides historical context for Newcastle's rare league double. Adds legacy framing.
	united and if it does stay like this it's going to be the fourth time this season that a fellow Premier League team has beaten Manchester United both meetings home and away.	Plot	Reinforces United's decline by referencing this season's poor record.
	who hasn't started a Premier League game in over six months. Longstaff still getting up to pace with the game that he's joined, he hasn't started a Premier League game since December	Chronicle	Notes player return to action after injury. Informative.
	lovely situation for the Newcastle subs to come on to the only team to fall one up everything's very rosy	Mimesis	Describes the mood and ease for substitutes. Reflects team momentum.
	a lot of people the throw should be there as the assistant. Lee Betts on the near side has given it to Manchester United Jason Tindall almost there for an important three points in the absence of Eddie Howe. three points that are going to lift Newcastle back up into the top four for now and they will still have a game at hand on	Plot	Frames the importance of the match in Eddie Howe's absence and broader league context.

	every other team on the top half		
	Bayindir on the thinnest of thin ice did well in the end actually to sort that out and their search for comfort and dependability in a goalkeeper the discussion as to what contribution to the cause outside bayindir has uh produced today we're now taking out for errors bayindir has made errors that have led to goals today to. is deemed to foul bonds their free kick to Newcastle	Plot	Discusses Bayindir's errors and search for goalkeeper reliability. Narrative of uncertainty.

In conclusion, the sample data shows that each narrative pattern tends to emerge in line with the match context. Chronicle is often used during slower moments, Mimesis during active play, and Plot when the commentary shifts to reflection or emotional emphasis. These patterns help structure the flow of live commentary according to the dynamics of the game.

## **2. The Linguistic Features in Sports Announcer Talk Found on English Premier League Broadcasts**

The data below presents the distribution of linguistic features across different narrative patterns. This finding highlights how various linguistic elements are employed by the commentator to construct and deliver live match commentary. These tables show how frequently each linguistic feature appears within the three narrative patterns, Chronicle, Mimesis, and Plot demonstrating how commentators utilize various linguistic elements to construct their narratives during live broadcasts.



TABLE 4. 9

**TOTAL OF NUMBER LINGUISTIC FEATURES IN SAT ON MANCHESTER UNITED VS MANCHESTER CITY**

Narrative Pattern	(S)	(SDI)	(RE)	(HM)	(DE)	(DA)	(DD)
Chronicle	22	0	52	61	3	40	18
Mimesis	18	6	9	64	15	6	12
Plot	0	0	2	23	0	0	19
Total of number	40	6	63	148	18	46	49

**Note :**

**SIMPLIFICATION (S),  
SUBJECT-DEPENDENT INVERSION (SDI),  
RESULT EXPRESSIONS (RE),  
HEAVY MODIFIERS (HM),  
DIMINUTIVE ELEMENT (DE),  
DEICTIC ADVERB AS SIGNPOSTING DEVICES (DA),  
DISCOURSE DEXIS (DD)**

TABLE 4. 10

**TOTAL OF NUMBER LINGUISTIC FEATURES IN SAT ON MANCHESTER UNITED VS NEWCASTLE UNITED**

Narrative Pattern	(S)	(SDI)	(RE)	(HM)	(DE)	(DA)	(DD)
Chronicle	6	0	51	64	6	4	16
Mimesis	16	3	62	92	18	8	8
Plot	1	1	38	46	6	2	17
Total of number	23	4	151	202	30	14	41

**Note :**

**SIMPLIFICATION (S),  
SUBJECT-DEPENDENT INVERSION (SDI),  
RESULT EXPRESSIONS (RE),  
HEAVY MODIFIERS (HM),  
DIMINUTIVE ELEMENT (DE),  
DEICTIC ADVERB AS SIGNPOSTING DEVICES (DA),  
DISCOURSE DEXIS (DD)**

Based on the two tables above, each narrative pattern, Chronicle, Mimesis, and Plot, is constructed through a combination of different linguistic features. Among all features, Heavy Modifiers appear as the most dominant across all narrative types and in both matches. This feature was recorded 148 times in the *Manchester United vs Manchester City*

match and increased to 202 occurrences in the *Manchester United vs Newcastle United* match.

The frequent use of Heavy Modifiers indicates that football commentators often employ detailed and elaborate descriptions to vividly portray player actions, match developments, or emotional intensity during live commentary. In addition, the Chronicle pattern is frequently supported by Result Expressions, which help convey outcomes or consequences of specific actions. The Mimesis pattern tends to include a notable number of Diminutive Elements, reflecting the commentator's tendency to evaluate or soften certain judgments. Meanwhile, the Plot pattern is often marked by the use of Discourse Deixis, which refers back to earlier events or narrative references, contributing to the overall storytelling structure within the broadcast.

The following are linguistic features in SAT for constructing narrative patterns. For a complete list of linguistic features in SAT, please refer to the appendix.

**TABLE 4. 11**

**LINGUISTIC FEATURES IN SAT ON MANCHESTER UNITED VS  
MANCHESTER CITY MATCH FROM THE DATA**

Here is the explanation of each Linguistics Features code: Simplification(S), Subject-Dependent Inversion(SDI), Result Expressions(RE), Heavy Modifiers(HM), Diminutive Elements(DE), Deictic Adverbs As Signposting Devices(DA), Discourse Deixis(DD)

NO	Narration	Narrative Patterns	Linguistics Features	Explanation
1.	Last time they met it was the miracle of a mad that decided the day. He won a penalty, he scored the winners.	Chronicle	Discourse Deixis (DD), Result Expression(RE)	DD: 'Last time they met' refers to a past event. RE: 'he scored

	Manchester United turned the Derby around to the Yeti had late on to win extremely late on.			the winners' shows the result of a prior action.
	<p>Kovacic. Back from foden, Bernardo Silva. And you can see already and City do have possession. This is what they're going to be all about today. They're going to keep it pass and move, pass and move and really just try and drag United around, tease them into those challenges because they're at home.</p> <p>They want to get after City, you would expect. Can they play through them? He'll be the architect, I'm sure.</p>	Mimesis	Subject-dependent inversion(SDI), Simplification(S)	<p>SDI: Verb-first structure emphasizes movement.</p> <p>S: Omission of subjects and articles.</p>
	<p>Yeah. I don't think I've ever seen City play quite as tame as what I've witnessed today in a in a Manchester Derby. Certainly the team that Pep put out to start with didn't look like he had a lot of punch in the final third. And again, I've rarely seen them be a short of creativity in the final third as I've witnessed today and United. I think this was there for them to go and win today, but they've just don't really have the confidence and the real belief to go and force it and make it happen.</p>	Plot	Dminutive Element(DE), Heavy modifiers(HM)	<p>DE: 'quite as tame' softens critique.</p> <p>HM: Evaluates lack of creativity and execution.</p>

TABLE 4. 12

**LINGUISTIC FEATURES IN SAT ON MANCHESTER UNITED VS  
NEWCASTLE UNITED MATCH FROM THE DATA**

Here is the explanation of each Linguistics Features code: Simplification(S), Subject-Dependent Inversion(SDI), Result Expressions(RE), Heavy Modifiers(HM), Diminutive Elements(DE), Deictic Adverbs As Signposting Devices(DA), Discourse Deixis(DD)

NO	Narration	Narrative Patterns	Linguistics Features	Explanation
71.(2)	Luke Shaw has come on for Manchester United in place of Mazroui, difficult circumstances for Shaw to reintegrate into the team but he'll be very pleased to be back out on the grass his first appearance since early December hasn't started a game for Manchester United in well over a year Luke Shaw	Chronicle	Discourse deixis(DD), Heavy modifiers(HM)	DD: 'since early December' provides timeframe.  HM: Describes injury recovery.
34.(2)	Lindelof. Hojlund, Bruno able to bring it with them, but it's because he was fouled. Fouled by Scheer, free kick to Manchester United. That's a better ball into the centre forward and a nice lay off from Rasmus Hojlund. And this straight towards Trippier, a little pull by Dorgu. It's another free kick given away by the substitute.	Mimesis	Simplification(S), Result expression(RE), Subject-dependent inversion(SDI)	S: Fragmented sentence structure.  RE: 'free kick to Manchester United' is outcome.  SDI: "Fouled" at the beginning without mentioning the main subject first
29.(2)	here on Trippier, delighted to take the free kick there to slow the game down and give everybody a chance to reset. Premier League assist, that brings him into double figures for assists in the top flight this	Plot	Deictic Adverb as signposting devices(DA), Heavy modifiers(HM)	DA: 'Here on Trippier' situates moment.  HM: Historical assist comparison.

	<p>season. It's a long time since any Newcastle player got 10 Premier League assists in a campaign. You've got to go back to Laurent Robert, which was, you know, 20 years ago today and United, I think this was there for them to go and win today, but they've just don't really have the confidence and the real belief to go and force it and make it happen.</p>			
--	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--	--

From both tables, it is evident that the linguistic features found in Sports Announcer Talk (SAT) play a significant role in shaping the narrative patterns employed by football commentators. These features are not only classified by type, but also examined based on their functional contribution to each narrative structure. For instance, in the *Chronicle* pattern, features such as Result Expressions and Discourse Deixis serve to link past events with the current state of play. In the *Mimesis* pattern, Simplification and Subject-Dependent Inversion reflect a spontaneous and action-driven style of delivery. Meanwhile, *Plot* segments are frequently characterized by Heavy Modifiers and Discourse Deixis, which highlight reflective and evaluative commentary. As demonstrated in the examples, each linguistic feature contributes to the distinctive style and function of the corresponding narrative pattern.

## B. DISCUSSION

This section aims to answer the research questions by analyzing the findings presented earlier. Specifically, it discusses two main aspects of the

study. First, the narrative patterns used by football commentators in English Premier League broadcasts, based on Ryan's theory of narrative structure, including how these patterns appear in different phases of the match and how match intensity influences their use (Answering RQ1). Second, the linguistic features identified in the commentators' utterances, based on the Sports Announcer Talk (SAT) framework introduced by Ferguson and further developed by Balzer-Siber, focusing on how these features help construct real-time football narratives (Answering RQ2). In addition, this discussion connects the findings to the theories presented in Chapter II and compares them with previous research, to evaluate whether the results of this study support, refine, or differ from earlier studies in the field of sports discourse and live commentary analysis.

## **1. The Narrative Pattern in Football Commentaries of the English Premier League Broadcasts**

This section discusses in more depth the findings previously presented and provides further explanation and interpretation of the narrative patterns identified in the two selected football matches. The aim is to offer a clearer understanding of how these patterns emerge and differ across the matches.

### **a. Overview of Narrative Patterns in the Two Matches**

This study adopts the narrative pattern framework proposed by Ryan, which classifies sports commentary into three main types: Chronicle, Mimesis, and Plot. Although Ryan originally identified these patterns in the context of baseball broadcasts, the present study

applies them to English Premier League (EPL) football commentary in order to explore how narrative forms are constructed in a different sporting context. The analysis focuses on two selected matches and aims to investigate how these narrative types emerge and vary based on the nature of the game<sup>43</sup>.

The findings reveal a distinct contrast in the distribution of narrative patterns between the two matches analyzed. In the Manchester United vs Manchester City match, the Chronicle pattern appeared most frequently, with 108 instances recorded. This high frequency is attributed to the match's relatively low intensity, which was marked by a slower tempo, minimal goal-scoring opportunities, and fewer dramatic moments. Consequently, the commentators relied heavily on background information, tactical explanations, descriptions of substitutions, and coverage of minor fouls, all of which are features typically associated with Chronicle-style narration. On the other hand, the Mimesis pattern was used less often, with 83 instances noted. The limited use of Mimesis is primarily due to the lack of continuous, high-paced action that would require immersive, real-time narration from the commentators.

Interestingly, the Plot pattern appeared 45 times in the same match. Rather than focusing on immediate match events, many of these instances emerged during slower phases of the game. Commentators used this narrative mode to provide reflective

---

<sup>43</sup> Ryan, M. L. (1993). Narrative in real-time: Chronicle, mimesis and plot in the baseball broadcast. *Narrative*, 1(2), 138-155

commentary, often recounting player stories, managerial history, or past performances from previous matches. These moments added narrative depth and emotional resonance to the broadcast, particularly when the on-field action lacked intensity.

In contrast, the Manchester United vs Newcastle United match exhibited a dominant use of Mimesis, which appeared 118 times. This dominance reflects the overall high tempo of the match, especially during the first half, when both teams continuously exchanged attacking plays and engaged in rapid counter-attacks. These dynamic sequences demanded an immediate and descriptive style of commentary, characteristic of the Mimesis pattern. In this match, the Chronicle pattern was comparatively rare, with only 37 instances observed. This lower frequency can be explained by the limited presence of slow or uneventful periods during which descriptive or background-focused narration would normally occur.

The Plot pattern in this match emerged more prominently during the second half, particularly after Newcastle scored multiple goals. In these moments, the commentators often shifted to reflective storytelling, describing the emotional significance of the goals, the sequences leading to them, and their impact on the match as a whole. This use of Plot contributed to the narrative buildup of key moments and helped contextualize the dramatic turns within the game.

Overall, these observations suggest that the emergence and frequency of narrative patterns are not determined by which teams are



playing or their level of prominence, but rather by the intensity, tempo, and dramatic development of the match. Low-intensity games tend to be dominated by Chronicle and reflective uses of Plot, while fast-paced and eventful matches favor Mimesis and spontaneous narrative shifts that highlight emotionally significant events.

## **b. Development of Narrative Patterns Throughout the Match**

### **1) Early game in two match**

In the early phase of the Manchester United vs Manchester City match, the commentary was largely shaped by the Chronicle pattern. As shown in the diagram, this pattern appeared most frequently due to the slow tempo and limited attacking action. The commentators focused on factual updates, background information, and descriptive narration to maintain engagement during quieter moments.

In contrast, the Manchester United vs Newcastle United match began with a much faster tempo. Both teams launched quick attacks from the start, prompting a shift in narrative style. As reflected in the diagram, the Mimesis pattern quickly dominated the commentary, replacing the Chronicle pattern that is usually more common in slower match openings.

This difference aligns with Ryan's theory of sports narration, where Mimesis in baseball is seen as technical and moment-focused. In football, however, Mimesis is more fluid and tactical, adapting to the game's pace and team dynamics in real time. It becomes especially

prominent when rapid exchanges and spontaneous moments demand immediate descriptive narration from commentators<sup>44</sup>.

This pattern of narration is consistent with Ryan's observation, originally formulated for baseball, where slower gameplay necessitates a more descriptive, chronologically structured narration. Although football is generally more dynamic, the slower phases still require similar techniques to maintain audience engagement, which explains the frequent reliance on the Chronicle mode early in this match.

Supporting this, Adeagbo and Soyele, emphasize that in the absence of intense action, football commentators employ vivid background descriptions, tactical updates, and reflections to sustain the flow of speech. These often correspond to what Labov classifies as "orientation" and "evaluation" elements in narrative theory<sup>45</sup>.

A comparable approach is also evident in the study by syaputri, who analyzed commentary in the context of Indonesian sports broadcasts. His research showed that when matches lacked action, commentators would strategically insert team history, player statistics, or previous match summaries to re-engage the audience—functions that align closely with the Chronicle narrative structure found in this phase of the match<sup>46</sup>.

---

<sup>44</sup> Ryan, Marie-Laure. "Narrative in Real-Time: Chronicle, Mimesis and Plot in the Baseball Broadcast." *Narrative* 1, no. 2 (1993): 138–155.

<sup>45</sup> Adeagbo, Emmanuel O., and Michael A. Soyele. "Narrative Structure and Discursive Strategies in the 2022 FIFA World Cup Football Commentary." 2024.

<sup>46</sup> Syaputri, Wuri, et al. "Sporting words: how Indonesian commentators shape game narratives." *Retos: nuevas tendencias en educación física, deporte y recreación* 61 (2024): 1578-1587.

Therefore, the dominance of Chronicle in this early game context demonstrates how tempo and game intensity directly influence narrative strategy, rather than team popularity or league prestige. The findings in this study reflect the practical implementation of narrative theory in live sports broadcasting and reinforce the idea that narrative type is highly context-sensitive.

## **2) During the Game in two matches**

During the middle phase of both matches, the narrative structure of the commentary began to shift in response to increased tempo and attacking intensity. In the Manchester United vs Manchester City match, the game saw more frequent attacking moves and individual duels, which led to the appearance of the Mimesis pattern alongside the still-dominant Chronicle pattern. While the commentary began incorporating more real-time descriptions to reflect the growing action on the pitch, much of it remained rooted in factual, sequential narration, suggesting that the overall tempo remained moderate and allowed room for background information and tactical summaries.

In contrast, the Manchester United vs Newcastle United match displayed a sustained level of offensive pressure throughout this phase, especially after Newcastle took the lead in the first half. This led to a more intense exchange of counterattacks and forward play from both sides. As a result, the Mimesis pattern became the dominant narrative mode, overtaking Chronicle, as commentators focused on capturing the

evolving movement, strategic execution, and moment-by-moment tension of the game.

This contrast aligns with Ryan's theory, which defines Mimesis in baseball as a fragmented and analytical style, often used to describe isolated events with the support of replays<sup>47</sup>. In football, however, Mimesis adopts a more fluid and emotionally responsive role. It mirrors the fast-changing rhythm of the match, allowing the commentary to shift dynamically with the game's momentum and convey tactical developments with immediacy.

The increased use of Mimesis in this phase reflects the commentators' need to deliver immediate, tactically aware, and emotionally attuned descriptions. This observation is supported by Mikel, whose analysis of football commentary on the Livescore platform revealed that 73.3% of commentary registers belong to the "field" domain, indicating direct engagement with on-pitch events such as ball movement, pressure, transitions, and player decisions. Such commentary aligns closely with Mimesis, which emphasizes moment-by-moment narration rather than retrospective summaries. Mikel also notes that these utterances tend to be formal, contextual, and informative, characteristics that match the linguistic texture of Mimesis<sup>48</sup>.

---

<sup>47</sup> Ryan, Marie-Laure. "Narrative in Real-Time: Chronicle, Mimesis and Plot in the Baseball Broadcast." *Narrative* 1, no. 2 (1993): 138–155.

<sup>48</sup> Mikel, Andi Rohman. *An analysis of register used by livescore football commentator in the final uefa champions league 2024*. Diss. UIN RADEN INTAN LAMPUNG, 2024.

Consequently, this phase of the match exemplifies how narrative forms shift in response to gameplay dynamics. As football becomes faster and more complex, commentary must reflect this change through more immersive and descriptive narrative strategies. These findings confirm the adaptability of Ryan's narrative theory to football and reinforce the functional role of Mimesis in sustaining audience engagement during periods of heightened match intensity.

### **3) Late Game in Manchester United vs Manchester City Match**

In the final phase of both matches, the commentary shifted toward a more reflective and evaluative tone, yet the narrative patterns that emerged in each match displayed distinct differences. In the Manchester United vs Manchester City match, the tempo remained relatively stable with few decisive moments. As a result, the Chronicle pattern continued to dominate, providing sequential updates and factual observations. However, the Plot pattern became increasingly noticeable, particularly as commentators reflected on earlier events, assessed player performances, and speculated on potential outcomes in the remaining time.

In contrast, the Manchester United vs Newcastle United match experienced a clear drop in tempo after Newcastle secured a significant lead. The game entered a phase of control and game management rather than active competition. In this setting, the Mimesis pattern, which had been dominant in earlier phases, began to decline. The Chronicle pattern reasserted itself, becoming the primary narrative

form used to document substitutions, tactical formality, and background commentary. While Plot also appeared, it served mainly to reflect on the larger narrative of the match, such as team performance over the season or the significance of the final result.

These differences highlight how narrative structure in football commentary is closely tied to match dynamics. In a match like Manchester United vs Manchester City, where the outcome remained uncertain, commentators blended factual reporting with reflective storytelling. In contrast, in the Manchester United vs Newcastle United match, the settled scoreline led to a more formal, subdued style of narration. Ryan's concept of Chronicle as the structural core of commentary during low-action periods is evident in both cases, though it surfaced for different reasons, one due to a lack of late-game breakthroughs, the other due to a decisive score that reduced competitive tension.

This evolution in commentary aligns with Ryan's conceptualization of Plot in sports broadcasting. While in baseball the Plot pattern often reflects a fragmented narrative centered on key individual confrontations, in football it functions more as a comprehensive narrative structure. It connects emotional build-up, strategic development, and team dynamics across an extended period of gameplay<sup>49</sup>. In this match, the use of Plot served to contextualize

---

<sup>49</sup> Ryan, Marie-Laure. "Narrative in Real-Time: Chronicle, Mimesis and Plot in the Baseball Broadcast." *Narrative* 1, no. 2 (1993): 138–155.

key moments, reinforce emotional stakes, and offer thematic closure to the audience.

These observations are supported by Mikel's study, which found that as football matches approach their end, commentators increasingly shift from purely field-oriented language to language involving tenor and mode. These domains reflect attitude, judgment, and speculation, all of which correspond with the narrative characteristics of Plot. Mikel emphasizes that this shift is purposeful, allowing commentators to evaluate performance and project outcomes, especially when live action no longer dominates the commentary space<sup>50</sup>.

The role of Plot during late-game phases is also reinforced by Adeagbo and Soyele, who argue that commentators use evaluative narrative strategies to sustain engagement during slower or more predictable moments of a match. According to their analysis, commentary often takes on a narrative closure function, allowing broadcasters to dramatize the meaning of a result, reflect on key performances, and anchor the game within a broader seasonal or historical context<sup>51</sup>.

Chovanec adds further support by highlighting that live football commentary typically culminates in a synthesis of prior themes. He notes that as matches conclude, commentators tend to construct final interpretations that make sense of the unfolding story for their

---

<sup>50</sup> Mikel, Andi Rohman. *An analysis of register used by livescore football commentator in the final uefa champions league 2024*. Diss. UIN RADEN INTAN LAMPUNG, 2024.

<sup>51</sup> Adeagbo, Emmanuel O., and Michael A. Soyele. "Narrative Structure and Discursive Strategies in the 2022 FIFA World Cup Football Commentary." 2024.

audience. This moment is not only about the remaining play on the pitch but also about concluding the narrative journey that has developed throughout the game<sup>52</sup>.

In conclusion, the increased presence of Plot in the final phase of the match underscores a natural narrative transition. While Chronicle remains necessary to document factual events, Plot offers interpretive depth, emotional resonance, and narrative resolution. These findings further support Ryan's framework and demonstrate how commentary strategically evolves to match the shifting demands of live sports storytelling.

## **2. The Linguistic Features in Sports Announcer Talk Found on English Premier League Broadcasts**

In this section, the researcher provides a further explanation of the findings related to the second research question. After identifying the types and frequencies of linguistic features used by the commentator, this part focuses on how those features function within each narrative pattern. The analysis highlights the ways in which specific linguistic choices contribute to the construction of the commentator's storytelling during the live match.

### **a. Heavy Modifiers**

The data reveal that Heavy Modifiers are the most frequently used linguistic feature across both matches. In the Manchester United vs Manchester City match, they appear 148 times, and in the Manchester United vs Newcastle United match, the number increases

---

<sup>52</sup> Chovanec, Jan. *The Discourse of Online Sportscasting: Constructing Meaning and Interaction on Live Text Commentary*. Habilitation thesis, 2015.



to 202 occurrences. This consistent dominance highlights the importance of delivering rich, descriptive information within the rapid pace of football commentary. As Ferguson suggests, Heavy Modifiers are a defining feature of Sports Announcer Talk, balancing syntactic complexity with spoken fluency.

One example from the data illustrates this well:

"Luke Shaw has come on for Manchester United in place of Mazroui, difficult circumstances for Shaw to reintegrate into the team."

Here, the clause "difficult circumstances for Shaw to reintegrate into the team" serves as a post-nominal modifier, adding evaluative depth while maintaining the flow of information, supporting both Chronicle and Plot narrative types. This shows that commentators use Heavy Modifiers not only to describe but also to build narrative context on the fly.

Compared to Budiman, who found similar use of brief pre-nominal modifiers like "The Belgian striker" for efficient identification<sup>53</sup>, and Radek Humpolík, who noted longer noun phrase modifications as in "the young Croatian player", the present study reveals that such modifiers are not just descriptive but also narratively functional, helping commentators weave transitions between different narrative types under time pressure<sup>54</sup>.

---

<sup>53</sup> Budiman, Putra Pamungkas. *An Analysis Towards the Individual Linguistic Features of Football Commentary Register in Barclays Premier League (BPL)*. Undergraduate thesis, Universitas Kristen Satya Wacana Salatiga, 2017.

<sup>54</sup> Humpolík, Radek. *Language of Football Commentators: An Analysis of Live English Football Commentary and Its Types*. Bachelor's thesis, Masaryk University, Brno, 2014.

Additionally, Lewandowski points out that in hybrid registers like SAT, such elaborated noun phrases often serve to express epistemic stance and domain-specific knowledge, marking the commentator's interpretation and expertise<sup>55</sup>. Likewise, Chovanec explains that SAT's syntactic strategies, including the use of Heavy Modifiers, perform dual roles: referential, by introducing or elaborating on entities and evaluative by signaling the commentator's attitude or stance toward the event being narrated<sup>56</sup>.

These perspectives collectively reinforce the idea that Heavy Modifiers are not only frequent but also central to the narrative construction and interpretative layer of football commentary.

## **b. Result Expressions**

Result Expressions also show significant frequency and narrative value across both matches. They appear 63 times in the Manchester United vs Manchester City match and increase sharply to 151 instances in the Manchester United vs Newcastle United match. These expressions primarily appear in the Chronicle pattern, where they serve to explicitly communicate the outcome of events on the field. This aligns with Ferguson's assertion that sports commentary is marked by a distinctive focus on cause-and-effect structures, especially through constructions such as "for + noun" or "to + verb."

---

<sup>55</sup> Lewandowski, Marcin. "The Language of Online Sports Commentary in a Comparative Perspective." *Lingua Posnaniensis* 54 (2012): 65–76.

<sup>56</sup> Chovanec, Jan. *The Discourse of Online Sportscasting: Constructing Meaning and Interaction on Live Text Commentary*. Habilitation thesis, 2015.

In one example from the Newcastle match, the commentator states, “Free kick to Manchester United. That’s a better ball into the centre forward and a nice lay off from Rasmus Hojlund.” The phrase “free kick to Manchester United” is a classic Result Expression that immediately communicates the consequence of a foul or defensive error. It is not merely an observation but an evaluative statement that transitions the audience’s attention to a new phase of play. Similarly, the continuation “a nice lay off from Rasmus Hojlund” suggests a result or payoff from a prior pass, compactly linking sequential actions.

Compared to Budiman, who identified expressions like “The ball is blocked behind for a corner,” we see a parallel in the use of “for + noun” constructions that efficiently convey consequences<sup>57</sup>. Likewise, Radek Humpolík noted instances such as “Welbeck’s shot turned behind for a corner” as part of this feature’s role in advancing the play-by-play narrative. In contrast, the present study highlights a more layered use of Result Expressions, sometimes paired with evaluative language (“a nice lay off”), indicating how these expressions may also contribute to subtle affective coloring within the Chronicle framework<sup>58</sup>.

The present study builds upon these findings by revealing that Result Expressions often carry both propositional and evaluative

---

<sup>57</sup> Budiman, Putra Pamungkas. *An Analysis Towards the Individual Linguistic Features of Football Commentary Register in Barclays Premier League (BPL)*. Undergraduate thesis, Universitas Kristen Satya Wacana Salatiga, 2017.

<sup>58</sup> Humpolík, Radek. *Language of Football Commentators: An Analysis of Live English Football Commentary and Its Types*. Bachelor’s thesis, Masaryk University, Brno, 2014.

meaning, especially within the Chronicle pattern. Rather than merely reporting the result of an action, these expressions frequently convey interpretation, stance, or emphasis, which aligns with the view of Chovanec that live sports commentary integrates referential and evaluative layers simultaneously to guide audience interpretation<sup>59</sup>. Furthermore, as Lewandowski suggests, such constructions are not only efficient but also embedded within the stylistic conventions of broadcast discourse, serving to compress narrative time while maintaining narrative coherence<sup>60</sup>.

### c. Diminutive Elements

Diminutive Elements occur less frequently than Result Expressions, but their narrative positioning makes them notable. In the Manchester derby, there are 18 instances, while in the Newcastle match this rises to 30. These expressions tend to cluster in the Mimesis pattern, suggesting their use during real-time dramatization of gameplay. Their function is often to soften, evaluate, or subtly judge an action or player without overt bias, maintaining the neutrality expected of a professional commentator.

In one instance, the commentator notes: “Yeah. I don't think I've ever seen City play quite as tame as what I've witnessed today in a Manchester Derby.” The use of the word “tame” instead of harsher alternatives like “poor” or “weak” exemplifies a Diminutive Element.

---

<sup>59</sup> Chovanec, Jan. *The Discourse of Online Sportscasting: Constructing Meaning and Interaction on Live Text Commentary*. Habilitation thesis, 2015.

<sup>60</sup> Lewandowski, Marcin. “The Language of Online Sports Commentary in a Comparative Perspective.” *Lingua Posnaniensis* 54 (2012): 65–76.

It delivers critique but with restraint, preserving the objectivity and professionalism required in live commentary. Such lexical choices maintain engagement without alienating fans or appearing partisan.

Budiman identification of the phrase “It looked risky from Sakho” shows similar hedging. These softened descriptions reflect a stylistic strategy to inject interpretation subtly<sup>61</sup>. Diminutive Elements, though small in form, function as powerful narrative tools, especially in the emotionally charged Mimesis sections where commentators walk a tightrope between vivid dramatization and neutral description.

Furthermore, Chovanec points out that live sports commentary often balances between factual description and implicit evaluation<sup>62</sup>. Diminutive Elements, although linguistically small in form, carry disproportionate narrative weight, particularly within the Mimesis mode. They allow commentators to walk a fine line between vivid dramatization and journalistic neutrality, reinforcing the expressive depth of commentary without violating its expected objectivity.

#### **d. Discourse Deixis**

Discourse Deixis is particularly prominent in the Plot pattern, with 49 occurrences in the Manchester City match and 41 in the Newcastle match. These references help tie together earlier and current events, creating cohesion in the unfolding narrative. They are crucial for maintaining continuity and thematic coherence, often triggered

---

<sup>61</sup> Budiman, Putra Pamungkas. *An Analysis Towards the Individual Linguistic Features of Football Commentary Register in Barclays Premier League (BPL)*. Undergraduate thesis, Universitas Kristen Satya Wacana Salatiga, 2017.

<sup>62</sup> Chovanec, Jan. *The Discourse of Online Sportscasting: Constructing Meaning and Interaction on Live Text Commentary*. Habilitation thesis, 2015.

when a player returns to the scene, a strategy is recalled, or a prior event is being re-evaluated.

For example, “He’ll be very pleased to be back out on the grass his first appearance since early December hasn’t started a game for Manchester United in well over a year Luke Shaw,” draws attention to the larger storyline surrounding the player. This statement functions as Discourse Deixis by linking Shaw’s current reappearance to his past absence. Such references enrich the plot by introducing a time depth and narrative memory into the otherwise immediate present of the commentary.

This use mirrors Budiman’s example “Speak of the devil, here comes Christian Benteke,” which also reactivates a previously mentioned topic. Discourse Deixis thus signals that the commentator is not only describing events as they happen but also constructing a larger<sup>63</sup>, temporally coherent storyline, underscoring the “plot” dimension of narrative as per Ryan’s typology.

According to Lewandowski , this feature also aligns with the hybrid nature of sports discourse, combining informative and interpretative layers<sup>64</sup>. Discourse Deixis thereby serves as a mechanism not only for referencing prior information but also for shaping the thematic continuity of the match, guiding the audience through complex shifts in time and storyline.

---

<sup>63</sup> Budiman, Putra Pamungkas. *An Analysis Towards the Individual Linguistic Features of Football Commentary Register in Barclays Premier League (BPL)*. Undergraduate thesis, Universitas Kristen Satya Wacana Salatiga, 2017.

<sup>64</sup> Lewandowski, Marcin. “The Language of Online Sports Commentary in a Comparative Perspective.” *Lingua Posnaniensis* 54 (2012): 65–76.

### e. Simplification

Simplification appears 40 times in the Manchester City match but drops to 23 instances in the Newcastle match. Despite the reduced frequency, its presence plays a key role in ensuring clarity and speed in high-pressure moments. Simplification manifests in the form of ellipsis, truncated structures, or omitted copulas, all contributing to a more agile and efficient verbal delivery.

Consider the phrase: “Tease them into those challenges because they're at home.” This is a streamlined construction with compressed syntax, omitting explicit subjects or clauses that would otherwise lengthen the sentence. The result is a speech unit that is quick to produce and easy to follow, catering to the fast pace of the game.

Budiman illustrates this with “Dier [is put] into the book for tugging back Welbeck,” where the copula “is” is dropped<sup>65</sup>. Similarly, Humpolík highlights ellipses such as “A lucky break as the ball drops to Arteta.” These omissions, while grammatically incomplete in formal registers, are not only acceptable but functionally optimal in SAT<sup>66</sup>. They allow commentators to convey essential information without delay, preserving the rhythm of live speech.

### f. Deictic Adverbs as Signposting Devices

These adverbs, such as “now,” “there,” “here” appear 46 times in the Manchester City match but only 14 times in the Newcastle match.

---

<sup>65</sup> Budiman, Putra Pamungkas. *An Analysis Towards the Individual Linguistic Features of Football Commentary Register in Barclays Premier League (BPL)*. Undergraduate thesis, Universitas Kristen Satya Wacana Salatiga, 2017.

<sup>66</sup> Humpolík, Radek. *Language of Football Commentators: An Analysis of Live English Football Commentary and Its Types*. Bachelor's thesis, Masaryk University, Brno, 2014.

Their primary function is to orient the listener in time and space, especially when visual cues are unavailable or when the scene changes rapidly. These adverbs often occur at the beginning of utterances, acting as transitional markers.

A notable example is: “Here on Trippier, delighted to take the free kick there to slow the game down and give everybody a chance to reset.” The words “here” and “there” work in tandem to position the listener within the spatial dynamics of the play. They not only guide the audience’s attention but also reflect the speaker’s immediacy in responding to the evolving scene.

Budiman’s example “Vardy won’t miss from there” confirms this pattern. Lewandowski argues that these adverbs function as verbal pointers, constructing a shared cognitive frame between speaker and listener<sup>67</sup>.

In a similar vein, Chovanec notes that deixis in live sports commentary performs both referential and discoursal roles, grounding utterances while simultaneously shaping audience perception of immediacy and relevance<sup>68</sup>. In this sense, deictic adverbs are integral to SAT’s real-time spatial storytelling, particularly within the Chronicle and Mimesis narrative types. In this sense, Deictic Adverbs are integral to the genre’s real-time spatial storytelling.

---

<sup>67</sup> Lewandowski, Marcin. “The Language of Online Sports Commentary in a Comparative Perspective.” *Lingua Posnaniensis* 54 (2012): 65–76.

<sup>68</sup> Chovanec, Jan. *The Discourse of Online Sportscasting: Constructing Meaning and Interaction on Live Text Commentary*. Habilitation thesis, 2015.



### **g. Subject-Dependent Inversion**

This feature occurs the least in both matches, with 6 instances in the Manchester derby and 4 in the Newcastle match. Despite its low frequency, Subject-Dependent Inversion offers stylistic diversity and occasionally enhances focus on the action over the agent.

For instance, in “It’s because he was fouled. Fouled by Scheer,” the inversion in the second sentence foregrounds the action (“fouled”) before identifying the agent (“Scheer”). This syntactic choice dramatizes the sequence, aligning with the expressive needs of real-time narration.

Budiman provides a parallel with “Sing the King Power Stadium faithful,” where inversion is used for emphasis<sup>69</sup>. Humpolík also notes how unusual word order, like “Here’s a shot!” is a stylistic hallmark in SAT. Though rare, this feature contributes to prosodic variation and can help maintain audience attention during key moments<sup>70</sup>.

### **3. Additional Linguistic Finding: Figurative Language in Live Commentary**

Although not included as part of the primary research objectives, the presence of figurative language in the data offers valuable insight into the stylistic depth of football commentary. Figurative expressions, particularly idioms and metaphors, are commonly used by commentators to enhance vividness, express evaluation, and dramatize the flow of events. Their

---

<sup>69</sup> Budiman, Putra Pamungkas. *An Analysis Towards the Individual Linguistic Features of Football Commentary Register in Barclays Premier League (BPL)*. Undergraduate thesis, Universitas Kristen Satya Wacana Salatiga, 2017.

<sup>70</sup> Humpolík, Radek. *Language of Football Commentators: An Analysis of Live English Football Commentary and Its Types*. Bachelor's thesis, Masaryk University, Brno, 2014.

inclusion supports the dynamic and narrative-rich nature of Sports Announcer Talk (SAT), contributing to both the entertainment and interpretive functions of live match commentary.

One example appears in the Manchester United vs Newcastle United match:

"It doesn't have to be right on the money every time but give someone a chance to make something of it."

The idiom "right on the money" is used to mean exactly accurate or well-targeted. Rather than describing the pass with a technical term, the commentator opts for a familiar phrase that evokes precision while keeping the tone light and conversational. This reflects what Ramadhani identifies as the use of idiomatic expressions in commentary to encapsulate meaning quickly and memorably<sup>71</sup>.

Another example can be seen in the phrase:

"Certainly does not want any early wobbles today... easy to deal with."

Here, the word "wobbles" functions as a metaphor for instability or nervousness, subtly critiquing the goalkeeper's potential vulnerability without being overtly critical. This aligns with Nurmaini's finding that metaphors in spoken discourse often function to imply judgment indirectly, preserving neutrality while adding emotional texture<sup>72</sup>.

A further metaphorical expression is observed in:

"There is a hunger about Livramento to trip here Newcastle."

---

<sup>71</sup> Harisma, Rizka. "Figurative Language of Football Commentary by Peter Drury." *Serunai: Jurnal Ilmiah Ilmu Pendidikan* 10, no. 2 (2024).

<sup>72</sup> Nurmaini, Nurmaini. *An Analysis of Figurative Language Used in Twilight Movie (A Descriptive Qualitative Study of Twilight Movie Script)*. Doctoral dissertation, IAIN Curup, 2018.

The term "hunger" symbolizes desire, determination, or intensity, framing the player's motivation in a vivid and accessible way. As Chovanec notes, metaphor in sports commentary plays an important role in highlighting a player's internal drive and turning action into narrative, particularly within emotionally charged moments<sup>73</sup>.

Figurative language is also frequently used by football commentators to introduce stylistic variation into their delivery. Rather than relying solely on literal and factual descriptions, commentators often draw on idioms, metaphors, and other expressive devices to enhance the dynamism and richness of their speech. This variation not only sustains audience interest but also plays a vital role in shaping the narrative tone of the commentary. In this sense, figurative language contributes meaningfully to the overall storytelling function of live sports commentary, supporting both dramatic and evaluative layers within the commentator's narrative framework.

---

<sup>73</sup> Chovanec, Jan. *The Discourse of Online Sportscasting: Constructing Meaning and Interaction on Live Text Commentary*. Habilitation thesis, 2015.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **A. CONCLUSION**

This study investigated narrative patterns and linguistic features in English Premier League football commentary by analyzing two matches: Manchester United vs Manchester City (low goal intensity) and Manchester United vs Newcastle United (high goal intensity). The findings show that narrative patterns are not influenced by the teams or commentators involved, but rather by the number of goals and the intensity of the match.

In the low-goal match, the Chronicle pattern was dominant due to the lack of dramatic moments, leading commentators to describe the game in a sequential and informative manner. Meanwhile, the high-intensity match was dominated by Mimesis, as the fast pace and frequent chances required vivid, real-time dramatization. The Plot pattern appeared similarly in both matches, typically near the end, when commentators reflected on previous events, substitutions, or key moments.

Regarding linguistic features, commentators used all seven features proposed by Ferguson (1983) and Balzer-Siber (2015), with varying frequency depending on the narrative type. Among these features, Heavy Modifiers were the most frequently used, especially in Chronicle and Plot, serving to enrich descriptions during slower phases of the match. Discourse Deixis also appeared frequently in these patterns, helping to refer back to earlier events and create a cohesive flow in commentary.

In contrast, the Mimesis pattern made more use of Simplification, Subject-dependent Inversion, and Deictic Adverbs as Signposting Devices, which supported fast and effective reporting of live action. Meanwhile, Diminutive Elements and Result Expressions were more commonly found in Chronicle, used to fill slower moments with evaluations or informative remarks.

In conclusion, the study confirms that football commentators build narratives in real-time using identifiable patterns and that the use of specific linguistic features is closely tied to the nature of those patterns. These findings highlight that even in spontaneous settings, football commentary reflects structured linguistic strategies shaped by the dynamics of the match.

## **B. SUGGESTION**

Based on the findings of this study, the following suggestions are proposed with a focus on language education and linguistics:

### **1. For Teachers**

Teachers in the fields of English education, linguistics, and discourse analysis can use this research as a learning resource to introduce students to authentic examples of spoken language in real-time contexts. The study of football commentary provides a dynamic and relatable medium to teach narrative structures and linguistic features. By analyzing spontaneous language use, teachers can help students understand how linguistic choices are shaped by context, speed, and communicative purpose, which is essential for developing discourse competence in both academic and professional settings.

## **2. For Students**

This research can serve as a valuable reference for students studying applied linguistics, English for Specific Purposes (ESP), or media discourse. It demonstrates how language is used creatively and effectively in time-constrained, real-world situations like live sports commentary. By engaging with this type of data, students can improve their skills in discourse analysis, enrich their understanding of narrative construction, and gain awareness of how language varies according to function and context. It also encourages critical thinking about how communication adapts to different communicative demands.

## **3. For Further Researchers**

Further researchers in linguistics and language education are encouraged to expand upon this study by analyzing commentary in different sports, languages, or cultural settings. Comparing linguistic and narrative strategies across various contexts may reveal new insights into the universality or specificity of certain features. Moreover, future studies could explore how narrative structures and linguistic features in spoken discourse can be integrated into English language teaching, especially in developing materials that foster students' pragmatic and discourse skills. Research into audience perception or the pedagogical application of sports commentary in language classrooms would also be valuable contributions to the field.

## BIBLIOGRAPHY

- “Commentary.” *Oxford Advanced Learner’s Dictionary*. 2018.  
<https://www.oxfordlearnersdictionaries.com/definition/english/commentary?q=commentary>.
- Abbott, H. Porter. *The Cambridge Introduction to Narrative*. Cambridge: Cambridge University Press, 2008.
- Adeagbo, Emmanuel O., and Michael A. Soyele. “Narrative Structure and Discursive Strategies in the 2022 FIFA World Cup Football Commentary.” 2024.
- Balzer-Siber, Marco. *Functional and Stylistic Features of Sports Announcer Talk: A Discourse Analysis of the Register of Major League Soccer Television Broadcast*. Master’s thesis, East Tennessee State University, 2015. <https://dc.etsu.edu/etd/2515>.
- Barthes, Roland. “Introduction to the Structural Analysis of Narratives.” In *A Barthes Reader*, edited by Susan Sontag, New York: Hill and Wang, 1982: 51–52.
- Bowen, Glenn A. “Document Analysis as a Qualitative Research Method.” *Qualitative Research Journal* 9, no. 2 (2009): 27–40.
- Branigan, Edward. *Narrative Comprehension and Film*. London: Routledge, 2013.
- Budiman, Putra Pamungkas. *An Analysis Towards the Individual Linguistic Features of Football Commentary Register in Barclays Premier League (BPL)*. Undergraduate thesis, Universitas Kristen Satya Wacana Salatiga, 2017.
- Chovanec, Jan. *The Discourse of Online Sportscasting: Constructing Meaning and Interaction on Live Text Commentary*. Habilitation thesis, 2015.
- Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. 4th ed. Thousand Oaks, CA: SAGE Publications, 2014.
- Crystal, David, and Derek Davy. *Investigating English Style*. London: Routledge, 2016.
- Delin, Judy. *The Language of Everyday Life: An Introduction*. London: Sage Publications, 2000.

- Ferguson, Charles A. "Sports Announcer Talk: Syntactic Aspects of Register Variation." *Language in Society* 12, no. 2 (1983): 53–72.
- Gay, L. R., and Peter Airasian. *Educational Research: Competencies for Analysis and Application*. 6th ed. Upper Saddle River, NJ: Merrill, 2000.
- Goldlust, John. *Playing for Keeps: Sport, the Media and Society*. Melbourne: Hybrid Publishers, 2018.
- Harisma, Rizka. "Figurative Language of Football Commentary by Peter Drury." *Serunai: Jurnal Ilmiah Ilmu Pendidikan* 10, no. 2 (2024).
- Humpolík, Radek. *Language of Football Commentators: An Analysis of Live English Football Commentary and Its Types*. Bachelor's thesis, Masaryk University, Brno, 2014.
- Laurier, Eric, and Chris Philo. "Possible Geographies: A Passing Encounter in a Café." *Area* 38, no. 4 (2006): 53–63.
- Lewandowski, Marcin. "The Language of Online Sports Commentary in a Comparative Perspective." *Lingua Posnaniensis* 54 (2012): 65–76.
- Lyle, Emily. "Narrative Form and the Structure of Myth." *Folklore: Electronic Journal of Folklore* 33 (2006): 59–70.
- McEnery, Tony, and Andrew Hardie. *Corpus Linguistics: Method, Theory and Practice*. Cambridge: Cambridge University Press, 2011.
- MIKEL, ANDI ROHMAN. *An analysis of register used by livescore football commentator in the final uefa champions league 2024*. Diss. UIN RADEN INTAN LAMPUNG, 2024.
- Miles, Matthew B., and A. Michael Huberman. *Qualitative Data Analysis: A Methods Sourcebook*. New York: SAGE Publications, Inc., 2014.
- Nurmaini, Nurmaini. *An Analysis of Figurative Language Used in Twilight Movie (A Descriptive Qualitative Study of Twilight Movie Script)*. Doctoral dissertation, IAIN Curup, 2018.
- Ricoeur, Paul. *Temps et récit: La configuration du temps dans le récit de fiction*. Paris: Éditions du Seuil, 1984.
- Rowe, David. *Sport, Culture & Media*. Berkshire, UK: McGraw-Hill Education, 2003.
- Ryan, Marie-Laure. "Narrative in Real-Time: Chronicle, Mimesis and Plot in the Baseball Broadcast." *Narrative* 1, no. 2 (1993): 38–55.



- Stemler, Steve. "An overview of content analysis." *Practical assessment, research, and evaluation* 7.1 (2000).
- Syaputri, Wuri, et al. "Sporting words: how Indonesian commentators shape game narratives." *Retos: nuevas tendencias en educación física, deporte y recreación* 61 (2024): 1578-1587.
- Thrift, Nigel. *Non-Representational Theory: Space, Politics, Affect*. London: Routledge, 2008.
- Todorov, Tzvetan, and Arnold Weinstein. "Structural Analysis of Narrative." *NOVEL: A Forum on Fiction* 3, no. 1 (1969): 70–76.
- Toolan, Michael J. *Narrative: A Critical Linguistic Introduction*. London: Routledge, 2013.
- Wilkinson, David, and Peter Birmingham. *Using Research Instruments: A Guide for Researchers*. London: Routledge, 2003.

# A P P E N D I C E S

## VALIDATION DATA FROM RATER

### NARRATIVE PATTERN

#### Early game in manchester united vs manchester city

No	COMMENTS	Classification of Narrative Pattern			ANALYSIS	NOTE
		chronicle	mimesis	plot		
1.	Last time they met it was the miracle of a mad that decided the day. He won a penalty, he scored the winners. Manchester United turned the Derby around to the Yeti had late on to win extremely late on.	✓			This entry reports a specific match outcome—penalty win and a late victory—without interpretation or deeper narrative context. It's focused on 'what happened' in a straightforward, time-sequenced manner.	
2.	Who knows what sort of drama this matches to Derby is going to churn out today? Yeah, I'm sure Connor, leave us talking about it some days after. As I've said, I think there's plenty riding on this one today. Of course, not for the top spot in the league or anything like that, but for that local pride and very importantly, for position.			✓	This builds narrative tension by speculating on possible drama and framing the match around local pride and positional stakes. It constructs a story rather than just reporting events.	
3.	Great touch from Hojlund. Trying to release the speed Garnacho takes the time now. Is that inside the poo? The area referee appears to be indicating a free kick on the edge of the box.		✓		The commentary sticks to factual observations about the foul's location and referee decisions. It does not evoke emotional engagement or broader implications.	

4.	I thought that, I mean, look, it was a brilliant first touch off his head from Garnacho. There's a bit of contact there. It's just outside. It's a really smart call. It's a very, very sharp bit of work that it really is because the whole stadium were on their feet screaming penalty	✓			Vividly describes the touch, the slight contact, and the crowd reaction. It places the audience in the moment and matches the commentator's tone to the event's intensity.	
5.	We were almost treated. So another extremely early goal in a Manchester Derby. You remember City scored after just 12 seconds in the FA Cup final two years ago. Ilkay Gundogan scorer, video assistant referee today is Paul Tierney. He has confirmed the referee's on field decision. That tackle happened outside the penalty area and therefore it is a free kick of the day.	✓			This commentary includes a factual historical reference and a VAR update. It emphasizes what is happening, not how it fits into a larger narrative.	
6	Yeah. Excellent. Worth that John Brooks got that one spot on, but a really fast break from United to give Bruno in real good goal scoring form just lately. It's close. Sometimes you don't want to be quite so close to the 18 yard line, you'd rather it a couple of yards back. If anyone's got the ability to maybe clip it over all those giants in the wall, it might be him.	✓			Focuses on the setup of a free kick and its technical challenges. It delivers present-moment, observational commentary.	
7	An unwelcome factor for Ederson here. You can tell by the shadows of the players that the sun is directly in the goalkeeper's eyes. Bruno Fernandes Not so long ago down the other end of this pitch, the Stretford End scored a good free kick against Arsenal from a similar range.	✓			Describes physical conditions (sun in the goalkeeper's eyes) and historical scoring, which is observational without emotional immersion or narrative development.	
8	Here he comes and the Manchester City wall does its job as the ball goes out for the first corner of the game. But strong start from the hosts. Really good start. It's everything they would have wanted. That's not one of his finest.	✓			Commentary recounts the play outcome and technical difficulties of the free kick. No thematic or emotional	

	As I mentioned, it's actually too close that to really hit it hard enough, get it over the wall and back under the bar. Extremely difficult. So they settle for the corner.				narrative is built.	
9	Garnacho, Bruno Fernandes, headed out by Nico O'Reilly There's no turning back now, no shirking responsibility, no excuses on Derby Day.		✓		Heightens intensity by signaling the point of no return. It creates emotional immersion typical of Mimesis, evoking urgency and atmosphere.	
10	garnacho, who would love to celebrate a goal here at Old Trafford. He's only scored once in his last 26 games in all competitions, but has got a couple against City and Pep Guardiola in the past.		✓		References Garnacho's desire and history, helping the audience imagine the stakes emotionally, not just the statistics.	
11	Although Pep today is building a team with so much experience, so many midfield players that are brilliant at keeping the ball, so you would expect that's going to happen. It's just weather united. The flip side of that they can use the pace of Garnacho that they can really get about them trying to disrupt them, clip it in behind that back four, which isn't as strong as it we have seen previously for city, but so 2 very different styles here.		✓		Contrasts tactical styles and highlights specific player attributes like Garnacho's speed. Encourages visualization and anticipation.	
12	Only once in the last 14 years have Manchester United been able to win a league double home and away against Manchester City, and have they won at the Etihad in December? Ruben Amorim has the chance to achieve a Derby double in this season's first season in charge and listen to Ilkay Gundogan. Manchester City have hardly seen the opposition			✓	Draws on long-term historical performance and introduces the idea of a 'Derby double.' This frames current events in a broader narrative.	

	half in these early stages.					
13	Josko Gvardiol, who scored against Manchester. He learned it last time.	✓			Simply notes a past goal by a player. It's factual and brief, offering no further elaboration or narrative.	
14	Kovacic. Back from foden, Bernardo Silva. And you can see already and City do have possession. This is what they're going to be all about today. They're going to keep it pass and move, pass and move and really just try and drag United around, tease them into those challenges because they're at home. They want to get after City, you would expect. Can they play through them? He'll be the architect, I'm sure.		✓		Describes City's play style in a sensory and immersive way—pass and move, teasing, dragging. This evokes presence in the moment.	
15	There's only been two Premier League games this season that City have lost when Kevin De bruyne has been in the starting team. It's not been a great campaign for the club, but De bruyne's standards remain very high. One of those defeats, of course, was the last Manchester Derby in December.			✓	Contrasts team struggles with De Bruyne's consistency and mentions past match outcomes. This analysis offers cause-effect reasoning and broader thematic development.	
16	Phil Foden, who got three Premier League goals against Manchester United last season, 1 of them here at Old Trafford, six goals in his last six starts against today's opponents. And Manchester City much higher up at the table than their host today. And for now, expected by the prediction computer to have the higher win probability here, But Old Trafford today		✓		Highlights player stats, match context, and win probability to immerse the listener in the high-stakes environment.	
17	Dorgu, Kovacic looks from Marmous, good touch off to Kevin De Bruyne, O'Reilly for the second Premier League start for Nico O'Reilly, Ruben Diaz, bernardo Silva, who	✓			Mentions lineup and past performances in a purely factual, observational tone	

	scored three Premier League goals against Manchester United and they've all come here at Old Trafford in the past.				without any emotional or narrative elaboration.	
18	Confident turn by O'Reilly and the referee gets the free kick to Manchester City.	✓			Simply states a foul and a free kick decision. Focused solely on what occurred.	
19	Yeah, it's a good play actually from Mick O'Reilly there. First touch just put him under pressure because he sent the ball up in the air but then got his body in turn very well, quite rightly gets the free kick. I would expect United to try and squeeze City a little bit.		✓		Describes O'Reilly's movement, touch, and body turn in vivid detail. Creates a sense of physical engagement.	
20	Someone's got to instigate that, whether it's Hojlund or Bruno, and I think with all these ball playing midfielders they've got, they've got 5 or 6 out there, they're all very, very capable of just keeping it like this, ticking the game over. I think United can afford to sit and watch that for too long here at home. I haven't got to go crazy, but I do think when someone does go and spark a little press, everyone's got to make sure they're there.		✓		Portrays tactical tension and collective pressing, sparking a mental image of movement and urgency on the pitch.	

### During the game manchester united vs manchester city

No	COMMENTS	Classification of Narrative Pattern			ANALYSIS	NOTE
		chronicle	mimesis	plot		
70.	Garnacho, Bruno Fernandes, cleverly back to Alejandro		✓		Depicts interplay and defensive pressure in the penalty area.	

	Garnacho, Matheus Nunez leaning into him in the penalty area. Stayed on the right side of the law.				Immerses reader in the moment.	
72.	Guardiola just about to introduce Jack Grealish again and he come on again to try and make the difference.	✓			Brief note about Grealish's substitution with no thematic development.	
73.	Jack Grealish, who has scored two goals against Manchester United in his career. Both of them have come here on this pitch at Old Trafford Rico Lewis hasn't played here in the Manchester Derby in the past. He's his only appearance for City against United in a senior game was the Community Shield back at the start of the season.			✓	Links past performances of Grealish and new experiences of Lewis into a broader thematic arc.	
74.	Just took his eye off the ball for a moment and he has given possession back to Manchester United. So this break in play will allow the double change Godunanan makes way and Nico O'Reilly as well.	✓			Reports possession error and substitution. Simple event report.	
75.	Not easy for Nico O'Reilly, where he played today, but that's part of the gig. When you're a Manchester City player you've got to be versatile, you've got to be able to try and drop into other roles Perhaps you're normally not quite so accustomed to, but he did fine. He did OK today.		✓		Offers a personal and reflective assessment of O'Reilly's adaptability. Engaging and character-focused.	
76.	Jack Grealish, who started on Wednesday, his first Premier League start since before Christmas. Rico Lewis, who's been in the City Academy since he was eight years of age on at Old Trafford in the Derby.	✓			States factual backgrounds on Grealish and Lewis. No immersion or theme.	
77.	Manchester City fans singing in the name of Jack Grealish, hoping he could produce something here to win the Derby.			✓	Builds tension and expectation around Grealish's potential	



					match-winning role.	
78.	<p>Matheus nunes under pressure from Garnacho. All the players in the pitch. I think Battesh Nunes is the one who just wants to get home today without any big clanger being dropped.</p> <p>It was he's brought back pass and that challenge, the fouled amad for the penalty in the last Derby should be pending just now as Manchester United hope that they've got a second wind here and they're about to finish strongly. But then Bruno Fernandes loses out to Bernardo Silva,</p>		✓		Captures pressure on Nunes, his earlier mistake, and transition into new tension vividly.	
79.	Mason mount, He's going to pick up a very early yellow card in his introduction.	✓			Factual record of a yellow card received by Mount.	
80.	Such a poor throw from Dorgu there to Bruno give him a chance. Then all of a sudden makes some mounts, saw a potential count up happening and just decided to step in. I don't think he's already touched the ball yet mate. And man, he's had a yellow card.		✓		Describes Mount's impulsive intervention and booking vividly with subtle humor.	
81.	Matheuss Nunes, Lewis, Doku, dalot shadow dancing in front of him. He was patient, and that's often a good ploy against the Belgian Jeremy Doku.		✓		Paints a tactical duel scene with Dalot and Doku, emphasizing patience and movement.	
82.	We are in the presence of some Manchester United royalty today. It's not often he comes to Old Trafford to watch matches, but King Eric Cantona is here today. Well, he might have made the difference today. Something a little bit special. Eric Cantona, who dominated Manchester derbies in the mid 90s. Six goals in six starts against City in these games.			✓	Connects Cantona's legendary presence with today's match, embedding history into the present narrative.	
85.	Dorgu, Garnacho, Dorgu pulls it back. Zirzke for the		✓		Describes a flowing attack and a	

	snapshot. Mason mount blocked away by Rico Lewis. Brilliant save from Edison in there. This is Dalot, Lewis again. Manchester United off flexing their muscles for a big finish here and they nearly produce something there.				great save in vivid, emotionally engaging terms.	
--	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--	--	--	--------------------------------------------------	--

### Late game in manchester united vs manchester city

No	COMMENTS	Classification of Narrative Pattern			ANALYSIS	NOTE
		chronicle	mimesis	plot		
105.	Well, we've still got probably 10 minutes plus before we finish at Old Trafford this afternoon. There's a game to be won here. If either team can just stitch something worthwhile together, like that bit of football that created that Zirzke chance. It's a really good effort well saved, and Guardiola will be hoping that with what's left, they can just provide a chance or two maybe.			✓	Builds anticipation and stakes for the match ending, aligning with narrative structure of climax and resolution.	
106.	That is interesting. City, who for a long time today had had far more attempts than Manchester United. But over the course of this second-half it's now Ruben Amorim's team who've had the most attention today.			✓	Contrasts team stats and builds a narrative arc showing United's resurgence in the second half.	
107.	Last Manchester Derby was all decided late late on Manchester United who scored in the 88th minute and then they scored in stoppage time to beat Pep Guardiola's team in December.			✓	References past late-game heroics to frame a thematic expectation for drama.	

108.	Marmoush, there's that little pull back from Yoro. It was, and Yoro's going to see yellow for that.	✓			Factual report of a foul and yellow card.	
109.	He is indeed just a little hesitant there, Leni yoro. At that time, Mamoush had already pinched it off him and had got in behind him.		✓		Describes hesitation and loss of possession with sensory detail, evoking the moment.	
110.	Leni yoro, who's only twice completed a full Premier League, 90 minutes so far for Manchester United. Has he got to see it through to the end today? He joins Mount, and Dello in the referee's notebook.	✓			Provides a factual background and disciplinary status for Yoro.	
111.	Now Zirzke has stolen it away from Bernardo Silva. He waited for Garnacho. Good recovery from Matheus Nunez.		✓		Describes a dynamic play and defensive recovery with a focus on movement and timing, placing the reader in the moment.	
112.	Pass needed more weight on it from Zirzkei to short again. Garnacho needs to be really sprinting on to that and then they wouldn't catch him. It's a poor ball. Zirzke did well initially to rob Bernardo Silva but the pass has got to be a crisper one than that.		✓		Evaluates a near-chance with emotional critique of passing precision and decision-making.	
113.	Manchester City under pressure to win this Given the tightness of the race for the Champions League Blazers ,Newcastle who play tomorrow, there's no guarantee City are going to be in the Champions League next season.			✓	Frames City's performance in the broader context of Champions League qualification, adding thematic tension.	
114.	Claudio did well against Zirzke that Gordiola's team under pressure at the moment.	✓			Reports a brief interaction and pressure on Guardiola's team. Informational.	
115.	Mount, Lindelof. Bruno Fernandez, mazroui, got anticipation by Lewis. He's been hurt stretching for the ball		✓		Details a challenging play and injury with sensory cues and	

	ahead of Mount.				player positioning.	
116.	Manchester United already know they won't be finishing anywhere near the top five this season, but how they would love to damage City's prospects.			✓	Frames United's effort as symbolic resistance to City's aspirations, creating a rivalry-driven story.	
117.	Yeah, I. Think it's really important for United to win today. You know what, everyone knows it's been a a poor campaign, but a win in the Derby, that's a lot to just give United fans that have had it quite tough this season. Just a cause for optimism maybe moving forward.			✓	Provides commentary on season context and emotional importance of a derby win for morale.	

### Early game in Manchester united vs Newcastle united

No	COMMENTS	Classification of Narrative Pattern			JUSTIFICATION	NOTE
		chronicle	mimesis	plot		
1.	Video assistant referee today is Peter Banks. Already they've looked at the replays of this and they give a check and play out. And that is a green for the referee's court. No penalty. Just booted against. Jacob Murphy's arm.	✓			Reports a VAR decision and reasoning behind it. Delivers facts without dramatization or narrative build-up.	
2.	Nice little bit of football there from United. Once Dalot got into that wide position again, the delivery in the box was... Just wasn't good enough. Just give people a chance. It doesn't have to be <b>right on the money</b> every time but give someone a chance to make something of it. Zirzke did well, as I said, to actually		✓		Analyzes in-game movement, crosses, and reaction with immersive real-time feedback, evoking tactical flow.	<b>Idiom.</b> it means Right on target

	get after that and keep that ball in play.					
3.	Joshua zirzke, who thought he had scored the winner in France on Thursday, he put Manchester United in front in the 88th minute but they were to concede an equaliser seven minutes after that, just before the end of the game with the very last kick of the match			✓	Frames Zirzke's late goal and the dramatic equalizer as part of a narrative arc. Highlights emotional highs and lows.	
4.	great play from Jolinton you don't want to get into a tussle with him he's incredibly powerful protected the ball nicely then <b>drew the foul off Garnacho</b>		✓		Describes Jolinton's physical play and foul draw with vivid sensory cues.	<b>Idiom.</b> Getting a violation of garnacho
5.	Bruno Fernandes, he's going to play as that kind of 10 in behind Joshua Zirk. So he's the man that United have to try and find. When they've got good possession, he's the one you're looking for.	✓			Reports Fernandes' tactical role factually with a bit of predictive framing.	
6	Kieran Trippier, who had 10 assists in the Premier League last season. He hasn't had a single of them this time around yet.	✓			Shares statistical background on Trippier's assist record. Informative.	
7	And that will do the confidence of Bayindir, the world of good. That's a competent save certainly doesn't want any early wobbles today the turkish international yeah that's a routine one for him looping cross <b>from kieran trippier no pace on it easy to deal with.</b> last time manchester united started a premier league game without andrea onana it was almost two years ago it was the last match of the 22-23 campaign. And David De Gea played against Fulham	✓			Provides context for the goalkeeper switch and recent history. Factual overview.	<b>Figurative language.</b> There was no fuss on his kick and it was easy to handle

8	His tribute to Bruno Guimaraes. Pressure from Erikson. Christian Ericson, who's 33 now, but he still works very hard. And here's a chance for Zirzke. And a very good stop by Nick Pope.		✓		Describes Eriksen's pressing and Zirzke's near chance vividly, bringing action to life.	
9	Tell you, that's a lovely play from United. The initial pick-off from Christian Eriksen. Then after that, I mean, there's some brilliant one-touch stuff here. Look at that. That is lovely football. And maybe had Joshua Zirzke kept that one along the floor and tucked it into a little bit of a corner, United might have the lead. Brilliant football, that. Really good link-up. Yep, good work from Nick Pope		✓		Engages emotionally with United's one-touch passing and near miss, analyzing with expressive language.	Idiom, "stuff" refers to the actions or play in general
10	four cup goals since zirzke last scored in the premier league he hasn't scored in the top flight since december when he got two against Everton	✓			Notes goal-scoring history for Zirzke. Straightforward stat-based entry.	Idiom. "top flight" Refers to the highest division in a country's football league system
11	here's Bruno Fernandes and Pope gets down smartly at the near post some chances at both ends inside the opening 12 minutes here at St. James's Park		✓		Narrates attacking sequences from both teams with active commentary and spatial detail.	
12	Murphy, Trippier, Barrage, back to Dan Burn this is Livramento head of Harvey Barnes dangerous and it's Harry Amas who clears great position Harvey Barnes gets in there such a dangerous spot that is		✓		Describes positioning, clearances, and attacking movement with vivid play-by-play imagery.	

13	that's it back absolutely right but unfortunately Alexander is that I just peeled out for something I speak to it by Garnacho but <b>there's a hunger about liver a bit to trip here Newcastle</b> who love to play the game fast Murphy too close to the keeper		✓		Conveys tempo and energy of Newcastle's play using active descriptions.	<b>Metaphor</b> . "hunger" for success, effort, or goals
14	seven cup appearances all tied by bayindir since joining the club played one game for Turkey at the Euros last summer	✓			Lists Bayindir's appearances factually.	
15	that's the third time a ball up to zirzke. You've got to give him a bit of a chance. Either hang it up there and give him a chance to get underneath it and compete. <b>If you're going to fizz him at him</b> , then you've got to... You're aiming for his chest, really, where he can be favourite to get hold of it and protect the ball a wee bit. That sort of serve is up to him three times now. I just knocked it straight over his head and you give him possession away		✓		Evaluates three failed ball deliveries to Zirzke with tactical critique and descriptive tone.	Idiom. "Fizz" refers to Mengoper bola dengan sangat cepat dan keras.
16	Last four times that Nick Pope has played against Manchester United whether for Newcastle or for his old team Burnley. He's not lost any of those games and he's actually only conceded one goal in the four matches. He's got a good record against today's opponents	✓			Shares Nick Pope's record vs United. Statistical and contextual.	
17	Here's Isak. It's a great touch. Bruno guimares is was arriving and thumbs up for the Brazilian, zilian to the attempt of an assist to the swede there		✓		Depicts interplay between Isak and Guimaraes with energy and movement.	
18	did really great alexander is that here dan burn excellent interception then a little spin in the box and just decides he's having a little look for bruno guimares always a little too ahead		✓		Describes an attack from Isak and Dan Burn's role, with tactical and positional nuance.	

	of him right idea					
19	so jason tindall alongside graham jones watching events. Best wishes to Eddie Howe who misses out today due to illness. He's not been feeling well in recent days	✓			States absence of Eddie Howe and current coaching situation factually.	
20	That nice little bit of interplay, didn't it, between zirzke and ugarte?		✓		Captures interplay between Zirzke and Ugarte. Short but immersive moment.	
21	Ooh, bit of dilly-dallying by Dallo. And Ugarte had to crunch in in response. He has fouled Livramento. It's a yellow card for Ugarte but that was all started by the hesitation from Dalot			✓	Recreates the foul scenario vividly, from hesitation to impact. Emotionally reactive.	Idiom. "Dilly-dallying" Taking too long to make a decision or act; play slow or hesitant.
22	needed to get that one sorted out quicker didn't he slipped in the end and Livramento was away. let's have a look to see whether or not how much of that Manuel Ugarte gets he gets a little bit of it maybe just after Livramento had just got a touch on it first. A little unlucky, I think, to get the card.		✓		Analyzes the tackle sequence and yellow card judgment with reflective and descriptive commentary.	
23	Another opportunity for Kieran Trippier. And he's got some targets to aim for . very lofted too lofted from kieran trippier by his standards that's disappointing that's poor yeah. really there from that sort of angle kieran who strikes a really good dead ball usually he's got to be almost hitting that towards the far top corner and getting the black and white shirts running across the front of it. That's a poor delivery	✓			Details a free kick attempt and outcome. Evaluative but grounded in observable events.	



24	It doesn't give anybody a chance there. The one for Amas to keep in play. Dalos hesitation on one side and now this Manchester United just could do with a solid minute or two here to the back. Bruno Fernandes attempting to win a corner.		✓		Describes gameplay breakdown and Fernandes' attempt vividly, focusing on the moment's urgency.	
25	It's got to be a Manchester United goal kick well nearly 18 minutes in a couple of chances so far pretty competitive in the middle of the field as you would imagine a lot of bodies and numbers in there	✓			Summarizes match progress and competitiveness factually.	

### During the game in manchester united vs Newcastle united

No	COMMENTS	Classification of Narrative Pattern			JUSTIFICATION	NOTE
60	it's a high defensive line that Manchester United are holding here Dan Burn wins the header again Bruno Fernandes too close to Bruno Guimaraes		✓		Narrates aerial duel and midfield congestion. Active, in-the-moment observation.	
61	Dorgu, Hojlund, Ugarte straight at the keeper that's that situation I'm talking about can United just create one or two more of them strike from Ugarte through the legs of Jolena but right at the goalie it's a good run into that wide area decent cut back well protected by Mason Mount the shot lacked the real zip to really worry Nick Pope		✓		Describes an attacking sequence and Ugarte's shot. Emphasizes tactical intention and execution.	
62	both teams preparing to make late changes here, Harvey	✓			Mentions upcoming	

	Barnes goes in motion once again, Dan Burn, straight to ugate, this is Bruno Guimarães				substitutions and a passing move. Informative but not immersive.	
63	poor touch by Dorgu, Newcastle are going to make a triple change in a moment. Tonali, Trippier, nice move from murphy and it's well anticipated by Bayindir.		✓		Captures poor touch, triple change anticipation, and Bayindir's anticipation. Real-time flow.	
64	Yeah lucky, nice football again. I can tell he's desperate for a decent chance to come his way Alexander Isak at that header in the first half which just went past the post.		✓		Highlights Isak's effort and Newcastle's desire to find him space. Emotionally invested.	
65	we understand that Newcastle are about. to take off Isak. Here's Bruno Guimeraes. Good night and good luck. Manchester United aren't coming back from this now as Bruno Guimeraes joins the party. His fourth Premier League goal of the season. Newcastle United's fourth Premier League goal of the day.			✓	Narrates the sealing goal with finality. Newcastle's dominance and United's collapse.	
66	Well, once he intercepts that, you know he's just got the class to knock it in the back of the net. But yet again Manchester United are gifting opponents goals. Literally serving them up on a plate.		✓		Details Bruno Guimaraes' goal and emphasizes United's costly errors.	
67	One of the most popular players of modern Newcastle United history. They love him, he loves them. There was no danger here, Andy.			✓	Highlights Guimaraes' fan connection and role in Newcastle's current success.	

68	No, no danger at all. He's trying to clip that one into Rasmus Haaland. It's a basic pass. It doesn't get anywhere near it. It's intended target. Joelinton, it is, who picks it off. And then once Bruno gets it there, Bruno Guimaraes gets it there, the room that he's got, the class that he has, you're going to get punished.		✓		Critiques the error leading to Bruno's goal. Focuses on execution and punishment.	
69	that he has you're gonna get punished in the game that Andre Onana has been stood down from his replacements has hardly covered himself in glory there, the reinforcements now to see it through Emile Kraft comes on in place of Jacob Murphy.	✓			Lists substitution details and player replacements. Straightforward.	
70	Callum Wilson replacing Alexander Isak and Newcastle fans pleased to see Anthony Gordon back in action here.	✓			Continues player changes with fan reactions. Factual and supportive.	
71	Luke Shaw has come on for Manchester United in place of Mazroui, difficult circumstances for Shaw to reintegrate into the team but he'll be very pleased to be back out on the grass his first appearance since early December hasn't started a game for Manchester United in well over a year Luke Shaw	✓			Describes Luke Shaw's return after long injury absence.	
72	yeah they'll just be praying that you can stay fit there's no doubt Luke Shaw is a very talented boy. If you're not out there enough, then you're a little used to your coach. And let's hope Luke Shaw can really get himself back up to full speed and stay at that level. He's a proper player when he			✓	Reflects on Shaw's potential and career trajectory. Thematic focus.	

	does.					
73	Bayindir for the slip, but at least he got the ball away this time. So Kraft has gone right back for Newcastle, where Trippier was. Wilson leading the attack where Isak was. And Gordon has taken over Murphy's position on the flanks abusely he's swapped sides with Barnes, difficult for Bruno Guimaraes there, he's anchored himself, he was on the way down as he tried to play the pass		✓		Tracks defensive reshuffling and midfield transitions. Real-time tactical context.	
74	This time Manchester United are crumbling a bit here. Bruno guimares. Barnes. Tonali. Two of the goal scorers today.			✓	Presents emotional unraveling and Newcastle's control. Broad match theme.	
75	Difficult circumstances of having to prepare for this game in the absence of Eddie Howe, but how the Newcastle players have stuck to the task here, it's been impressively professional today.			✓	Highlights Newcastle's professional composure under coaching absence. Performance narrative.	

### Late game in manchester united vs newcastle united

No	COMMENTS	Classification of Narrative Pattern			JUSTIFICATION	NOTE
		chronicle	Mimesis	Plot		
60	it's a high defensive line that Manchester United are holding here Dan Burn wins the header again Bruno Fernandes too		✓		Narrates aerial duel and midfield congestion. Active,	

	close to Bruno Guimaraes				in-the-moment observation.	
61	Dorgu, Hojlund, Ugarte straight at the keeper that's that situation I'm talking about can United just create one or two more of them strike from Ugarte through the legs of Jolena but right at the goalie it's a good run into that wide area decent cut back well protected by Mason Mount the shot lacked the real zip to really worry Nick Pope		✓		Describes an attacking sequence and Ugarte's shot. Emphasizes tactical intention and execution.	
62	both teams preparing to make late changes here, Harvey Barnes goes in motion once again, Dan Burn, straight to ugarte, this is Bruno Guimarães	✓			Mentions upcoming substitutions and a passing move. Informative but not immersive.	
63	poor touch by Dorgu, Newcastle are going to make a triple change in a moment. Tonali, Trippier, nice move from murphy and it's well anticipated by Bayindir.		✓		Captures poor touch, triple change anticipation, and Bayindir's anticipation. Real-time flow.	
64	Yeah lucky, nice football again. I can tell he's desperate for a decent chance to come his way Alexander Isak at that header in the first half which just went past the post.		✓		Highlights Isak's effort and Newcastle's desire to find him space. Emotionally invested.	
65	we understand that Newcastle are about. to take off Isak. Here's Bruno Guimeraes. Good night and good luck. Manchester United aren't coming back from this now as Bruno Guimeraes joins the party. His fourth Premier League goal of the season. Newcastle United's fourth Premier			✓	Narrates the sealing goal with finality. Newcastle's dominance and United's collapse.	

	League goal of the day.					
66	Well, once he intercepts that, you know he's just got the class to knock it in the back of the net. But yet again Manchester United are gifting opponents goals. Literally serving them up on a plate.		✓		Details Bruno Guimaraes' goal and emphasizes United's costly errors.	
67	One of the most popular players of modern Newcastle United history. They love him, he loves them. There was no danger here, Andy.			✓	Highlights Guimaraes' fan connection and role in Newcastle's current success.	
68	No, no danger at all. He's trying to clip that one into Rasmus Haaland. It's a basic pass. It doesn't get anywhere near it. It's intended target. Joelinton, it is, who picks it off. And then once Bruno gets it there, Bruno Guimaraes gets it there, the room that he's got, the class that he has, you're going to get punished.		✓		Critiques the error leading to Bruno's goal. Focuses on execution and punishment.	
69	that he has you're gonna get punished in the game that Andre Onana has been stood down from his replacements has hardly covered himself in glory there, the reinforcements now to see it through Emile Kraft comes on in place of Jacob Murphy.	✓			Lists substitution details and player replacements. Straightforward.	
70	Callum Wilson replacing Alexander Isak and Newcastle fans pleased to see Anthony Gordon back in action here.	✓			Continues player changes with fan reactions. Factual and supportive.	

71	Luke Shaw has come on for Manchester United in place of Mazroui, difficult circumstances for Shaw to reintegrate into the team but he'll be very pleased to be back out on the grass his first appearance since early December hasn't started a game for Manchester United in well over a year Luke Shaw	✓			Describes Luke Shaw's return after long injury absence.	
72	yeah they'll just be praying that you can stay fit there's no doubt Luke Shaw is a very talented boy. If you're not out there enough, then you're a little used to your coach. And let's hope Luke Shaw can really get himself back up to full speed and stay at that level. He's a proper player when he does.			✓	Reflects on Shaw's potential and career trajectory. Thematic focus.	
73	Bayindir for the slip, but at least he got the ball away this time. So Kraft has gone right back for Newcastle, where Trippier was. Wilson leading the attack where Isak was. And Gordon has taken over Murphy's position on the flanks abusely he's swapped sides with Barnes, difficult for Bruno Guimaraes there, he's anchored himself, he was on the way down as he tried to play the pass		✓		Tracks defensive reshuffling and midfield transitions. Real-time tactical context.	
74	This time Manchester United are crumbling a bit here. Bruno guimares. Barnes. Tonali. Two of the goal scorers today.			✓	Presents emotional unraveling and Newcastle's control. Broad match theme.	
75	Difficult circumstances of having to prepare for this game in the absence of Eddie Howe, but how the Newcastle players have stuck to the task here, it's been impressively			✓	Highlights Newcastle's professional composure under coaching absence.	

	professional today.				Performance narrative.	
--	---------------------	--	--	--	------------------------	--

### Linguistic features in SAT on two matches

#### Manchester united vs Manchester city

Here is the explanation of each Linguistics Features code : Simplification(S), Subject-Dependent Inversion(SDI), Result Expressions(RE), Heavy Modifiers(HM), Diminutive Elements(DE), Deictic Adverbs As Signposting Devices(DA), Discourse Deixis(DD)

NO	Narration	narrative patterns	Linguistics Features							Explanation
			S	SDI	RE	HM	DE	DA	DD	
1.	Last time they met it was the miracle of a mad that decided the day. He won a penalty, he scored the winners. Manchester United turned the Derby around to the Yeti had late on to win extremely late on.	Chronicle			✓				✓	RE: 'he scored the winners' shows the result of a prior action. DD: 'Last time they met' refers to a past event.
2.	Who knows what sort of drama this matches to Derby is going to churn out today? Yeah, I'm sure Connor, leave us talking about it some days after. As I've said, I think there's plenty riding on this one today. Of course, not for the top spot in the league or anything like that, but for that local pride and very importantly, for position.	Plot				✓			✓	DD: 'As I've said' refers to earlier commentary. HM: 'for that local pride and... position' adds detail and significance.



3.	Great touch from Hojlund. Trying to release the speed, Garnacho takes the time now. Is that inside the poo? The area referee appears to be indicating a free kick on the edge of the box.	Chronicle	✓					✓		DA: 'now' indicates current game context. S: Sentence fragments omit linking verbs for brevity.
4.	I thought that, I mean, look, it was a brilliant first touch off his head from Garnacho. There's a bit of contact there. It's just outside. It's a really smart call. It's a very, very sharp bit of work that it really is because the whole stadium were on their feet screaming penalty	Mimesis				✓	✓		✓	DE: 'a bit of contact' softens the call. HM: Describes specific play detail. DD: Phrases like 'I mean, look' reflect ongoing discourse.
5.	We were almost treated. So another extremely early goal in a Manchester Derby. You remember City scored after just 12 seconds in the FA Cup final two years ago. Ilkay gundogan scorer, video assistant referee today is Paul Tierney. He has confirmed the referee's on field decision. That tackle happened outside the penalty area and therefore it is a free kick of the day.	Chronicle			✓	✓			✓	DD: 'You remember City scored...' recalls prior game. HM: 'after just 12 seconds...' adds context. RE: 'confirmed the referee's decision' shows outcome.
6	Yeah. Excellent. Worth that John Brooks got that one spot on, but a really fast break from United to give Bruno in real good goal scoring form just lately. It's close. Sometimes you don't want to be quite so close to the 18 yard line, you'd rather it a	Chronicle			✓	✓				HM: 'really fast break from United' and 'Bruno in real good goal scoring form' add context. RE: 'got that one spot on' indicates successful decision.

	couple of yards back. If anyone's got the ability to maybe clip it over all those giants in the wall, it might be him.									
7	An unwelcome factor for Edison here. You can tell by the shadows of the players that the sun is directly in the goalkeeper's eyes. Bruno Fernandes Not so long ago down the other end of this pitch, the Stretford End scored a good free kick against Arsenal from a similar range.	Chronicle				✓				DA: 'here' references spatial context. HM: 'sun is directly in the goalkeeper's eyes' gives detailed condition.
8	Here he comes and the Manchester City wall does its job as the ball goes out for the first corner of the game. But strong start from the hosts. Really good start. It's everything they would have wanted. That's not one of his finest. As I mentioned, it's actually too close that to really hit it hard enough, get it over the wall and back under the bar. Extremely difficult. So they settle for the corner.	Chronicle	✓		✓			✓		S: Fragmented sentence for action pacing. DA: 'Here he comes' emphasizes immediacy. RE: 'settle for the corner' indicates result.
9	Garnacho, Bruno Fernandes, headed out by Nico O'Reilly. There's no turning back now, no shirking responsibility, no excuses on Derby Day.	Mimesis	✓	✓	✓					S: No verbs used, names only. RE: 'no turning back now' implies imminent consequences. SDI : inverse sentence because it focuses more on the event done by the subject

10	garnacho, who would love to celebrate a goal here at Old Trafford. He's only scored once in his last 26 games in all competitions, but has got a couple against City and Pep Guardiola in the past.	Mimesis				✓		✓		HM: 'only scored once in his last 26 games' gives detailed form. DA: 'here at Old Trafford' marks location.
----	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------	--	--	--	---	--	---	--	----------------------------------------------------------------------------------------------------------------

### Manchester united vs newcastle united

Here is the explanation of each Linguistics Features code : Simplification(S), Subject-Dependent Inversion(SDI), Result Expressions(RE), Heavy Modifiers(HM), Diminutive Elements(DE), Deictic Adverbs As Signposting Devices(DA), Discourse Deixis(DD)

NO	Narration	narrative patterns	Linguistics Features							Explanation
			S	SDI	RE	HM	DE	DA	DD	
1.	Video assistant referee today is Peter Banks. Already they've looked at the replays of this and they give a check and play out. And that is a green for the referee's court. No penalty. Just booted against. Jacob Murphy's arm.	Chronicle			✓				✓	DD: Refers to review process and judgment.  RE: 'No penalty' is outcome confirmed by VAR.
2.	Nice little bit of football there from United. Once Dalot got into that wide position again, the delivery in the box was... Just wasn't good enough. Just give people a chance. It doesn't have to be right on the	Mimesis				✓	✓			DE: 'just give people a chance' softens critique.  HM: Describes delivery issues and positive work by Zirzke.

	money every time but give someone a chance to make something of it. Zirzke did well, as I said, to actually get after that and keep that ball in play.									
3.	Joshua zirzke, who thought he had scored the winner in France on Thursday, he put Manchester United in front in the 88th minute but they were to concede an equaliser seven minutes after that, just before the end of the game with the very last kick of the match	Plot				✓			✓	DD: Refers to recent match in France.  HM: Timeline and scoring context explained.
4.	great play from Jolinton you don't want to get into a tussle with him he's incredibly powerful protected the ball nicely then drew the foul off Garnacho	Mimesis			✓	✓				RE: 'drew the foul' is outcome. HM: Emphasizes Jolinton's strength and action.
5.	Bruno Fernandes, he's going to play as that kind of 10 in behind Joshua Zirke. So he's the man that United have to try and find. When they've got good possession, he's the one you're looking for.	Chronicle				✓	✓			HM: Positional tactics described. DE: 'kind of 10' softens definition.
7	Kieran Trippier, who had 10 assists in the Premier League last season. He hasn't had a single of them this time around yet.	Chronicle				✓			✓	HM: Historical assist data. DD: 'this time around yet' refers to current season.

8	And that will do the confidence of Bayindir, the world of good. That's a competent save certainly doesn't want any early wobbles today the turkish international yeah that's a routine one for him looping cross from kieran trippier no pace on it easy to deal with. last time manchester united started a premier league game without andrea onana it was almost two years ago it was the last match of the 22-23 campaign. And David De Gea played against Fulham	Chronicle			✓	✓				RE: 'competent save' reflects outcome. HM: Historical comparison with past goalkeeper performance.
9	His tribute to Bruno Guimaraes. Pressure from Erikson. Christian Ericson, who's 33 now, but he still works very hard. And here's a chance for Zirzke. And a very good stop by Nick Pope.	Mimesis			✓	✓				RE: 'a very good stop by Nick Pope' reflects outcome. HM: Player ages and movement summarized.
10	Tell you, that's a lovely play from United. The initial pick-off from Christian Eriksen. Then after that, I mean, there's some brilliant one-touch stuff here. Look at that. That is lovely football. And maybe had Joshua Zirzke kept that one along the floor and tucked it into a little bit of a corner, United might have the lead. Brilliant football, that. Really good link-up. Yep, good work from Nick Pope	Mimesis				✓	✓			DE: 'maybe had Zirzke kept that one...' minimizes. HM: Describes build-up and save.

## Validation note for narrative pattern

### 1. CHRONICLE

Sepanjang pertandingan yang dianalisis, terutama di awal dan saat jeda, komentar dan narasi yang muncul sangat mencerminkan gaya **chronicle** atau runtutan peristiwa secara berurutan. Contohnya:

- Penjelasan kejadian disampaikan secara kronologis, seperti pergantian pemain, tendangan sudut, hingga statistik penguasaan bola.
- Fokus utama narasi ada pada **apa yang terjadi**.
- Saat tempo pertandingan menurun (misalnya menjelang akhir babak), komentar berubah menjadi lebih observasional, dengan lebih berfokus membahas statistik, mengulas gol sebelumnya, atau kondisi cuaca dan lapangan.

**Gaya ini menunjukkan bahwa bentuk chronicle menjadi kerangka utama dalam membangun narasi pertandingan, untuk menjaga alur cerita tetap jelas dan mudah diikuti penonton.**

### 2. MIMESIS

Gaya ini paling menonjol pada momen-momen penting pertandingan karena mampu membangun **pengalaman emosional dan imajinatif** bagi penonton. Contohnya:

- **Saat gol tercipta:** Narasi menekankan intensitas aksi, seperti *“tendangan keras Rashford dari luar kotak penalti”* (*“a powerful shot from Rashford outside the penalty box”*), atau *“penyelamatan gemilang oleh De Gea”* (*“a brilliant save by De Gea”*).
- **Ketika tensi pertandingan meningkat:** Nada komentar menjadi lebih dramatis dan emosional, untuk membantu penonton ikut merasakan ketegangan, seolah-olah mereka sedang berada langsung di stadion.
- **Keterlibatan penonton:** Terkadang narasi menyisipkan respons dari stadion atau ekspresi pemain, seperti sorak-sorai, kekecewaan, atau selebrasi, yang memperkuat suasana emosional dan membangun imajinasi penonton.

**Gaya Mimesis ini memperkuat dimensi dramatis dan menciptakan pengalaman menonton yang lebih imersif, seolah audiens ikut berada di tengah jalannya pertandingan.**

### 3. PLOT

Narasi berbasis plot terlihat dari cara komentator menyusun rangkaian peristiwa dalam pertandingan menjadi sebuah **alur cerita dramatis**. Hal ini tampak dalam beberapa aspek berikut:

- **Penggambaran tokoh:** Pemain seperti Bruno Fernandes atau Rashford sering digambarkan sebagai tokoh utama (hero) yang membawa perubahan dalam jalannya pertandingan. Sementara itu, tim lawan seperti Manchester City atau Newcastle diposisikan sebagai "rintangan" atau "musuh" yang harus dihadapi.
- **Alur dramatik:** Narasi dibangun layaknya cerita, mulai dari pembukaan, konflik (tekanan dari lawan, peluang yang gagal), klimaks (gol penting atau insiden besar), hingga resolusi (hasil akhir berupa kemenangan atau kekalahan).
- **Thematisasi:** Beberapa bagian pertandingan sering diberi bingkai tematik seperti *"kebangkitan di babak kedua"*, *"kemenangan dramatis"*, atau *"pertahanan kokoh di menit-menit akhir"*.

**Dengan menyusun pertandingan dalam format cerita, gaya plot ini membuat pengalaman menonton jadi lebih hidup dan bermakna, bukan hanya menyimak fakta, tetapi juga ikut terbawa dalam emosi dan alur naratif pertandingan.**

### KESIMPULAN UMUM:

Hasil analisis terhadap narasi pertandingan menunjukkan bahwa ketiga kategori: **Chronicle**, **Mimesis**, dan **Plot**, yang digunakan secara bergantian dan dinamis, tergantung pada konteks permainan. Gaya **Chronicle** berperan sebagai kerangka dasar yang menyusun peristiwa secara berurutan. **Mimesis** menambah kedalaman emosi dan membuat penonton merasa seolah-olah terlibat langsung dalam pertandingan. Sementara itu, **Plot** merangkum rangkaian aksi menjadi

cerita yang dramatik dan bermakna. Dengan kata lain, keberhasilan narasi pertandingan tidak hanya bergantung pada bagaimana aksi dijelaskan, tetapi juga pada bagaimana seluruh peristiwa dirangkai menjadi **sebuah kisah yang hidup, penuh makna, dan relevan** bagi penonton.

Curup, 31 Mei, 2025

**Rater**

**Rizki Indra Guci, M.Pd.**



## **Validation note for linguistic features in SAT**

### **1. SIMPLIFICATION (S)**

- Komentar pertandingan disampaikan dengan kalimat yang singkat dan to the point, misalnya: “Rashford shoots”, “Fernandes crosses”, tanpa menggunakan subjek atau kata bantu secara eksplisit.
- Artikel dan kata ganti orang sering dihilangkan agar ritme komentar tetap cepat dan selaras dengan tempo permainan.

**Strategi ini menunjukkan upaya komentator dalam menyederhanakan struktur kalimat demi efisiensi dan kecepatan saat menyampaikan informasi kepada penonton.**

### **2. SUBJECT-DEPENDENT INVERSION (SDI)**

- Kalimat sering diawali dengan kata kerja atau objek untuk menekankan aksi, seperti: “Heads it over!”, “Cross from the right!”.
- Fokus utamanya bukan pada siapa yang melakukan, melainkan pada apa yang terjadi, terutama di momen-momen cepat atau krusial dalam pertandingan.

**Pola ini mencerminkan prioritas komentator pada intensitas dan urgensi peristiwa, ketimbang mengikuti struktur kalimat baku dalam tata bahasa.**

### **3. RESULT EXPRESSIONS (RE)**

- Sering muncul frasa seperti “for a goal”, “to equalize”, atau “to secure the win” yang digunakan untuk menjelaskan hasil dari suatu aksi.
- Ungkapan-ungkapan ini biasanya disampaikan dengan jeda dramatis, untuk menandai transisi penting atau momen klimaks dalam pertandingan.

**Fitur kebahasaan ini menekankan hubungan antara aksi dan hasil secara langsung, dengan gaya penyampaian yang dramatis sekaligus informatif untuk meningkatkan ketegangan suasana.**

#### 4. HEAVY MODIFIERS (HM)

- Saat tempo permainan melambat, sering muncul deskripsi tambahan seperti: “The young Portuguese midfielder”, “The veteran defender from Argentina”.
- Informasi latar belakang ini dimanfaatkan untuk memberikan konteks lebih dalam kepada audiens, terutama di saat-saat jeda.

**Strategi ini menambah unsur naratif dalam siaran dan membantu membangun keterikatan emosional penonton dengan pemain yang disebutkan.**

#### 5. DIMINUTIVE ELEMENTS (DE)

- Komentar seperti “just a bit wide”, “a little late”, atau “a small error” digunakan untuk memperhalus kritik atau menghindari kesan negatif secara langsung.
- Penilaian terhadap pemain atau wasit jarang disampaikan secara tajam, namun biasanya disampaikan dengan bahasa yang lebih halus.

**Hal ini menunjukkan adanya strategi komunikasi untuk tetap menjaga nada komentar yang netral, sopan, dan tidak konfrontatif di tengah situasi yang bisa memicu emosi.**

#### 6. DEICTIC ADVERBS (DA)

- Kata keterangan seperti “here comes the cross”, “now Rashford runs”, atau “there’s the whistle” digunakan untuk menunjukkan momen secara langsung (real-time) dan dinamis.
- Penekanan lebih diberikan pada waktu terjadinya aksi daripada lokasi yang spesifik.

**Penggunaan bentuk ini efektif untuk menjaga perhatian audiens tetap terfokus pada jalannya pertandingan secara real-time, mengikuti alur permainan detik demi detik.**

## 7. DISCOURSE DEIXIS (DD)

- Komentator sering merujuk pada kejadian sebelumnya tanpa harus mengulang detailnya, dengan frasa seperti: “As we saw earlier” atau “He’s been doing that all game”.
- Teknik ini menjaga alur cerita tetap nyambung tanpa mengulang informasi secara kata per kata.

**Penggunaan bentuk ini mencerminkan manajemen wacana yang efisien, untuk menjaga narasi tetap mengalir tanpa terasa membosankan atau repetitif bagi audiens.**

## KESIMPULAN UMUM:

Dari hasil analisis, dapat disimpulkan bahwa narasi pertandingan sangat dipengaruhi oleh ciri khas bahasa dalam siaran olahraga. Setiap fitur linguistik berperan dalam membentuk gaya penyampaian yang cepat, ringkas, dan tetap menarik bagi penonton. Fitur linguistik berupa **Simplification** dan **Subject-dependent Inversion** mendominasi karena mampu mempercepat ritme narasi dan menjaga fokus pada aksi utama. Sementara itu, linguistik berupa **Result Expressions** dan **Heavy Modifiers** memberikan kejelasan makna serta konteks yang lebih dalam terhadap momen-momen penting dalam pertandingan. Fitur linguistik seperti **Deictic Adverbs** dan **Discourse Deixis** juga tidak kalah penting, karena mendukung kesinambungan narasi dan menciptakan pengalaman menonton yang terasa lebih hidup dan real-time.

Curup, 31 Mei, 2025

**Rater**

**Rizki Indra Guci, M.Pd.**

## TRANSCRIPT THE COMMENTATOR'S UTTERANCES

### TRANSCRIPT MANCHESTER UNITED VS MANCHESTER CITY SECOND-HALF MATCH

To Andy Townsend and first of all, Connor McNamara. So he will get this second-half started at a sunny Old Trafford. Can the visitors be more incisive in the second-half? It's been a good, disciplined performance from Ruben Amarim's team and we haven't said that all too often this season. Can Manchester United keep up that concentration now for the remainder of the day? It feels like they'll need to as another silver trips Garnacho, but he might have gone away with the yellow card in the first half. Bernardo Silva, but that is a booking for the Portuguese international right at the very start of the second-half. Quite right as well. Again, it's another cynical one from Bernardo Silva. I think Garnacho is the key. I really do for United today. Bruno always of course ran the edge of the box and provide something special, but they get it out to Garnacho and let him run at people. I think he's the player that can really 'cause the most upset in that Manchester City back 4. So Bernardo Silva joins Ruben Diaz in the referee's notebook, Ranchvis Hornan to the fewest touches of the ball of all players in the first half. Can Manchester United get him involved a little bit more now? In the second-half, Harry Maguire, who was brought on as a makeshift attacker as a late substitute in midweek, nearly scored two and that came against Nottingham Forest. Dallow for Bruno Fernandez on side, several red shirts inside him, but he took it all the way to the byline. Bruno Fernandez before delivering straight to Edison. Yeah, took it too far actually. And again, because he's playing that kind of right hand on that right hand side, Ian Garnacho, either side of Rasmus Hoyland, he's just took that one too far there and slid actually and knocked it very timely into Edison's hands. Manchester United, who lost against Forest in midweek, but before that they'd been on a run of seven games without losing. Here's Nico O'Reilly mamous it's fallen just right for Foden but won a tackle Mazrawi as Foden seemed to get the ball stuck between his legs. He wants a corner. It's an on field decision of goal kick but the VA always going to watch the replays too. Yeah, just to check, in case there was any infringement on Phil Foden, the ball fell very kindly for him. I think in it this first time, just walk onto it and hit it. Didn't maybe need that touch. It's just overcomplicated the issue and just gave Mazrawi a chance to get back and disturb him, which is what he did. But it's a great chance that for him. I think a year ago he just knocked that in first time. It's. 27 goals in all competitions last season for Phil Foden, the best return of his career, and he's struggled to match those heights this time in a Manchester Derby that has failed to create too many clear cut opportunities. That counts as a Big 1 today. Razzmus one, he's looking for Ruben Diaz and Vardiol. Just keep your eye on the ball. He's a big lad. He's got to be a little bit more aggressive with his game. He likes to bustle around and plenty of huff and puff from him but doesn't get involved enough. But what he's got to try and do is leap for those balls and really see if he can get a little flick and maybe Gonacho can run onto it or it drops down. For Bruno. It's a 2/9 little too easy to disappoint at times. Rasmus Holland. Tesh Nunez could wait on that for Kevin de Bruena. Mambouche was the only player inside of him. It's Manchester City trying to get in behind the Manchester United defence, something that's proved difficult for the visitors today. Taz, that's a good run. Again, it's not too far away from being a really useful delivery from De Bruena. It's just a little too close to the goalkeeper, my motion never really able to get there, but nice run and I've seen that so many times over the years, haven't we, De Bruyne, when he's in those wide areas,

flashing balls across the six yard box for people, usually so accurate. Mamoush Gunduan helping it on to Kevin De Bruyne, that was good. Manchester City looking to move off the gear here since the break. Ronaldo, Silva, Kovich, Kunderwan for O'Reilly, who's not crept forward all that often in the game so far. Disappointing cross comfortably cleared away by Mazerowi Vardiol. Nutella wasn't buying the dummy that was being sold by O'Reilly There. Here is Ugate. It is the Manchester Derby. Very much on the balance. Groans around the stadium as United give it away. This is the first home league game here since Manchester United announced their plans for the new stadium. A bright new future is promised. No better place to begin down that road than winning a Manchester Derby. To Pirona, Gundeva and Chesty United quite high up the pitch at the moment. Can City play through the press? Not with a pass like that. Gundemo has given it away to Dallow. Strong work from Kovacic to get it back but City don't retain possession. Still in play for Bruno Fernandez, this is Casimiro Ugarte. Dorgu Casimiro using his heights to good effect. City still haven't got it away and they're relieved to hear the referees whistle. Yeah, two or three times there maybe there are opportunities for someone to have a shot. It's a decent ball in from Dorgo actually. Casimiro. That's a little leap, but just there. Asmus Hoyland are judged to have put his hands in the middle of Ruben Diaz's back. Chance gone. Gundua Fulden bit of acceleration from City to Bruno, so left for a shot. It's on target, but in truth, little menace behind it, Little to trouble Andreo Nana. Unlucky, but a few signs actually start at the second-half the win. City get the ball now with a bit of space, someone's going to really run hard with it. First half we saw them keeping it, keeping it, drawing United out or trying to make them step out of their positions. Now City look a little bit more positive when they get it. Ruben Diaz, who's got to be careful having picked up a yellow card in the very first minute of the game today. Manchester United, who finished against ten men in their last home game here, the Europa League win over Rail Saucidad. Can Bruno Fernandez spark something here? He's looking for Delo ugate, too many bodies in the way. Another opportunity for Diego Dallo up against Nico O'Reilly took a deflection all the way in. Edison reacted well, decent pressure this from Ruben Abarum's team. Carlacho normally became a cross after the deflection touch, but Edison has read both chances there in quick succession. Very well. Tibrano from Mamouche, the game for the first time stretching a little bit now. Bundois Mamoush to Kevin Dobrella to Kovacic. City's stagnation here is allowed. Manchester United settle. Again, I think both teams recognise him. Why wait to go one down before you start? Let's get on the front foot a little bit and try 3/9 and make something happen and get in front in this game and ask the question of the other team then. Reaction there between Ruben Diaz and Manuel Ugate. Couple of collisions between the pair of them. Ken Brooks wants to have a word with both. So this was initially what happened there and here and then in the aftermath of this, Ugate responds there. Second Manchester Derby from Manuel Lugarte, 10 minutes played in the second-half of at Old Trafford. Kevin debreter Still hoping this can be City's day. Played by debreter Nico O'Reilly. It was Dallow who headed in the way. Dangerous for Manchester City. Mamouche trying to catch Onan out on his front post. Yeah, it's going to take a lot actually from MAMOUS to to beat an honour from there. But nice run here here from Nico O'Reilly Good. Head up back into the pot, that's where you want it. Just didn't recycle it well enough from this point onwards, really. We've been better standing that one up there. MAMOUS. Both teams are readying replacements at the moment. Manchester City are about to make an attacking change. Manchester United are about to make a defensive one. This is Kevardian. Kevin de Bruerna Dorgo was in little hesitation from the Belgian. And that was all the invitation Patrick Dorgo needed. For Bruerna saying he's could have done with a shout there, but

unlike him to just let that one get away. Here comes those changes, Connor. Jeremy Doku's incisive speed and scale could be just what Pepco Niola needs here. The

## **TRANSCRIPT MANCHESTER UNITED VS MANCHESTER CITY SECOND-HALF MATCH**

1/10 Had Paul. No, he's been all right. He hasn't played an awful lot under it. I think Dalit could be a missile quite critical early in the season. I think the last six or seven weeks he's been really good. So I think he it could be a big mess. Run Dalit. Manchester City 4 changes from that midweek win over Leicester. Kevin the Bruner's the headline, he's in for his last Manchester Derby. Kovatich 2 Bernardo Silva and Phil Foden Nico O'Reilly at Manchester Premier League Derby debut for him The 20 year old and when you look of course at Marmouche up top in the absence of Erling Harland. Yeah, I think Marmouche is obviously the stand out in the way that Manchester City are going to play. But you know, as Paul talked about in the midfield, he's such an intelligent runner. He just needs to create that and get that relationship with the Bruner, with with Bernardo Silver and Foden and he can be a real threat. They've got that, you know, it's very clear that they're going to be out without Harlan now or without a player like Harlan. So they're going to change their style and probably go back to how they played in the in the previous years, moving through the lines, post number nines rotating, and they could be equally as dangerous when they play well. Mommy's six goals in 12 games in all competitions. In fact, since he signed, only Manuel Salad's got more Premier League goals. His fellow Egyptian. How are Manchester United going to get goals? You've been asking that all day. He finished his emergency centre forward in the. Week, that's enough for they were all season, McGuire playing. But I think Donacho's key. I know he doesn't often make the right, right decision when he when he's in time and space, but he is the one player who will penetrate. He will run through. I think Hoyland will try and run through as well. I know Hoyland can finish, can actually just got to get his decision making best. I think he'll have plenty of opportunities today and if he, if he's on his game, if he makes the right choices, I think United have a good chance of winning. OK, United remember looking for only a second league double over Manchester City in 15 years as they have their final word there. Mamouche leading the line in the Manchester Derby. His experience of this fixture. Of course. Manchester Netflix have failed to score on 11 occasions this season. Pep Guardiola, beaten twice already this season by Ruben Amarim and Kevin Devroyner, lead Manchester City to three points. We'll sit back and find out. We'll enjoy the first half in the sunshine from Old Trafford, your match commentators Andy Townsend and first of all, Connor McNamara. Last time they met it was the miracle of a mad that decided the day. He won a penalty, he scored the winners. Manchester United turned the Derby around to the Yeti had late on to win extremely late on. Who knows what sort of drama this matches to Derby is going to churn out today? Yeah, I'm sure Connor, leave us talking about it some days after. As I've said, I think there's plenty riding on this one today. Of course, not for the top spot in the league or anything like that, but for that local pride and very importantly, for 2/10 position. Great touch from Hoyland. Trying to release the speed galatra takes the time now. Is that inside the poo? The area referee appears to be indicating a free kick on the edge of the box. I thought that, I mean, look, it was a brilliant first touch off his head from Garnacho. There's a bit of contact there. It's just outside. It's a really smart call. It's a very, very sharp bit of work that it really is because the whole stadium were on their feet screaming penalty. We were almost treated. So another extremely early goal in a Manchester Derby. You remember City scored after just 12 seconds in the FA Cup final two years ago. Wilko Gundawan scorer, video

assistant referee today is Paul Tierney. He has confirmed the referee's on field decision. That tackle happened outside the penalty area and therefore it is a free kick of the day. Yeah. Excellent. Worth that John Brooks got that one spot on, but a really fast break from United to give Bruno in real good goal scoring form just lately. It's close. Sometimes you don't want to be quite so close to the 18 yard line, you'd rather it a couple of yards back. If anyone's got the ability to maybe clip it over all those giants in the wall, it might be him. An unwelcome factor for Edison here. You can tell by the shadows of the players that the sun is directly in the goalkeeper's eyes. Bruno Fernandez Not so long ago down the other end of this pitch, the Stretford End scored a good free kick against Arsenal from a similar range. Here he comes and the Manchester City wall does its job as the ball goes out for the first corner of the game. But strong start from the hosts. Really good start. It's everything they would have wanted. That's not one of his finest. As I mentioned, it's actually too close that to really hit it hard enough, get it over the wall and back under the bar. Extremely difficult. So they settle for the corner. Galacho, Bruno Fernandez headed out by Nico O'Reilly There's no turning back now, no shirking responsibility, no excuses on Derby Day. Carnacho, who would love to celebrate a goal here at Old Trafford. He's only scored once in his last 26 games in all competitions, but has got a couple against City and Pep Guardiola in the past. Although Pep today is building a team with so much experience, so many midfield players that are brilliant at keeping the ball, so you would expect that's going to happen. It's just weather united. The flip side of that they can use the pace of Garnacho that they can really get about them trying to disrupt them, clip it in behind that back four, which isn't as strong as it we have seen previously for city, but so 2 very different styles here. Only once in the last 14 years have Manchester United been able to win a league double home and away against Manchester City, and have they won at the Etihad in December? Ruben Aberin has the chance to achieve a Derby double in this season's first season in charge and listen to Ilka Gundwa. Manchester City have hardly seen the opposition half in these early stages. Roscoe Bardio, who scored against Manchester. He learned it last time. Kovacic. Back from folder Ferrara Silva. And you can see already and City do have possession. This is what they're going to be all about today. They're going to keep it pass and move, pass and move and really just try and drag United around, tease them into those challenges because they're at home. They want to get after City, you would expect. Can they play through them? He'll be the architect, I'm sure. There's only been two Premier League games 3/10 this season that City have lost when Kevin Debrunne has been in the starting team. It's not been a great campaign for the club, but Debrunne's standards remain very high. One of those defeats, of course, was the last Manchester Derby in December. Phil Foden, who got three Premier League goals against Manchester United last season, 1 of them here at Old Trafford, six goals in his last six starts against today's opponents. And Manchester City much higher up at the table than their host today. And for now, expected by the prediction computer to have the higher win probability here. But Old Trafford today, Dorga Kovacic looks from Mamouche, good touch off to Kevin De Bruyne, O'Reilly for the second Premier League start for Nico O'Reilly, Ruben Diaz, Ronaldo Silva, who scored three Premier League goals against Manchester United and they've all come here at Old Trafford in the past. Confident turn by O'Reilly and the referee gets the free kick to Manchester City. Yeah, it's a good play actually from Mick O'Reilly there. First touch just put him under pressure because he sent the ball up in the air but then got his body in turn very well, quite rightly gets the free kick. I would expect United to try and squeeze City a little bit. Someone's got to instigate that, whether it's Hoyland or Bruno, and I think with all these ball playing midfielders they've got, they've got 5 or 6 out there, they're all very, very capable of just

keeping it like this, ticking the game over. I think United can afford to sit and watch that for too long here at home. I haven't got to go crazy, but I do think when someone does go and spark a little press, everyone's got to make sure they're there. Oh, Mama Bouche, who scored against Leicester on Wednesday. All five goals that he has

## **Transcript In Manchester United Vs Newcastle United First-Half**

Video assistant referee today is Peter Banks. Already they've looked at the replays of this and they give a check and play out. And that is a green for the referee's court. No penalty. Just booted against. Jacob Murphy's arm.

Nice little bit of football there from United. Once Dalot got into that wide position again, the delivery in the box was... Just wasn't good enough. Just give people a chance. It doesn't have to be right on the money every time but give someone a chance

to make something of it. Xerxe did well, as I said, to actually get after that and keep that ball in play. Joshua Xerxe, who thought he had scored the winner in France on Thursday, he put Manchester

United in front in the 88th minute but they were to concede an equaliser seven minutes after that, just before the end of the game with the very last kick of the match Lindelof to Garlaccio

mazraoui the finalists tried to be clever there tried to allow it past it nearly became a problem for Manchester United as Yolo clears

Jolinton out-muscles Garnaccio Brazil against Argentina there Riccate comes in to Troy Garnaccio and pulls Jolinton and that is a free kick to Newcastle yeah, great play from Jolinton you don't want to get into

a tussle with him he's incredibly powerful protected the ball nicely then drew the foul off Garnaccio Bruno Fernandes, he's going to play as that kind of 10 in behind Joshua Zirk.

So he's the man that United have to try and find. When they've got good possession, he's the one you're looking for. First attacking set piece of the day. Kieran Trippier, who had 10 assists in the Premier League last season. He hasn't had a single of them this time around yet.

And that will do the confidence of Bayer Deer, the world of good. That's a competent save certainly doesn't want any early wobbles today the turkish international yeah that's a routine one for him looping cross from kieran trippier no pace on it easy to deal

with last time manchester united started a premier league game without andrea nana it was almost two years ago it was the last match of the 22-23 campaign.

And David De Gea played against Fulham. His tribute to Bruno Guimaraes. Pressure from Ericsson. Christian Ericsson, who's 33 now, but he still works very hard. And here's a chance for Xerxe. And a very good stop by Nick Pope.

Tell you, that's a lovely play from United. The initial pick-off from Christian Eriksen. Then after that, I mean, there's some brilliant one-touch stuff here. Look at that. That is lovely football. And maybe had Joshua Zerzian kept that one along the floor



and tucked it into a little bit of a corner, United might have the lead. Brilliant football, that. Really good link-up. Yep, good work from Nick Pope. It's a save you expect him to make but it's excellent play four cup goals since Xerxe last

scored in the premier league he hasn't scored in the top flight since december when he got two against Everton here's Bruno Fernandes and Pope gets down smartly at the near post

some chances at both ends inside the opening 12 minutes here at St. James's Park

Murphy Trippier Barrage back to Dan Byrne this is Livramento head of Harvey Barnes dangerous and it's Harry Amas who clears great position Harvey Barnes gets in there such a dangerous spot that is that's it back absolutely right but

unfortunately Alexander is that I just peeled out for something I speak to it by Garnaccio but there's a hunger about liver a bed to trip here Newcastle who love to play the game fast

Murphy too close to the keeper seven cup appearances

all tied by Ender since joining the club played one game for Turkey at the Euros last summer that's the third time a ball up to Xerxe. You've got to give him a bit of a chance. Either hang it up there and give him a chance to get underneath it and compete.

If you're going to fizz him at him, then you've got to... You're aiming for his chest, really, where he can be favourite to get hold of it and protect the ball a wee bit. That sort of serve is up to him three times now. I just knocked it straight over his head and you give him possession away.

Away with distribution from Nick Pope. That's poor as well. Last four times that Nick Pope has played against Manchester United whether for Newcastle or for his old team Burnley. He's not lost any of those games and he's actually only conceded one goal in the four matches.

He's got a good record against today's opponents. Here's Isak. It's a great touch. Bruno Quibana is was arriving and thumbs up for the Brazilianzilian to the attempt of an assist to the swede there yeah

did really great alexander is that here dan burn excellent interception then a little spin in the box and just decides he's having a little look for bruno bruno gimorash always a little too ahead of him right idea so jason tindall alongside graham jones watching events. Best wishes to Eddie Howe who misses out today due to illness.

He's not been feeling well in recent days. Hamas. United there with possession numbers.

That nice little bit of interplay, didn't it, between Zergsy and Fragas? Ooh, bit of dilly-dallying by Dallo. And Ugarte had to crunch in in response. He has fouled Livramento.

It's a yellow card for Ugarte but that was all started by the hesitation from Delo yeah needed to get that one sorted out quicker didn't he slipped in the end and Livramento was away

let's have a look to see whether or not how much of that Manuel Ugarte gets he gets a little bit of it maybe just after Livramento had just got a touch on it first. A little unlucky, I think, to get the card. Very much a genuine attempt to try and win that.

Knew he had to. Another opportunity for Kieran Trippier. And he's got some targets to aim for very lofted too lofted from Kieran Trippier by his standards that's disappointing that's poor yeah

really there from that sort of angle Kieran who strikes a really good dead ball usually he's got to be almost hitting that towards the far top corner and getting the black and white shirts running across the front of it. That's a poor delivery.

It doesn't give anybody a chance there. The one for Amas to keep in play. Dalos hesitation on one side and now this Manchester United just could do with a solid minute or two here to the back. Bruno Fernandes attempting to win a corner.

It's got to be a Manchester United goal kick well nearly 18 minutes in a couple of chances so far pretty competitive in the middle of the field as you would imagine a lot of bodies and numbers in there

Cher Leprometo for today's visitors these are strange times for Manchester United fans since 1990 have their team been this low on the table

this late into a campaign yet amid all that underperformance there still remains the hope that this season could still end with a trophy these players are still playing for their places

trip here has come across to cover Bruno Fernandez here and he's done really well yeah really important challenge that that was nice work from Bruno Fernandez good run

good play from United deep in their own half and then spot in that run. But Trippier stepping across and dealing with that. Important that he did. I think Bruno Fernandes today has that license, doesn't he?

To hover just in behind Bruno Guimaraes, Joe Linton and Tenali. Just wait for the right moment to kind of receive the ball maybe then. Link up with Xerxe like he did with that shot that Xerxe had.

Xerxe looking for Christian Eriksen here. Jacob Murphy using his speed to get back and help the defence. Here's Lenny Yoram. Fernandez. Interception by Murphy. Livro Bento has his pocket picked by Dello,

who's unfortunate there as it clips his heel. Van Alley. but Ali looking for Alexander Resak and that's what the tackle to put it out for Newcastle throw, yep, he challenged that

Harry Amass, again in that left wing back position he can focus on everything in front of him and go and squeeze that and go and make sure he deals with that and occasionally if it's clipped in behind him

did exactly the right thing there, just recovered and dealt with it. Luke Shaw, who's amongst the Manchester United replacements today, with Harry Mass playing in the position that Shaw hopes to be occupying again soon,

has returned from a couple of different injuries this season, hasn't played since early December. And Shea. in shape

cut out by Dello the Pimento to Barnes Trippier's made a good run here if he can keep it in difficult difficult but a good idea from Newcastle. Yeah, he's just saying I just want that clipped over the top.

He's got a bit too much on it there. You know, give him a right idea. I think Ruben Ameren be pretty pleased with the way that his team have started. As I mentioned, they've been had to be competitive.

They know that from the first whistle and they have been. Trusting given the tall presence of Dan Byrne at the heart of the Newcastle defence that Manchester United have tried that high long ball several times already.

## **Transcript in manchester united vs newcastle united**

...into the first half of a Premier League game, but then recovered to not be behind by the break. Ruben Abram, who is continually seeking improvement, hoping now that his Manchester United team can turn this around and maybe take the lead themselves.

But it's not going to be easy against a Newcastle United team attacking the Gallagher end in this second half. Yeah, all the onus on Newcastle to apply the pressure and to get up to speed immediately in this second period.

United again, make sure early on that they bank up and they don't allow Newcastle room to play, encourage the crowd to really get behind their team. And that little consultation with Harry Maguire

suggests a change may be imminent for Manchester United as Newcastle look to start this second half strongly Masraoui delaying the progress of Levermento Fabian Scheer Newcastle dominated territory and possession in the first half but

Manchester United made their counter-attacks count exactly right Victor Lindelof he's now started four of the last five premier league games they've been his

first league starts in a year he's able to win the flick on header but no one to give it to for Newcastle Dan Byrne dan burn it's a good touch from tonight really is and now joe linton's got options isaac tried to leave and he knew bruno guimaraes was in behind him xerxe always got away from fabian scher here joshua xerxe onto diogo dallo it's great recovery

by tanali but was that a push in the penalty area the referee referee, Chris Cavanaugh, was very close to that. His on-field decision is to play on. But the VAR will look at it in the background. Here's Harry Amas on his first Premier League start.

Looking to put his name up in lights. But it'll be worth having a look at this again. He certainly will. No doubt Sandro Tonali putting his arm out is how much force. I think he just goes down a little too easily there, Diogo Dello.

Almost like he's looking for it a bit. That arm was up around the shoulder, but not there for long enough and not applying serious pressure, I think, enough to force him to the ground. Peter Banks assisted by Tim Wood in the VAR booth today.

They've had a look at that. They agree with the referee's call on the field. It is not going to be a penalty. Sancho Tenali, perhaps a little fortunate there it was clumsy at best he might have thought Connor there, Tenali

that Della was about to shoot that he was going to take the strike and you just try and disturb your opponent there just try and put him off, lean into him a little bit give him a nudge but don't do it too blatantly just about got away with that

Jason Tindall, Crane Jones just perusing the replays of that themselves the decision is made Bruno Guimarães

Livramento has just dried it past Dalot there and this is Murphy Jones what a start to the second half for Newcastle

scored at Leicester on Monday. Another impressive team goal where the finish was only the final touch. It's all about the build-up for Newcastle again. Yeah, brilliant work from Livermento down the left side.

Because having skipped past Dallow, it's that dangerous ball. He hits it so hard across the six-yard box. And then after that, it's about keeping it alive and getting people in there. A little too easy this first challenge, I think.

Here. That's not good enough from Dallow. But that ball's a dangerous one. The cutback is perfect. And then it's about getting the black and white shirts underneath that crossbar. That's exactly what Harvey Barnes does. Perfect area. It's a great start to the second half.

It's a big moment for Harvey Barnes his first goal here at St. James the Sparks in September Newcastle United lead for the second time this afternoon

just seen Diego del Ochoa make a really good run out almost forcing an error out of Tonali in the Newcastle 18 yard box but then defensively he's poor there he allows Livermento far too easily to skip past him and whip it across the six yard box

either show him into people or deal with him better yourself so Newcastle returning to the lead here as it stands on the live Premier League table. That would propel Eddie Howe's team back up into the top four.

I'm sure that'll cheer Eddie up a little bit if it stays that way. Long way to go yet. United have already shown that when they go behind, they can respond. We'll see how much they've still got in the tank. No-one's usually filling in today today Jason Tindall but he would love to deliver three points for Newcastle in their head coach's absence

Dan Burn just had to stretch under pressure from Garnaccio it meant not a great pass to Livramento and this has worked out well for the visitors Garnaccio taking on Livramento Tonali was exactly where he needed to be

lucky yeah a little clumsy there Dan Burn Garnaccio just might have been better serve just clipping that one up stand it up try to cut it back in the first half Manchester United were behind for 12 minutes between Tonali's opener and Garnaccio's equalizer how long can

Newcastle hold on to the advantage here Barnes Bars Mazraoui comes across to help Dalot strong from the Moroccan yeah good challenge that Mazraoui sometimes you get square on with the Pallard-Arby Bars he could be in trouble but he did really well

Murphy Manchester United to bring it away Trippier wasn't able to halt Xerxes Murphy's the latest to try Shear can't stop him either

it's a great run that from Joshua Xerxes oh but he's hurt himself in the process he's holding the back of his hamstring there oh that's bad luck if he's just pulled his hammy there which it looks like he has

because it was a really good run from him didn't have a tremendous amount of options in and around him just kept going but well that's bad luck that is for Joshua Xerxe it really is

it is bad luck for Joshua Xerxe today it may also bear a factor on Thursday's Europa League quarter-final second leg when Leon come to Old Trafford Xerxe who scored in the first leg of that tie

## DATA SOURCE AND COMMENTATOR PROFILES

### DATA SOURCE

THIS DATA SOURCE FROM ICDB. ( <https://icdb.tv/match/247195-Manchester-United-v-Manchester-City#worldfeed> )

### MANCHESTER UNITED VS MANCHESTER CITY

English Premier League

 v 

**Manchester United** **Manchester City**














06/04/2025 22:30 GMT+7



[Submit another listing for this match.](#)

[Can't identify a commentator? Submit a video and other ICDB users can help.](#)

 **Summary**

Conor McNamara and Andy Townsend called the action for the World Feed as Manchester United faced Manchester City. On Sky Sports, David Jones presented with commentary from Gary Neville, alongside... [read more](#)

sky  Sky Sport 8 NZ HD 				
Role	Name	Submitted by	Language	
Presenter	Steve Bower	Crowe24  	English	   
Main Commentator	As world feed	Crowe24  	English	
Co-commentator	As world feed	Crowe24  	English	
Pundit	Paul Scholes	Crowe24  	English	   
Pundit	Joe Hart	Crowe24  	English	  
Pundit	Dimitar Berbatov	Crowe24  	English	  


 World Feed 				
Role	Name	Submitted by	Language	
Main Commentator	Conor McNamara	rv824  	English	   
Co-commentator	Andy Townsend	rv824  	English	  

#### World feed commentary broadcast on:


Astro Grandstand HD, Astro Grandstand HD, Astro Premier League HD, Astro Premier League HD, Astro Sports UHD, Astro Sports UHD, beIN Sports MENA English 1 HD, beIN Sports MENA English 1 HD, Disney+ Caribbean [\$], Disney+ Caribbean [\$], Disney+ Hotstar India [\$] (geo/R), Disney+ Hotstar India [\$] (geo/R), ESPN Extra (Caribbean), ESPN Extra (Caribbean), FuboTV Canada (\$/geo/R), FuboTV Canada (\$/geo/R), Hub Premier 1 HD, Hub Premier 1 HD, NOW Premier League TV (hk), NOW Premier League TV (hk), Optus Sport [\$] (geo/R), Optus Sport [\$] (geo/R), Premier League TV, Premier League TV, Sky Sport 8 NZ HD, Sky Sport 8 NZ HD, Sport 24 At Sea HD, Sport 24 At Sea HD, Sport 24 In Flight HD, Sport 24 In Flight HD, Star Sports Select HD1, Star Sports Select HD1, SuperSport Grandstand HD, SuperSport Grandstand HD, SuperSport Premier League HD, SuperSport Premier League HD, TrueVisions Premier Football HD 2 (Thailand), TrueVisions Premier Football HD 2 (Thailand)

THIS DATA SOURCE FROM ICDB ( <https://icdb.tv/match/248719-Newcastle-United-v-Manchester-United#worldfeed> )


## MANCHESTER UNITED VS NEWCASTLE UNITED



English Premier League



v




**Newcastle United Manchester United**


13/04/2025 22:30 GMT+7

[Submit another listing for this match.](#)



Can't identify a commentator? Submit a video and other ICDB users can help.





























 **Summary**

Conor McNamara and Andy Townsend will provide the world feed commentary for Newcastle United v Manchester United. The match will be broadcast across multiple international channels including Astro... [read more](#)




**beIN Sports MENA English 1 HD**

















Role	Name	Submitted by	Language	
Presenter	Richard Keys	Crowe24  	English	   
Main Commentator	As world feed	Crowe24  	English	
Co-commentator	As world feed	Crowe24  	English	
Pundit	Andy Gray	Crowe24  	English	  
Pundit	Jason McAteer	Crowe24  	English	   
Reporter	Andy Kerr	workingnow88  	English	    

[Click here to show 1 Image / Video / Tweet](#)



**World Feed**



Role	Name	Submitted by	Language	
Main Commentator	Conor McNamara	Crowe24  	English	    
Co-commentator	Andy Townsend	Crowe24  	English	  

**World feed commentary broadcast on:**

Astro Grandstand HD, Astro Grandstand HD, Astro Premier League HD, Astro Premier League HD, Astro Sports UHD, Astro Sports UHD, beIN Sports MENA English 1 HD, beIN Sports MENA English 1 HD, Disney+ Caribbean [\$], Disney+ Caribbean [\$], Disney+ Hotstar India [\$] (geo/R), Disney+ Hotstar India [\$] (geo/R), ESPN Extra (Caribbean), ESPN Extra (Caribbean), FuboTV Canada (\$/geo/R), FuboTV Canada (\$/geo/R), Hub Premier 1 HD, Hub Premier 1 HD, Hub Premier 2 HD, Hub Premier 2 HD, NBC App (USA), NBC App (USA), NOW Premier League 1 (hk), NOW Premier League 1 (hk), NOW Premier League TV (hk), NOW Premier League TV (hk), Now Sports 4K 1 (Hong Kong), Optus Sport [\$] (geo/R), Optus Sport [\$] (geo/R), Premier League TV, Premier League TV, Sky Sport 8 NZ HD, Sky Sport 8 NZ HD, Sport 24 At Sea HD, Sport 24 At Sea HD, Sport 24 In Flight HD, Sport 24 In Flight HD, Star Sports Select HD1, Star Sports Select HD1, SuperSport Grandstand HD, SuperSport Grandstand HD, SuperSport Premier League HD, SuperSport Premier League HD, TrueVisions Premier Football HD 2 (Thailand), TrueVisions Premier Football HD 2 (Thailand), USA Network / HD, USA Network / HD

## COMMENTATORS PROFIL IN TWO MATCHES

Andrew David Townsend (born 23 July 1963) is a former professional footballer and sports co-commentator for Premier League Productions and CBS Sports.



As a player he was a midfielder who notably played in the Premier League for Chelsea, Aston Villa and Middlesbrough. He also played in the Football League for Southampton, Norwich City and West Bromwich Albion. Prior to his professional career he had spent four years in Non-League with Welling United. Despite being born in England, Townsend played in World Cups for the Republic of Ireland national team, making 70 appearances and scoring seven goals.

Following retirement, Townsend moved into sports commentary and was ITV Sport's co-commentator for all of their major coverage of games until 2015. He has also commentated for BT Sport, Talksport and BBC Radio 5 Live.

### Early life

Townsend was born in Maidstone, Kent, but grew up in Bexley, where he attended Upton Primary School in Bexleyheath, followed by Bexleyheath School. He is the son of former Charlton Athletic and Crystal Palace footballer Don Townsend.<sup>[3]</sup>

### Club career

He began his playing career in August 1980 with Welling United in the Athenian League, while working as an ICL computer operator for Greenwich Borough Council in south-east London.<sup>[4]</sup> After making 105 appearances for Welling, he was signed by Weymouth in March 1984 for £13,500.<sup>[5]</sup>



**Conor McNamara** is an Irish sports commentator. He is the Lead Commentator for Premier League Productions and also works for BBC Sport on Radio 5 Live and *Match of the Day*, Amazon Prime Video and Sky Sports. Away from sport, he voices the character of 'Squawk The Parrot' on CBeebies show *Swashbuckle*.



## Early life

McNamara was born in Limerick, where he attended the Jesuit Crescent College. McNamara studied at the University of Salford, where he earned a Degree in Television and Radio. He also attended the Michael Smurfit Graduate Business School at University College Dublin where he received a Post Graduate Diploma in Business Studies.

## Career

While still at university, McNamara did his first football commentary for Irish national radio station Today FM - the 1997 FA Cup Final.

He joined the Irish TV station TV3 in Dublin at its launch in 1998 as a sports presenter and commentator. His first commentary for national television was the Republic of Ireland versus Yugoslavia in 1998. He became TV3's UEFA Champions League commentator in 1999, before joining the BBC in 2002.

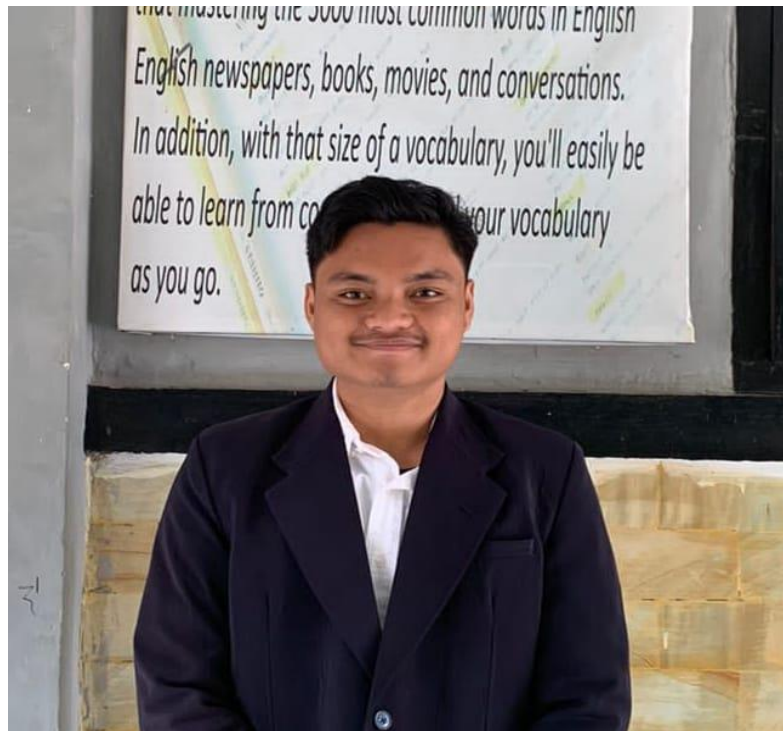
## Football

McNamara's first national radio commentary for BBC Radio 5 Live was Bolton v Tottenham in April 2002. His first Match of the Day commentary for BBC television was Everton versus Aston Villa in October 2004.

McNamara regularly commentates on the Premier League, the FA Cup, the UEFA Champions League and internationals. He has worked at every FIFA World Cup since 1998 and every UEFA European Championship since 2004.<sup>[4]</sup>

Each year from 2014 to 2023, McNamara was nominated as Football Supporters' Federation Commentator of the Year.

## BIOGRAPHY



The author of this research is named Depri Aresawijaya, born on 28 December 2001 in Curup, Rejang Lebong, to a remarkable father named Jailus and an extraordinary mother named Wilismi. Depri has three brothers named Deriansyah, Zaka, and Zaki, who are both proud and exasperating younger siblings.

Depri began his education at the Islamic Centre Rejang Lebong kindergarten and continued his elementary school at SD 01 Curup Tengah. After completing elementary school, he moved to Seluma District and continued his education there, attending SMPN 19 Seluma and later SMAN 05 Seluma.

After graduating from high school, Depri did not immediately pursue university education but instead worked at a retail store in Bengkulu City. After nearly two years, he finally began pursuing university education at IAIN Curup.