



THIAGO HENRIQUE CARVALHO

**MULTIMODAL METAPHORS IN FOOTBALL MATCHES: A
CROSS-CULTURAL STUDY ON CONCEPTUALIZATIONS IN
LIVE COMMENTARIES**

**LAVRAS-MG
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Prof. Dr. Thiago da Cunha Nascimento
Advisor

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2023

This work is dedicated to my family.

To my mom, for being the most tender and sympathetic person in the world.

To my father, for being the most dedicated person I have ever known, his example changed my perception of studies and work.

And to my brother, my oldest friend, and my first model in life.

ACKNOWLEDGEMENTS

As I have been studying cognitive linguistics for a while, the process of this work was a journey for me. There is no coincidence in my view of this monograph as a journey, as my perspective on metaphors changed entirely.

Since a difficult journey cannot be accomplished without help, I would like to thank all the support I have received during this period. First, my advisor and friend Thiago Nascimento, who provided all the support I needed during this journey. His knowledge and pieces of advice changed my perspective upon scientific research. He always believed in my potential as a researcher.

Over the process, I was psychologically unstable at some moments. Since this kind of research goes on for months, it is usual to feel low sometimes, but my girlfriend never let me down, and her energy and trust in me gave me the spirit to keep going. You are singular, Thalytta, and I hope you never stop helping people only by your presence.

I also must thank my friends, those who study at UFLA, and those who do not. Some of you helped a lot in the process of this writing with reviews and competent opinions, and you all provided me with the breaks I needed when it was necessary.

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With that, I ended this phase of my life, and I am grateful for all the experiences UFLA, my teachers, and the people I lived with provided me. I have learned a lot and I am certain that I became a better person.

ABSTRACT

Cognitive linguistics is a broad theoretical enterprise. Cognitive semantics is a sub-branch of cognitive linguistics and is the theoretical framework for this work. There are different ways to *Conceptualise* a situation, and in this work, we focus on metaphors and metonymies related to the FOOTBALL domain. Based on conceptual metaphor theory (CMT), elaborated by Lakoff & Johnson (2003 [1980]), and in multimodal metaphors studies (FORCEVILLE, 2009), this work aims to analyze two football match commentaries, one between Real Madrid and Liverpool and the other between Athletico Paranaense and Flamengo. Furthermore, it is a cross-cultural research since one of the commentaries is in Portuguese and the other in English. Since there are previous studies on football metaphors like Dervent (2016) and Hussein (2019), this study adopts a different perspective as it deals with empirical data that are happening in the moment of the commentary; given that metaphorical analysis concerning the FOOTBALL domain in other works focus on media talking. This work has a qualitative nature as it analyses the experience of football matches. Besides, in this case study, the methodological procedures started from transcripts of match excerpts which were done through the software EXMARaLDA based on the transcript system GAT2 (SELTING et al., 2016). In addition, the identification and analysis of metaphors and metonymies were based on the *metaphor identification procedure* – MIPVU (STEEN, 2009) and on Forceville's (2009) multimodal analysis. Therefore, the FOOTBALL domain is conceptualized in different ways based on cultural and interactional features that lean on the communicative situation. Besides, the domain of WAR is commonly associated with football in previous work, but the data showed that metaphorical mappings that structure a football match commentary do not necessarily involve the domain of WAR, and they can activate other domains such as PANDEMONIUM or HELL, TRAVELLING, DOOR and SPACE.

Keywords: Cognitive Linguistics; Conceptualisation; Metaphors; Multimodal Metaphors; Football.

RESUMO

A linguística cognitiva é uma abordagem teórica ampla. Dentro do quadro teórico da linguística cognitiva está inserida a semântica cognitiva, teoria na qual este trabalho se baseia. Dado que dentro do campo da semântica cognitiva diferentes formas de *conceptualização* são objetos de estudo, este trabalho se insere neste campo ao identificar metáforas e metonímias relacionadas ao domínio FUTEBOL. Com base na teoria da metáfora conceptual de Lakoff & Johnson (2003 [1980]) e nas metáforas multimodais de Forceville (2009), este trabalho tem como objetivo analisar dois trechos de narrações de partidas de futebol entre Real Madrid e Liverpool e Athletico Paranaense e Flamengo. Trata-se, além disso, de uma pesquisa cross-cultural, uma vez que uma das narrações está em língua portuguesa e outra em língua inglesa. Uma vez que existem estudos prévios sobre FUTEBOL e metáforas, este trabalho adota uma perspectiva diferente de Dervent (2016) e Hussein (2019) ao lidar com dados empíricos do momento da narração; visto que as análises metafóricas com relação ao domínio futebolístico em outros trabalhos consistem em grande parte de comentários jornalísticos. Este é um trabalho de cunho qualitativo. Além disso, neste estudo de caso, os procedimentos metodológicos partiram das transcrições de trechos das partidas realizadas por meio do software EXMRaLDA com base nas diretrizes do Sistema de transcrição GAT2 (SELTING et al., 2016). A identificação e análise de metáforas e metonímias se deu por meio do *metaphor identification procedure* – MIPVU (STEEN, 2009) e partiu de análise multimodal pautada em Forceville (2009). Conclui-se que o domínio FUTEBOL é conceptualizado de diferentes maneiras segundo aspectos culturais e interacionais, que dependem da situação de comunicação. Além disso, o domínio de GUERRA, comumente associado ao futebol em trabalhos prévios, não necessariamente é o único domínio metafórico na estruturação da narração futebolística *in situ*, já que as supracitadas diferentes formas de conceptualização ativam outros domínios, como por exemplo PANDEMÔNIO ou INFERNO, VIAGEM, PORTA e ESPAÇO.

Palavras-chave: Linguística Cognitiva; Conceptualização; Metáforas; Metáforas Multimodais; Futebol.

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Introduction

Metaphors and metonymies are used in football match commentaries as commentators conceptualise different situations. These metaphors are conceptualised through other modes, not only by language, as images are a relevant aspect of multimodal metaphors.

The background of this work is the preexisting research on football (DERVENT, 2016 and HUSSEIN, 2019) based on the theoretical framework of cognitive linguistics (CL). Although other authors have previously explored that domain, we could not find works in which metaphors in football commentary interactions were analysed. We could observe research focused only on metaphors that emerged in media comments or after match analysis.

Based on that, this work gathered two match commentaries (Real Madrid x Liverpool¹ and Athletico Paranaense x Flamengo²) to analyse the emergence of multimodal metaphors happening in the modes spoken language and moving images in an ongoing event. Therefore, the metaphors activated in these contexts are varied and do not reflect only the common conceptual metaphor, FOOTBALL IS WAR.

Furthermore, this work aims to analyse two matches from different countries, resulting in a cross-cultural work that compares the conceptualizations employed in two different football scenarios. Regarding conceptualization, not only conceptual metaphor theory (LAKOFF & JOHNSON, 1980) is used as a theoretical framework, but also Sharifian's (2010) theory of cultural linguistics, as it is necessary to define the cultural background of some conceptualizations.

Besides that, the analysis sought to find multimodal metaphors and metonymies, as watching a football match is a multi-sensorial experience. Metaphors found in this work are not only instantiations of conceptual structures in language, as other modes such as images and sounds (FORCEVILLE, 2009) are as important as verbal language to conceptualise the experience of a football match.

This work is divided into five sections. Section 1 contains theoretical explanations about cognitive linguistics and the role of embodiment in this theoretical approach. Section 2

¹ Available in: <https://www.youtube.com/watch?v=223guSx1nD4&t=3770s&ab_channel=ZaZaFootball>. Accessed on 08. dec. 2023

² Available in: <https://www.youtube.com/watch?v=j5BMP862IV0&t=1317s&ab_channel=JogosCompletoDoMeng%C3%A3o> Accessed on 08. dec. 2023

discusses cognitive linguistics, defining conceptualization and the options human beings must conceptualise in different situations, including multimodal features. Section 3 defines SPORTS and FOOTBALL as domains and exemplifies some conceptualizations in these cognitive domains. Section 4 presents the methodological procedures used in the work, as it is a case study in which transcripts were generated following the constraints of the transcription system GAT2 and through the program EXMARaLDA. We identified the metaphors in the transcripts using the MIPVU - Metaphor Identification Procedure (STEEN, 2009) - and the multimodal metaphor theory (FORCEVILLE, 2009). Finally, section 5 is the analysis in which the author discusses the matches in their context and later compares them. Section 6 includes the concluding remarks and the analysis of work results.

1. Cognitive Linguistics

According to Evans (2012), cognitive linguistics is an interdisciplinary field investigating the relationship between language, cognition, and sociophysical experience, based on the thesis that human cognition is embodied.

A guiding hypothesis to the cognitive linguistics approach is the theoretical assumption that “language research ought to accord with what is known about the mind and the brain from other disciplines” (EVANS, 2012, p. 130). Considering that there is no specific brain language processing capacity, conversely, we conceptualise, categorise, schematize, and use metaphors and metonymy as general mental processes that are instantiated in language.

These assumptions and characteristics are results from two commitments: cognitive and generalisation commitments that cognitive linguistics research is submitted to.

Evans (2012) points out the two commitments that underlie Cognitive Linguistics research. The first is the cognitive commitment. Evans (2012) explains that language reflects conceptual organisation since any theory about language cannot include processes or structures that do not cope with what is known about human cognition. For example, categorization is a mechanism studied by cognitive scientists in general, also used in language, showing that language is a lens to the mind. The second commitment is generalisation, a pursuit to characterise general principles that can be applied to different aspects of human language. Evans (2012) exemplifies the generalisation commitment based on prototypical features. Based on word meaning, some words are better and worse examples of specific categories, and the approach of the generalisation commitment is the enterprise of applying prototype principles to

different language aspects, such as morphology, syntax, and phonology (EVANS, 2012, p.131), to check if broad generalisations are possible.

The cognitive linguistics approach considers meaning as conceptualization, a cover term for several cognitive processes, such as schematization, categorization, metaphors, and metonymy. (SHARIFIAN, 2011). These processes have a preconceptual background and are influenced by neurophysical experience.

Alongside that emphasis on meaning, other language features such as grammar are not dealt with as whole different parts - although the last paragraph differs language aspects to define generalisation clearly - but language is seen as a *continuum*, i.e., lexicogrammar *continuum*, for that reason: “there is not a principled distinction between the study of semantics and syntax, the study of grammar is the study of the full range of units that make up a language, from the lexical to the grammatical.” (EVANS, 2012, p. 133).

In conclusion, cognitive linguistics is a heterogeneous approach to language that considers language part of general cognition. Furthermore, it is an usage-based model (EVANS, 2012, p.134) with an embodied basis that emerges from our physical experience of the world.

1.1 The nature of experience

The aforementioned physical experience of the world can be termed as experience. Dewey (1934) defines that experiences emerge from interactions between live creatures and aspects of the world in which the creature is inserted. Dewey highlights the aesthetic quality of experience, that is, how we experience the world is closely attached to the disposition of our body. From a neurophysiologic perspective, the structure of our body with specific neural receptors is mandatory to determine our experience with the world. Since our body influences how we perceive the world, experiences are multisensorial, as we feel the world through images, sounds, and tastes. It is a synesthetic process.

According to Dewey (1934), the outcome of the interaction between a person and the environment results in a unity, and this unity can be instantiated in language: “An experience has a unity that gives it its name, that meal, that storm, that rupture of friendship. The existence of this unity is constituted by a single quality that pervades the entire experience in spite of the variation of its constituent parts.” (DEWEY, 1934, p. 37). Forecasting the data analysis section, we can think of an experience of watching a football match.

As Dewey (1934) attests, “Experience occurs continuously, because the interaction of live creature and enviring conditions is involved in the very process of living” (1934, p. 35); it is possible to link the notion of experience with the thesis of embodied cognition (see section 1.2), as the process of experiencing something is also closely attached to an embodied perception of reality.

Soares (2006, p.5) mentions we have different kinds of experiences: bodily individual, collective, social, cultural, and the current language experience. Experiences, thus, emerge from the apprehension of physical, social, and linguistic context. Underlying our conceptualization of meaning is the phenomenon of experiencing something closely related to our body and socio-cultural context.

Bearing in mind that experiences are made through interactions between the individual and the environment, it is necessary to consider that we develop abstract structures that emerge from recurrent experiences to organise mental representations. These abstract structures are general and central to meaning as we draw on different *image-schemas* to understand and elaborate on some abstract experiences. Johnson (1986) defines image-schemas as dynamic, recurrent and coherent patterns of interactions with the world.

One typical example of an *image schema* is the CONTAINER schema (JOHNSON, 1986), as we experience different physical containment throughout life. If we go in or out of someplace, we experience a containment situation. Some objects give us the notion of containment, such as boxes, bags, and cups, and we can put things in or out of these objects. Even clothes and vehicles are pervaded by this notion of boundaries (JOHNSON, 1986). These conceptual patterns of experience that happen since we are children generate recurrent structures that are important to our reasoning process.

Afterwards, in this work, it is possible to see that a commentator in a football match draws on several *image-schemas* to describe the actions of players, as recurrent patterns of human physical experience are reflected in the physical actions of the game. As the commentator develops structures and schemas based on a match, he can talk about more abstract concepts through metaphorical extension. Such metaphorical extensions can instantiate in language metaphors such as FOOTBALL IS WAR.

On metaphors, there is also Grady’s (1997) claim that some are primary metaphors. Primary metaphors theory is a development proposed by the author that some metaphors have closer correlations than others. Based on that, two distinct aspects of experience can be related as they share some characteristics. AFFECTION IS WARMTH, for example, emerges from the correlation between the physical sensation of warmth and physical proximity. We can find

linguistic instantiation of AFFECTION IS WARMTH primary metaphor, such as “They greeted me *warmly*” and “She has always been *cold* to me” (GRADY, 1997, p.293). The following chart includes AFFECTION IS WARMTH and other primary metaphors and explains how they emerge from human experience:

Chart 1 – Primary metaphors source, target and grounding

Source		Target	Grounding
HEAVINESS	→	DIFFICULTY	{Difficulty of lifting heavy objects}
HUNGER	→	DESIRE	{Correlation between physical sensation and focus on finding food}
ITCH	→	COMPULSION TO ACT	{Correlation between physical sensation and compulsion to scratch}
BRIGHTNESS	→	HAPPINESS	{Correlation between bright light and safety, warmth, etc.}
SEEING	→	KNOWING/ UNDERSTANDING	{Experiences where information is gathered through the visual channel}
WARMTH	→	AFFECTION	{Correlation between affection and body warmth (produced by proximity)}
PHYSICAL CONNECTION	→	CAUSAL RELATEDNESS	{The joint motion of objects which are physically connected}
PROXIMITY	→	SIMILARITY	{Natural co-location of similar objects; similar conditions in spatially contiguous locations; etc.}

Source: Grady (1997, p.27)

These mappings emerge naturally from our experience grounded in the environment, and their parts should not be analysed separately but as a whole. That is what *experiential gestalts* do; they organise experiences into structured wholes, as experiences are multimodal and multi-sensorial. *Gestalts* are multidimensional structured wholes, and their dimensions can be defined as the categories that emerge naturally from our experience (LAKOFF & JOHNSON, 2003 [1980], p. 82). Based on that, the structure of AFFECTION is done by correspondences with some elements of the multidimensional gestalt of WARMTH.

Furthermore, as this section has addressed the notion of experience and the interactions of human beings with the world, it is necessary to detail the cognitive linguistic thesis of embodied cognition (EVANS, 2012). As we have seen, *image schemas* and metaphors emerge from the physical interaction of beings with the world.

1.2 Embodied Cognition

As Evans (2012) reported, Cognitive Linguistics holds the thesis that cognition is embodied. According to the author, such a thesis is divided into two sub-theses: (a) embodied experience and (b) grounded cognition.

The first sub-thesis, embodied experience, assumes that “due to the nature of our bodies, including our neuroanatomical architecture, we have a species-specific view of the world. That is, our construal of ‘reality’ is mediated, in large measure, by the nature of our embodiment” (EVANS, 2012, p.131). Evans (2012) points out that how we experience colours, for example, differs from animals that can see through other colour channels. Dogs, as a matter of fact, see the world as a colourblind human sees it. On the other hand, they have eyes that enable them to see better than humans in the dark. Such differences between species reinforce the idea that the nature of the body shapes the worldview, as colour channels determine the range of visual experiences of both species.

Besides, different embodied experiences do not happen between different beings with different body natures. Even humans can have different embodied experiences and have their construal of reality influenced. Handedness, for example, constrains how people conceptualise specific experiences and situations. Still according to Evans (2012), a left-handed person will not have the same experiences as a right-handed one. Some studies on gestures point out that even the gestures made by left-handed people are different because of cognition.

Construal, the ability to portray in different ways, is a fundamental concept to understand other terms, such as ‘conceptualization’. Human beings are incapable of experiencing things without their body and without considering how it works; derived from this, each person will have a specific perspective towards different life aspects based on the fact that they are human following certain particularities, such as colourblindness. In conclusion, the nature of our physical bodies shapes our *construal* of reality.

The second sub-thesis, grounded cognition, is a consequence of embodied experience. Our embodied experience generates multimodal representations of recurrent experiences. Therefore, the nature of the reality we have access to because of our body is based on embodiment.

These embodied experiences influence conceptualization through reactivations of sensory-motor experiences. Since our cognition is influenced by kinaesthesia, the emergent structures emerge from how our body is related to the world. The way human beings stand, lay down,

suffer pain or joy, every proprioceptive experience is deeply entrenched - or grounded - in cognition.

As human beings, our physical perception of reality is multisensorial, not only visual. *Image schemas*, for example, are abstract patterns that emerge from our experience and are not exclusively visual, as they have other properties (JOHNSON, 1986). Therefore, cognitive representations that emerge from our embodied experience can be expressed as multimodal representations (FORCEVILLE, 2009), as we conceptualise things through language alongside touch, sound, signals, etc. Later in this work, in section 2.2, there is a discussion about multimodal metaphors. As the discussion developed so far shows, the understanding of reality pervades different modes of representation that go beyond verbal propositional language.

Bodily experiences, in short, are essential for the way we organise our representations of the world. However, this more solipsistic approach has been recently broadened with socio-cultural aspects. Bodily experience is a broad conceptualization factor, but as social beings, we are embedded in a specific culture, which significantly influences the way we make sense of what we understand as reality, as we see in the next section.

1.3 Cognition and (Socio)cultural Aspects

It is important to stress that the first cognitive approaches to language were highly solipsistic, as early works with no empirical evidence such as (LAKOFF 1979; LAKOFF & JOHNSON 1980; GRADY 1997) show. In this section, we deal with the intersubjective nuance and cultural aspects of cognition.

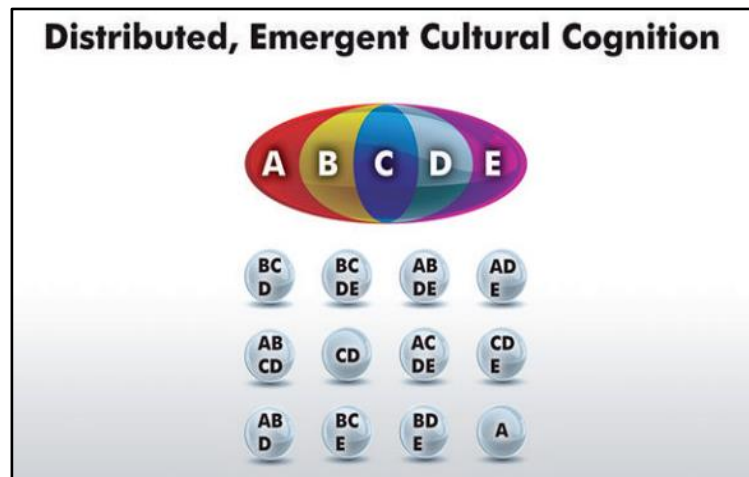
Opposing that solipsistic approach, Sharifian (2011) considers that knowledge and language processing are not necessarily built by one's mind, as cognition viewed as cultural can be distributed across different minds in a cultural group. In fact, the dialogic nature of language requires that people interact with each other and henceforth build linguistic cognitive aspects as a group. Lakoff & Johnson (2003 [1980]) mention that while we go through experiences in the world, we also interact with other beings; however, the authors do not consider the social aspect alongside what they consider essential aspects of human cognition.

Furthermore, Sharifian (2011) calls upon the importance of considering the conceptualization devices in particular contexts; that is, the use of specific linguistic devices cannot be analysed only through solipsistic approaches or by means of culture; the social aspect is of utmost importance. Consider a football match; the way the commentator and the announcer

build the story is subscribed to the cognitive-cultural schema FOOTBALL MATCH. Thus, their conceptualization of the situation will influence the commentary model as they interact dynamically with the members of this cultural group through metaphors and metonymies and display specific conversation strategies, such as prosodic variation.

This dynamic nature of culture is also a consequence of the constant negotiation and renegotiation of cultural aspects by members of a specific cultural group. We can consider the concept of cultural cognition as a distributed model to understand cognition (Sharifian, 2011). Since a cultural group is composed of a heterogeneous number of members, being part of a cultural group involves knowing the schemas used by the people involved in such a group. Figure 1 shows how cognition can be distributed in a cultural group.

Figure 1- Distributed, Emergent Cultural Cognition



Source: Sharifian (2011, p. 6)

In Figure 1, a schema is distributed across different minds, as each ball constitutes the people's minds that compose a cultural group. The balloon with letters from A to E is a cultural schema. It shows that people involved in the same *cultural group* do not necessarily have all the same schemas; they need to share some characteristics and cultural aspects to be part of a whole that interacts dynamically. Therefore, "a cultural group is not a collection of several individuals who live in a certain area, but rather people who more or less conceptualise experience in a similar fashion" (Sharifian, 2011, p.26).

It is necessary to discuss the notion of conceptualization further since it is a cover term for several mental processes such as *schematization*, *categorization*, *metaphor* and *metonymy*, that is, processes of meaning-making.

2. Conceptualization

For Cognitive Linguistics, meaning is viewed as emergent from complex mental processes. This process of meaning construction is called *conceptualization*, as embodied and socio-culturally situated human beings produce meaning (Soares, 2006, p. 5). As stated earlier, meaning results from a dynamic process of mental experiences based on our embodiment. The body's architecture establishes that there are universal conceptualization processes (Soares, 2006) since the shape of the body and the way our nervous system is spread all over the body influences how we experience the world.

In this perspective, linguistic propositional meaning does not have a direct correspondence with the world (JOHNSON, 1986). Meaning emerges from daily experience and is nonpropositional in nature. This process is what Cognitive Linguists name *construal*, which is how a particular situation is shaped. While building the meaning of content or a situation, it is important to consider the way this content is built. The same aspect of reality can be represented in different ways.

Certainly, linguistic and cultural aspects take part in the process of construing a scene; that is, the scene may be construed according to the language structure features as well as cultural characteristics. For example, speakers of Aimara, a language spoken in the Andes, conceptualise time on an entirely different experiential basis than our common Western conceptualization. Since we metaphorically understand time through spatial relations (LAKOFF & JOHNSON 2003 [1980]), the past is at our back; we have not seen it since we moved forward. On the other hand, Aimara speakers also conceptualise time experience through spatial relations, but the past is in front of us for them, as we have already lived it and it is possible to see it clearly.

There are different ways for people to construe different life aspects, and two of them are the focus of the present study, as the football matches commentaries analysed here display cognitive metaphors and metonymies.

Metaphor and metonymy are mental operations that structure our everyday life (Lakoff and Johnson, 2003 [1980]). Hence, by using what they call conceptual metaphors and metonymies, people conceptualise all sorts of daily experiences differently. A football commentator referring to a match as a WAR is a way of conceptualising the experience of a football match as warlike. Then, the commentator *construes* the situation in a certain way, based on some constraints. For example, the schema FOOTBALL MATCH is composed of other sub-

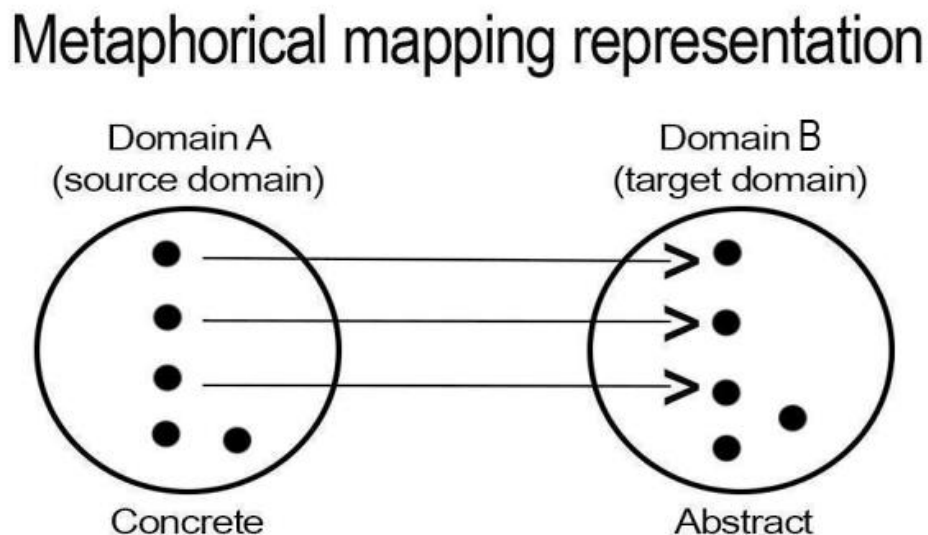
schemas, such as *FINALS OF A CHAMPIONSHIP*. Such schemas and sub-schemas determine how the commentator will behave in the discourse event, and a match between two great teams playing against each other to win a trophy will have specific conceptualization processes by the commentator, such as greater use of metaphors, prosodic changes, etc.

As meaning is a dynamic result of embodiment and culture, the whole interaction situation is necessary to understand the conceptualization process.

2.1 Conceptual metaphor and metonymy

The conceptual metaphor theory (CMT) establishes that metaphor and metonymy are part of the human ordinary conceptual system (LAKOFF & JOHNSON, 2003 [1980], p. 4). They shape human everyday language as metaphors make it possible to understand one domain of experience in terms of another (LAKOFF & JOHNSON, 2003 [1980]). This understanding of one thing in terms of another is called conceptual metaphor. This process of reasoning is summarised in the following figure.

Figure 2 - Metaphorical mapping representation



Source: from the author (2023)

The domains that constitute a conceptual metaphor are termed source and target domains. Based on the previously referred sub-thesis of embodied cognition, CMT relies on the assumption that human cognition is grounded in experience, and the *construal* of experience by

metaphors could not be different. Source domains are, in general, more concrete for it is easier for human beings to conceptualize physical and concrete things, then they partially structure an abstract feature in terms of it. Figure 2 is an imagetic representation of the mapping process that occurs as we understand one domain in terms of another.

As Lakoff and Johnson (2003 [1980]) claim, metaphorical processes underlie how abstract concepts are structured. Therefore, the conceptual metaphor TIME IS MONEY, for example, underlies several linguistic expressions, such as you're *wasting* my time, This gadget will save you hours, I don't have time to give you, etc. Some mappings that structure this conceptual metaphor are organised in Table 1.

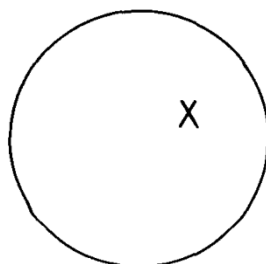
Table 1 - Metaphorical mappings between MONEY and TIME domains

Source Domain		Target Domain
MONEY is a limited resource	→	TIME is a limited resource
MONEY is a valuable commodity	→	TIME is a valuable commodity
People are paid by hour, week, or month	→	The TIME you work is the amount you will get paid
We use MONEY to buy things	→	We use TIME to enjoy things we buy

Source: from the author (2023)

Lakoff and Johnson ([1980] 2003) claim that this partial structuring process is done by metaphorical mappings from one domain to another, such as those exemplified in Table 1. In Western culture, domain-structuring elements of the concept of money are mapped to domain-structuring elements of time, resulting in conceptualizations and instantiations in language. In general, concrete domains are structured by recurrent patterns, called image-schemas (JOHNSON, 1986). *Image schemas* have an internal structure and are metaphorically elaborated to make sense of more abstract concepts (Soares, 2006, p.8). They are dynamic recurrent patterns that emerge from the sensorimotor interaction with the environment (JOHNSON, 1986) and can even shape how we reason about different domains. An example of image-schema is the *container* schema, displayed in the following image. Human beings experience containment situations during their lives, and expressions such as get into or get out something are results of our perception of boundaries.

Figure 3 – Containment schema

**FIGURE 2. CONTAINMENT**

Source: Johnson (1987, p. 23)

Besides conceptual metaphors, the authors also provide a definition of metonymy: “metonymy, on the other hand, has primarily a referential function, that is, it allows us to use one entity to stand for another” (LAKOFF & JOHNSON, 2003 [1980], p. 36). However, more recent definitions displayed in the cognitive linguistics field broaden that definition, considering that metonymy has more than a referential function. Barcelona (2002) defines conceptual metonymy as a projection from a source to a target domain, but both domains are part of the same conceptual domain. That projection, or mapping, is the result of a closeness of pragmatic functions between the two entities. As an example, BODY PART AND PERSON are connected through a metonymic process, as elements such as brain and intelligent person and face for the person (BARCELONA, 2002, p.131) represent the way these elements are pragmatically related.

It is important to stress that conceptual metaphor theory is an important starting point for the metaphor and metonymy linguistic investigation. However, examples such as the ones in the book ‘Metaphors We Live By’ (LAKOFF & JOHNSON, 2003 [1980]) have no empirical evidence. Besides the lack of empirical examples of conceptual metaphor in their book, some authors, such as Cameron (2010), also criticised the tendency established by conceptual metaphor theory to focus only on the conceptual structure and let empirical evidence in the second plan.

Despite the lack of empirical evidence, conceptual metaphor theory was an important landmark as the authors changed the perception of metaphor. This new field of studies established metaphor as a matter of several modes, not only language, resulting in studies focused on multimodal aspects of metaphor.

2.2 Multimodal Metaphors

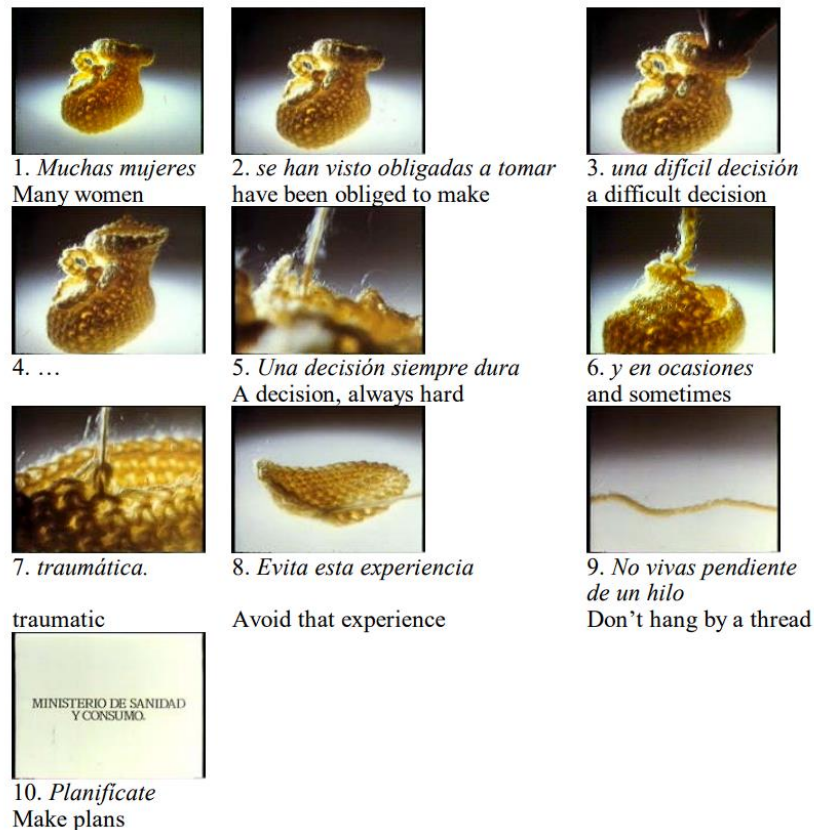
As different approaches towards metaphor were developed, Forceville (2009) established that there are some modes that need to be considered for metaphor studies:

For present purposes, the modes to be taken into account are two or more of the following: (1) written language; (2) spoken language; (3) static and moving images; (4) music; (5) non-verbal sound; (6) gestures. Since what can be conveyed in terms of facts, emotions, and aesthetic pleasure differs from one mode to another, the choices for (one) particular mode(s) over (an)other(s) that the producer of a multimodal metaphor has to make is/are bound to affect its overall meaning (Forceville, 2009, p.4)

With the knowledge that metaphors can be conveyed through different semiotic systems or modes, the metaphors exemplified in the conceptual metaphor theory are what Forceville (2009) calls *monomodal metaphors*, considering that both the target and the source domains are represented in one mode - written or spoken language.

This study aims to develop an analysis highlighting two modes of multimodal metaphors: spoken language and static/moving images. Urios-Aparisi (2009) analyses a commercial in which metonymies and metaphors are activated through different modes. A part of this commercial is depicted in Figure 4. The first metaphor is visual; as a thread of the baby bootie starts to get pulled the metaphor MAKING A DECISION IS PULLING A THREAD. Still, in the visual field, there is a variant of the metonymic process GARMENT FOR PERSON, as the BOOTIE STANDS FOR THE BABY. Alongside the visual activations, there is a verbal metonymic process as a voice posits that it is “a difficult decision”, this metonymically implies abortion, as the “decision” to abort stands as a part of the whole process of abortion (PART FOR THE WHOLE). It is worth mentioning that, in this case, the visual and sound modes have sub-modes in them. Characteristics such as the colour of the bootie and background music are also important elements of the commercial understanding.

Figure 4 - Commercial about abortion



Source: Forceville (2009, p. 108)

As in the commercial genre, football match commentaries have to consider aspects such as talking, images, sound and movement, as the sensorial experience of the viewer is a unity. These modes should be considered as the commentator conceptualises different game moments. At the same time, the video is being broadcast to the viewer; given that, one mode is not enough to understand how the situation is being construed by the commentator and the football supporter.

One mode's potential to render "meaning" can never be completely "translated" into that of another mode – and sometimes translation is downright impossible. For this reason alone, a healthy theory of (cognitive) metaphor must systematically study non-verbal and multimodal metaphor. (Forceville, 2009, p.4)

Another vital aspect to understand multimodal metaphors is the discourse genre in which the metaphors are happening. Each specific genre carries specific traits that involve its immediate context. Besides, the cultural background is important as the way the culture

perceives the discourse event will influence how metaphors are conceptualised. Analysing the multimodal metaphors involved in a football match commentary involves understanding the genre of football commentary and the culture in which this social activity is inserted. This work aims to develop a cross-cultural analysis of metaphor, pairing up two scenarios to understand how different cultures conceptualise a similar discourse event.

Forceville (2009) also criticises the way CMT structures metaphor realisation, as he disapproves the standard structure NOUN A IS NOUN B, advocating that this formula “disguises the dynamic nature of metaphor” (Forceville, 2009, p. 11). He explains that humans are dynamic, moving creatures, and metaphors happen in action. Henceforth, in this perspective metaphors would be better named based on the structure A-ING IS B-ING.

As we understand the plural nature of metaphor, it is necessary to stress the importance of cultural aspects and the interpretive nature of metaphor choosing since different cultural groups inside a culture or cross-culturally perceive similar scenarios differently: “As in verbal metaphors, it is connotations rather than denotations of source domains that get mapped in metaphors, and these may substantially differ from one (sub)cultural group to another” (Forceville, 2009, p.29)

Based on that, the mapping of metaphors differs from one culture to another. As this study arranges a cross-cultural study on multimodal metaphors, exploring notions of cultural conceptualizations is essential to further understand the multimodal representations in different cultural scenarios.

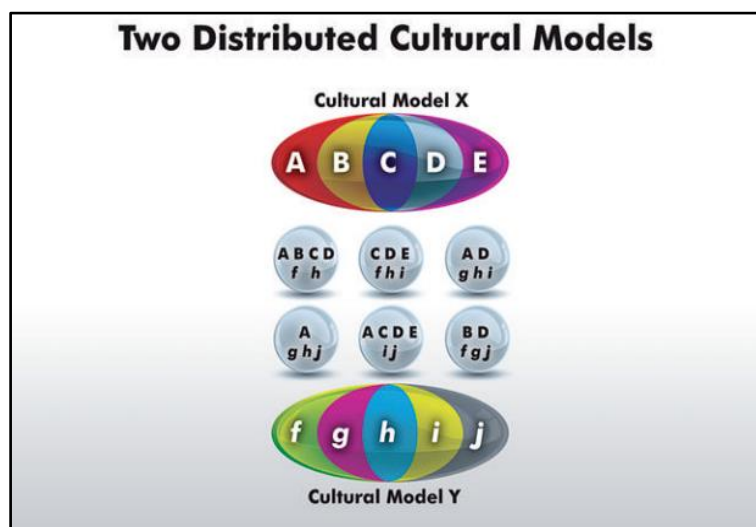
2.3 Cultural Conceptualization

Conceptualization is a cover term that includes fundamental cognitive processes. In this section, these cognitive processes are explored in the light of cultural conceptualization, which Sharifian (2011) defines as a network of distributed representations. Two key concepts to understanding how cultural conceptualization is developed are cultural schema and cultural group.

A cultural schema results from selecting certain aspects that better represent a situation or a mode of living. It “refers to *image schemas*, slots in pragmatic speech acts or to constructions, as well as scenarios or cultural scripts” (SCHRÖDER, 2023, p. 247). This definition is necessary to establish what a cultural group is because some people can share elements from the same cultural schema and not necessarily be part of the same cultural group:

“[...] it is not by virtue of the knowledge of only one schema that one becomes a member of a cultural group” (SHARIFIAN, 2011, p. 7). It is, in fact, a share of several cultural schemas that make different individuals representatives of their cultural groups. An example of a cultural group is a group of teenage friends who enjoy rock music. Since they share similar lifestyles and cognitive systems of beliefs and values (SHARIFIAN, 2011, p.6), they can be inserted into a unique cultural group.

Figure 5 – Cultural models



Source: Sharifian (2011, p. 7)

Cultural conceptualizations are developed through cultural schemas as different actors draw on cultural aspects to represent things. It is important to highlight that as people negotiate and renegotiate all sorts of conceptualizations between themselves, thinking from a cultural perspective functions as one mind that is somewhat cohesive.

With the notion that different cultural models exist inside a single culture cross-culturally, the theoretical assumption is broader since the way different cultural models from different cultures will interact generates complex conceptualizations. A way to analyse how this relationship between models works in the world is through cultural practices. Therefore, as a widespread phenomenon in almost every society in the world, sports is a good domain example for developing a cross-cultural analysis and comparing how different conceptualization processes work.

3. SPORTS Cognitive Domain

A domain can be defined as a context for characterising semantic units. To talk about things through language, we are dependent on context. Based on that, domains are cognitive entities that function as representational spaces (LANGACKER, 1987). There are primary and abstract domains. For example, the domain BODY emerges from the more basic domain of THREE-DIMENSIONAL SPACE. We perceive three-dimensional spaces as a primitive representational field to understand the BODY domain. SPORTS is more abstract than the notion of BODY, but it exists as a domain since it guides the concepts and the actions of an experience. Specific subdomains emerge inside the cognitive entity of SPORTS, such as SPORTS PRACTICE, SPORTS COMMENTARY, and TEAM SUPPORT.

According to Dervent (2016, p. 259), “sport has been important and central to the culture”. After developing a historical discussion about sports, he argues that nowadays, “Sport events generate an enormous economy. Athletes are not only athletes anymore. Besides exercising and practising to perform better, they advertise products of big companies.” (DERVENT, 2016, p. 259). As a cultural-cognitive domain, SPORTS is valued in different ways based on what means of broadcast people reach sports events and matches; furthermore, people’s culture and social status are also mandatory on sports-related conceptualizations.

Considering that the profitable aspect cannot be detached from the sports-related activities, sports events are broadcasted by companies with the objective of evoking emotions since the audience is mandatory for a business to keep the profit. The discourse conveyed by commentators, then, is a very specific institutional discourse that aims to evoke certain aspects of SPORTS cognitive domain that would make the audience stay watching.

By means of a corpus study, Dervent (2016) determined five categories through which college students from different countries conceptualise sports. The categories are *Life*, *Essential*, *Emotion*, *Dependency* and *Interaction*. Despite being a quantitative study, the author highlights the differences in conceptualizations due to cultural background differences. Then, the metaphors used were highly influenced by culture, gender, and age. These examples are just a way for specific individuals to conceptualise different sports. For our research purposes, the following section explores how a specific sport - football - is conceptualised.

3.1 Conceptualizations of Football

There are different ways to conceptualise FOOTBALL. One of them is the category-bond activities (SCHRÖDER, et al. 2022) established by the media when they talk about certain

sports situations. During radio and television debate programs, the people involved can consider a behaviour appropriate or inappropriate depending on what they expect crowds to do, for example. There is an example that happened in the 2016 Olympic Games in Brazil. The international media expected the Brazilian crowd to conceptualise the games in a certain way, based on specific categories and schemas. However, the crowd drew on a FOOTBALL MATCH schema, and this schema led to their behaviour. Instead of following the SPORTSMANSHIP cultural schema, as it is an expected behaviour to the SPORTS FANS category (SCHRÖDER et al., 2022), the crowd was booing the adversaries, like in a football match. Then, booing underlies a conceptual metonymy that FOOTBALL MATCHES STAND FOR THE OLYMPIC GAMES (SCHRÖDER et al. 2022, p. 167).

This way of analysing football matches is bonded to specific conceptualization devices, namely *categories* and *schemas*. However, as previously defined, this study focuses on the identification of metaphorical instantiations in the language and imagery of football match commentaries. Although metaphors can appear in this kind of analytical discourse, the focus here is to identify and analyse metaphors used by commentators during live matches, as they conceptualise the live game directly to a broadcast and have certain institutional constraints.

These constraints include previous knowledge about the coach, player stats, and other features the narrator should point out. When the game is in the middle of something not entirely relevant, as when the ball goes off the sideline, the participation of the narrator goes beyond the mere identification of the players, and he has to follow some constraints of the discourse genre. This process also influences the conceptualizations. If the commentator knows that a striker is scoring many goals, he tends to conceptualise his actions with excitement (highlighted by prosody), and the background information can influence the choice of specific metaphors.

“Although recognizing players is the main requirement, commentary will often require more than that. Most of the commentators provide background information about the performers who do an important act during the match such as how many goals or runs they have scored, how many appearances they have made, etc. (HUSSEIN, 2019, p.2).”

In addition to the previous knowledge of the commentator, specific match situations shape the conceptualization process. In the following example, there is a transcript, which is a preview of the analysis conveyed in the Data Analysis chapter (5). The commentator is delivering a live commentary of Copa Libertadores da América finals. In this situation, the

striker attempts to reach the goal himself, but two players (in white) stop him. By the moment he is stopped, the commentator says “portas fechadas” (PORTas fechadas) as a reference to the closing of space the two opposing team players managed to achieve. Since the striker did not reach the goal, his attempt to enter was denied and the metaphor DEFENCE IS A CLOSING DOOR that serves as a conceptualization device that emerges from the articulation of a linguistic expression and moving images displayed in the broadcast.

Excerpt 01 ((Athletico Paranaense x Flamengo commentary - 21:49 - 22:22))

01 A: filipe Luis-
 02 (---) atraVEssa por baixo-
 03 (-) aí daVI luiz=-
 04 =com certo esPAço_com liberdade;
 05 MExe os braços=-
 06 =PEde movimentaÇÃO-
 07 obedeCEU=-
 08 =e passou pra receber o JOão gomes;
 09 fuGIU do bote do fernandinho (---);
 10 <<f> que tempoRAda do garoto joão gomes> (.)
 11 aí a baTIda de primeira na bola=-
 12 =com estilo do arrascaEta,=
 13 =de LEtra-
 14 por ali;
 15 †PORTas fechadas=-
 16 por DOIS jogadores;
 17 do aTLÉtico, (---)
 18 cabeÇADa pro chão do Thiago maia-
 19 aLEX sanTAna-
 20 este é Vitor buEno

Figure 6 – Attack in the match between Flamengo and Athletico Paranaense



Source: from the author (2023)

Figure 7 - Defence retrieves the ball with two players closing the space between them



Source: from the author (2023)

Cultural models can make people previously think about a FOOTBALL MATCH as WAR. However, empirical data on language in use shows that metaphors can vary and not necessarily activate this domain. In the following chapter, there is a conceptualization of a match between two European teams, and metaphors that are not war-related can also be instantiated in language and activated through the visual mode.

3.2 Local and cross-cultural conceptualizations of FOOTBALL

As different cultures structure their activities in different ways, the way an international media perceives the behaviour of a local culture can be shaped by their expectations of some categories and cultural schemas:

“[...] in the international media, the category sports fans is often connected with the category-bound activity ‘to support one’s own team’. The way to support a team is influenced by a sportsmanship cultural schema. In the category soccer fans, on the contrary, a category-bound activity is ‘to boo the adversary.’ The Brazilian crowd – who were expected to belong to the sports fans category but ended up belonging to the soccer fans category – is frequently described as nationalist by the international commentators (a category-tied predicate).” (SCHRÖDER, et al. 2022, p. 169)

In the following Figures (8-11), there is a match between Real Madrid and Liverpool in which the commentator construals an attack, with that, we can check how an English commentator conceptualises a football match. This goal situation that makes the commentator display the metaphor a defence is an opening door is similar to the DOOR metaphor in the match between Brazilian clubs Flamengo and Athletico Paranaense, in which the player fails to conclude his attempt to reach the opposing goal, and the commentator displays the metaphor A DEFENCE IS A CLOSING DOOR. Let us analyse the following images of the first game mentioned:

Figure 8 – First pass attempting to attack



Source: from the author (2023)

Figure 9 – Second pass, a defence opener



Source: from the author (2023)

Figure 10 – The defence left spaces as the player can attack



Source: from the author (2023)

Figure 11 – Commentator referring to the previous play



Source: from the author (2023)

Excerpt 02 ((Real Madrid x Liverpool commentary - 01:02:00 - 1:03:05))
 01 A: CARvajal-

02 <<laughs>>terrific PASS there==
 03 to CAsimiro,
 03 NOW valvede has some space,
 04 (.) and CAsimiro carvajal==
 05 =with his (.) SHOULder==
 06 =hit;=
 07 =<<f> into vi↑NIcius,>
 08 (---) REAL Madrid take the lead?
 09 (1.8) viNIcius
 10 the RISing sta:r of real madrid,
 11 <<f> FLYing at the moment?
 12 you cannot CATCH him;
 13 sCORING goals for fun-
 14 who NEEDS mbappe,
 15 (.) they GOT vinicius junior-
 16 and they GOT the lead in the final-
 17 (3.0) and one half of the stadium-=
 18 =eRUPTS-: (-)
 19 a pandeMONium,
 20 beHIND the goal; (---)
 21 he SLAPF off- (.)
 22 carvajal Opens up-=
 23 =the liverpool deFENSE-
 24 here's valvede the oPTION, (--)
 25 he has GONE for goal-
 26 turns out to be a fanTASTic ball-
 27 DRILLED,
 28 HARD and low;
 29 JUST: on side;
 30 timed it to perfection==
 31 from Vinicius

Prosodic features, such as changes in volume and intonational jump in lines 07 =<<f> into vi↑NIcius,> and 11 <<f> FLYing> at the moment? show that the commentator is excited about the goal score and changes the rhythm of his commentary to convey emotion to the play. After an effusive commentary about the goal scored by Vinicius Junior, the commentator describes the situation that happened a few seconds before the goal at the start of the play made by Carvajal. He says, in lines 22 and 23, carvajal opens up= =the liverpool defence.

Metaphor-related words other than *opens up* of this excerpt are analysed in the data analysis section. In this scenario, Carvajal is close to the line, attracts Liverpool's defence to him, and disorganizes their formation with a pass to another player; this is shown in the broadcast in Figures 8 to 11 (see pages 29 and 30). This occurred before the commentary, but the commentator chooses to stress this feature of the play during picture 11, giving credit to the player who was able to find a way to "open" a defence. It is necessary to provide details of the mapping process to explain why it is metaphorical. Based on a dictionary entry, a door³ is responsible for closing an entrance. The commentator makes a verbal correspondence because a team's defensive section is also responsible for closing the goal entrance. As Real Madrid's player is able to separate the defenders (pictures 8-11), the context makes it possible for the commentator to connect the image with his conceptualization of a DEFENCE as a DOOR since someone is opening it.

This chapter presented a trial of analysis to show how even different cultures can conceptualise a situation similarly. As members of a cultural group share domain-structuring elements of FOOTBALL COMMENTARY, it is possible to analyse two matches cross-culturally to check that some game moments are understood in the same way by different cultures.

4. Methodological Procedures

This qualitative-interpretative study aims to analyse metaphors in a cross-cultural and multimodal perspective. Also, the two matches (RMA x LIV and CAP x FLA) were analysed in its context, a live commentary in a broadcast. Besides the nature of the study, the method adopted was the case study (PRODANOV & FREITAS, 2013), as we closely examined two matches to describe and understand how they happen in a determined context.

Based on that, metaphors and metonymies were identified in commentaries based on the methodological procedure proposed by Steen (2009) named MIPVU (a new version of the previous MIP - metaphor identification procedure). Although MIPVU is a useful tool to identify metaphors in discourse, this study has some specificities, and it is not possible to entirely rely on MIPVU to identify and gather all the properties of the possible metaphors.

³ A movable structure used to close off an entrance, typically consisting of a panel that swings on hinges or that slides or rotates. DOOR. In: The Free Dictionary, 2023. Available in: <https://www.thefreedictionary.com/door>. Accessed on 08. dec. 2023.

Despite that, the MIPVU framework operates at six levels, or stages, but this work draws on the first three levels, as levels four to six are concerned with new formations and words that may signal cross-domain mappings:

1. Find metaphor-related words through a word-by-word examination;
2. If the word is used indirectly and may be explained by cross-domain mapping to a more basic referent or topic in the text, the analyst should mark the word as metaphorically used (MRW – metaphor-related word);
3. The same procedure is adopted for words used directly that may act as a cross-domain mapping between two different domains, with one being more concrete.

To achieve rigour and analyse the empirical data considering all the modes involved, Forceville's (2009) notions of what modes are and how they can shape the way discourse participants can construe metaphors is a methodological addition necessary during the analysis process. Based on that, moving images from the matches are analysed alongside the spoken language data to identify metaphors and metonymies that can be activated through modes such as images and sound. The interaction between the modes is considered in the analysis since metaphors emerge from the experience of watching a football match on a broadcast with live images and comments from the commentator.

The initial procedure was the collection of YouTube videos to transcribe football matches. The two matches were chosen because they are both continental finals that happened in the same year. Later, they were downloaded and analysed. For this enterprise, it was necessary to align screen image and commentary time, and the software EXMARaLDA was used alongside the transcription system GAT2 (Selting et al., 2016) as the tool to transcribe the videos chosen.

The process of metaphor identification is done through transcripts. As the objective is to identify linguistic metaphors, a finely done transcript is necessary to work on the data, as MIPVU suggests a word-by-word examination of lexical units⁴. The transcript followed the system GAT2 (Selting et al., 2016), a system developed by conversation analysts to give a suitable parameter for transcripts of language-in-use. GAT2 has three levels of transcription with several elements for notation. This study used mainly the basic transcription level (see annexes A, B, and C) and online free dictionaries were the source of the meaning of the lexical units.

⁴ “In our approach, lexical units are linguistic structures that may qualify as Metaphor-Related Words, or MRWs. Even though it is true that metaphorical use may also be found at levels below the lexical unit (morphemes), above lexical units (phrases), and even ‘around’ lexical units (constructions), we have disregarded these levels, for theoretical reasons [...]” (STEEN, 2010, p. 167)

Therefore, the analysis displayed here will follow the guidelines from MIPVU with close attention to the images. The word-by-word examination was done with close attention to the images displayed on the screen because of the multi-sensory experience of watching a football match. The methodological procedures were applied to understand the domain FOOTBALL and the subdomain FOOTBALL COMMENTARY.

It is worth mentioning that for the objectives of this work, the match was not entirely transcribed, as the focus was moments of the match in which the commentator was excited (as prosodic aspects can show) or something like a goal was happening. Metaphors can happen during the whole experience of a football match, even as a systematic discourse feature. However, the focus of this work is the multimodal nature of it, so some situations have been chosen to represent the data best.

5. Data Analysis and Discussion

Two football matches were analysed in the following sections. First, the transcripts were read to check if there were any metaphor related words. After finding MRWs, the words are paired up with images and prosody aspects to check the emergence of metaphors and other conceptualisations in the live commentary.

5.1 Analysis of the first match: Real Madrid x Liverpool

The first piece of data brought to analysis is a moment in which the casters talk about elements that have been discussed before the match and how the midfield of the Spanish team is composed. Right after, there is a Liverpool attack. Mane kicks the ball towards the goal and Courtois makes a defence.

Excerpt 03 ((Real Madrid x Liverpool commentary - 19:15-21:04))

```
01  A:  real maDRID-(.)
02      really JUST need to-
03      (-) GET to grips with Thiago-
04      in that sense we feel he is inDOUBT,=
05      =beFORE the game==
06      =but they are not getting the PRESSure-
07      (-- ) on him;
08      (-) and he starting to pick his PASSes==
09      =pick his MOments==
```

10 =a couple to JORdan henderson-
11 and he has gotten Wide, °h/h°
12 (.) FROM that liverpool==
13 =REally: enjoying themselves and==
14 =they're there ATTACKed==
15 =in the PRESSure they creating;
16 B: (.) yeah MOdric casemiro kross-
17 they HAve; (.) [heh]
18 A: [nearly]==
19 =hundred years on the PLAnet==
20 =between them over eleven hundred GAMES-
21 (.) for real madrid==
22 =TEN of those- (.)
23 in CHAMPions league finals==
24 =beFOre tonight,
25 they WON three finals together as a trio-
26 trio FIRST brought toGETher by:, (---)
27 CARlo ancElotti in two thousand and fourteen but. (-)
28 STRANGELY-
29 none of them were on the FIELD- (.)
30 for real madrids astonishing COMEback in the semifinal==
31 =all three BEEN substituted with fifteen MINutes- (-)
32 of normal time to PLAY, (--)
33 when that ancElotti IS:- (.)
34 HAD to freshen up his midfield==
35 =because of their adVANCing years-
36 (---)real maDRID had been DIFFerent,
37 MAYbe even better,
38 B: yes (.) they have LEGS and;
39 (.) it's not often you come up with player STATS that;=
40 =make me feel YOUNG but not is one of them.
41 A: (-) ((laughs)) faBInho-
42 (.) THIago-
43 (3.0) RObertson too-
44 THIago, (-)
45 thread it through to MAne;
46 (--> <<acc> he's found some SPACE↑>
47 <<f> and he's find the POST?>
48 for the HAND of courtouis. (.)
49 it was a really good SAVE by the real madrid keeper-
50 (.) JUST↑ managed to dive early onto the goal post,

51 SAdio mane SO close-
 52 B: (.) that's a fanTASTic SAVE--
 53 =a fanTASTic TOUch-
 54 A: we just watched it. (.)
 55 courtois is SET he's ready he's waited-
 56 (.) as SOON as mane comes onto his right foot;=
 57 =you think him as a GOALkeeper;
 58 is gonna go see a FAR side-
 59 GONna go in the far post--=
 60 =courtois LEfT and side;
 61 no (.) he sTANds and WAits-
 62 Alisson off limits there

From line 1 to line 40, the commentators are pointing out ordinary elements of the match, such as who is passing the ball to whom, and the ages of Real Madrid players. From line 44 to line 61, there is a shift in prosody speed since there is a play in which Liverpool's player attempts to score a goal. As the rhythm changes, the structure of the language follows it, and these prosodic marks show an effect of emotion. Based on an experience of watching a football match, all this structure contributes to the metaphorical effects of expressions alongside the images, and the metaphorical and metonymic instantiations in language happen alongside prosodic shifts.

In lines 46-47, excerpt 03 (see page 34), he says *he's found some sPACe↑* and *he's find the POst?* as Mane is inside Liverpool's penalty box in amid the adversaries. This is a conceptualization of FINDING A SPACE IS ENTERING THE AREA. The lexical items of find - discover or obtain something by effort - and space - a surface - are evoked to describe that Mane entered the opposing team's area. This lexical choice is related to the mode of moving images, as in the moment he arrives at Real Madrid's area, he is surrounded by four Real Madrid players as shown in Figure 12. As he keeps the ball with him and can kick the ball toward the goal, the commentator conceptualises the play as finding a space. In addition, the category SPACE is conceptualised as a LIMITED RESOURCE due to the dynamicity of the situation; this is a factor that forces him to use fast and loud linguistic constructions that facilitate communication. Pragmatic features then make the commentator choose to construal the act of entering the area as finding space, and the notion of the difficulty of finding that spot is not instantiated in language but is highlighted in prosody since he speaks fast and there is an intonational jump: <<acc> *he's found some SPACe↑*>.

Figure 12 - Mane closely marked by 4 players



Source: from the author (2023)

Besides the metaphorical process aforementioned, in line 22 there is a metonymic process being displayed, since the commentator states *yes (.) they have LEGS and, that is, the Real Madrid players “have legs”⁵*. The metonymic process PART FOR THE WHOLE conveys the idea that if the team's midfield is young, then they have more physical conditions to run. In fact, to achieve this metonymy, a metaphorical extension is made since the commentator defines endurance and youth as having legs. Additionally, it is a multimodal metonymy, as the lexical item “have legs” is evoked at the same time Liverpool has the ball, and Madrid’s players are marking the opposing team man-to-man closely as shown in Figure 13. It can be observed that the lexical item is related to the moving images as having legs is the capacity to be close to adversaries. Once again, the category SPACE is evoked to conceptualise an aspect of the game. The following table summarises the function of this metonymy:

Table 2 – Metonymy players have legs

<i>Metonymy type</i>	<i>Metonymy in the broadcast</i>	<i>Explanation</i>
PART FOR THE WHOLE	Players have legs	The lexical item “have legs” is a representation of physical endurance

Source: From the author (2023)

Figure 13 – Close marking by Real Madrid midfielders



Source: from the author (2023)

Shortly after the previously mentioned metonymic process, there is a shift in the prosody of the commentator, starting with increasing talking speed in lines 46 and 47, respectively: (-- he's found some sPAce↑ and he's find the P0st? / for the HAND of courtois (.). This change appears in the transcript as the commentator describes the jump made by the goalkeeper to avoid the ball entering the goal with an increase in the sound frequency and intonational changes with a rising pitch. These prosodic relations contribute to the experience of watching a football match. There are no metaphor-related words in this case, but it is possible to attest that an implicit metaphor of INTENSITY AS SPEED emerges from the attitude of the commentator of speeding up the pace of commentary as an intense play happens.

Figure 14 - Previously found space results in a defense from Courtois



Source: from the author (2023)

In line 49, commentator A attests that it was a really good SAVE by the real madrid KEEper. Immediately after he finishes his description of the play, commentator B reinforces the conceptualization of the goalkeeper's touch as a save in lines 52-53 by repeating the lexical item save and rewording by using the word touch: (.) that's a fanTASTic SAve=

/ =a fanTASTic TOUch. In line 52, speaker B characterises the situation like speaker A did, but in the following line, he explains that this fantastic save was a fantastic touch. Then, while both conceptualise the play as SAVING IS TOUCHING THE BALL, commentator B feels a necessity to stress a less metaphorical description of the scene, as his role in the broadcast is to explain and provide details to the viewer, differently from the caster that is responsible for the description of the game. The online dictionary *The Free Dictionary* (2023) defines *saving* as rescue from harm, danger or loss; or to keep something safe. The lexical item “save” under those circumstances evokes the domain of WAR, as Mane projects himself to the goal and attacks it, as Figure 14 shows the ball as a projectile flying towards the goal and Courtois saves him and his teammates of this projectile by blocking it.

Despite the previous analysis and the war-related metaphors, let us return to Excerpt 02, briefly analysed in section 3.2. In this excerpt, the commentator conceptualises the goal, highlighting the stadium atmosphere, and the player who scored the goal. As the background sound of the fans cheering increases and they stand up, in lines 18 to 20, the commentator says: and one half of the stadium eru:pts a pandemonium. There is at the same time a visual and a verbal mapping here. Nevertheless, let us analyse the meaning of the lexical items erupts and pandemonium separately and as a unity based on dictionary entries. *The Free Dictionary* online dictionary (2023) defines an “eruption” as a sudden, violent outburst. Bearing this in mind, the stadium's structure is seen as a CONTAINER since one part has suddenly broken out. Still, according to *The Free Dictionary* (2023), a “pandemonium” is a place of uproar and chaos. Furthermore, it has an original meaning related to infernal regions. Analysing them together, the stadium as a container has its limits broken apart, and people are no longer calm; it turns out to be a pandemonium because of the goal.

In Europe, fans generally watch the games in their seats, as Vinicius scores a goal, the stadium erupts. Hence, the metaphorical mappings do not only use lexical items. As the players cheer for the goal scored, the camera zooms out to show how the crowd's behaviour has changed; they are standing up and no longer in their seats. Additionally, the perception of a pandemonium is increased not only by the mode of images, but also by the sound of the crowd getting louder, and the multimodal construction of the scene makes the viewer experience the excitement happening *in loco*.

Figure 15 - The whole stadium with fans of the two teams



Source: From the author (2023)

Figure 16 – Camera focuses on Real Madrid’s crowd and in their actions



Source: From the author (2023)

This is a metaphor that conveys the idea of a CELEBRATION as PANDEMONIUM, based on an *image schema* of CONTAINMENT; the stadium and the people that compose it are inside a CONTAINER, and as the goal is scored, they get up and erupt out of the previous boundary due to pressure. With that, the result is a blend of people celebrating, and then CELEBRATING A GOAL IS A PANDEMONIUM.

It is worth mentioning that the two lexical items appear in discourse, one followed by the other. Even though both have a metaphorical nature because they are metaphorically related words, the commentator explains the first saying “erupts” with another metaphor, “pandemonium”.

Metaphors and metonymy analysed so far are organised in the following Table 3:

Table 3 - Conceptualisations in RMX x LIV match

Figure	Visual	Words	Sound
Metaphor	Goal save (Figure 13)	Fantastic Save Fantastic Touch	
Metaphor	Real Madrid's area (Figure 11)	He's find some space	Intonational jump
Submode 1: space is a limited resource			
Metaphor	Fans standing up and celebrating (Figures 14 and 15)	Erupts, a Pandemonium	Screams

Source: From the author (2023)

Now, let us analyse the match between Athletico Paranaense and Flamengo to check the conceptualizations that emerge from the relation between the modes, as the Brazilian experience of watching a football match follows the same principles of moving images broadcasted and descriptions provided by a commentator.

5.2 Analysis of the second match: Athletico Paranaense x Flamengo

Excerpt 4 ((Athletico Paranaense x Flamengo commentary - 23:10 - 24:30))

01 B: tá viTInho lá aberto na esquerda, °h/h°
02 COM.=
03 =o: vitor roque mais adianTAdo--=
04 e o vitor bueno é um MEia- (.)
05 é o recheio DISSo-
06 sem a BOla,=
07 =ele se modiFica-
08 AÍ ele vai pra uma marcação individual-

09 <<animado>> BEM interessante-
10 A: (2.0) filipe luis apertado,
11 mandou pra cima- (---)
12 o atlético- (.)
13 se mantém no campo de ataque com o fernandinho-
14 chamou a falta do filipe luis-
15 os dois já se cruzaram_se cruzavam em campos europeus,
16 filipe luis ali de passagem pediu desculpas=-
17 =pro fernandinho, (.)
18 fã de esportes é você com a gente,
19 decisão conmebol libertadores-
20 na história do confronto-
21 vinte nove vitórias do flamengo=-
22 vinte seis do atlético,
23 tem equilíbrio aí também-
24 nos números-
25 dezoito empates; (.)
26 ao longo dos anos;
27 em dois mil e vinte dois já foram,=
28 =quatro jogos entre as duas equipes-
29 vitória do furacão-
30 um a zero-
31 e do flamengo cinco a zero no brasileirão,
31 e na copa do brasil,
32 o flamengo eliminou?
33 o atlético=-
34 =zero a zero=-
35 =em casa=-
36 =um a zero-
37 Fora de casa; (.)
38 e toma distância o kelvin,
39 <<crepitante>> e não é pouca distância não,
40 (--) tanto que o atlético adianta,=
41 =claro-
42 pra dentro da área seus jogadores mais altos-
43 <<acc> LÁ vem a bola viajando,>
44 fernandinho na disputa;
45 ele contra davi luiz-
46 Vitor ro:que,
47 na entrada da pequena área,
48 <<f> cadê a bola->

49 fiCOU pra defesa do flamengo;
 50 (---) estourão pro alto do JOão gomes-
 51 corre por ali o PEdro

In Excerpt 4 both teams are Brazilian, facing each other for the continental competition Libertadores da América finals. In this piece of the data, there is no real chance of scoring by any teams since they are far from the goals, so the conceptualizations displayed by the commentators are different from the previously analysed match of the Champions League finals.

Starting from line 14, *chamOU a falta do filipe luis-*, it is possible to check that the referee calls a foul after Flamengo’s player Filipe Luis knocks down an Athletico player. In general, a foul is something a player suffers since the action of another player causes it. Yet, the commentator draws on the cultural model of a Libertadores match in which players generally try to save time and make adversaries make fouls. Hence, Fernandinho “calls” Filipe Luis and intentionally suffers the foul. The lexical item “chamar” is defined by the online Portuguese dictionary Priberam (2023) as making someone come up with words or signals. Like many other cases displayed in this work, the images collaborate with conceptualising the metaphor. In this case, Fernandinho runs slowly on purpose, so that Filipe Luis can hit him; that is why the commentator says he “called” the foul and not “suffered” it.

Figure 17 – Fernandinho holds the ball



Source: From the author (2023)

Figure 18 – Filipe Luis knocks down Fernandinho



Source: From the author (2023)

Further in this excerpt, the commentator conceptualises a kick in the ball - line 50 of the transcript (---) estourão pro alto do João gomes- as a BURST or an EXPLOSION. Even though the match is not entirely conceptualised as a WARFARE situation, as other parts of the data show, war-related words still appear as in conceptualizations found in the works by Dervent (2016), Yusuf (2016) and Hussein (2019). Following the MIPVU procedure, this multimodal metaphor is alien to the context, as the domain of WAR was not previously mentioned, and the moving images of a player kicking a ball with a strong will to the air are conceptualised as an explosion.

As a multimodal metaphor - the mappings happen in the visual mode and are instantiated in language -, the situation in which the player kicked the ball with a strong will could be described differently. The player João Gomes, a defender of Flamengo's team, kicks the ball to make it leave his area. As in line 48, the narrator is confused and asks where the ball is - cadê a Bola -, his following conceptualization of the play lies in the alien use of the lexical item "estourão" (burst), as The Free Dictionary (2023) defines "burst" as coming open or flying apart suddenly or violently, especially from internal pressure. Based on that, there is a metaphor effect because of the opposition of the lexical item "burst" - line 50 ((---) estourão pro alto do João gomes)- with the immediate context, as no other words are related to the domain of WAR.

The following images of João Gomes going free and kicking the ball to a player far from Flamengo's defending area are as important as the verbal mode to conceptualise the play. Only using the image mode is it possible to confirm that the kick on the ball by the player was strong enough to be conceptualised as a burst. So, the sudden movement of the ball after the

commentator was confused with its position is as important the conceptualization of this specific play as the instantiation in language.

Figure 19 – João Gomes kicks the ball to the air



Source: From the author (2023)

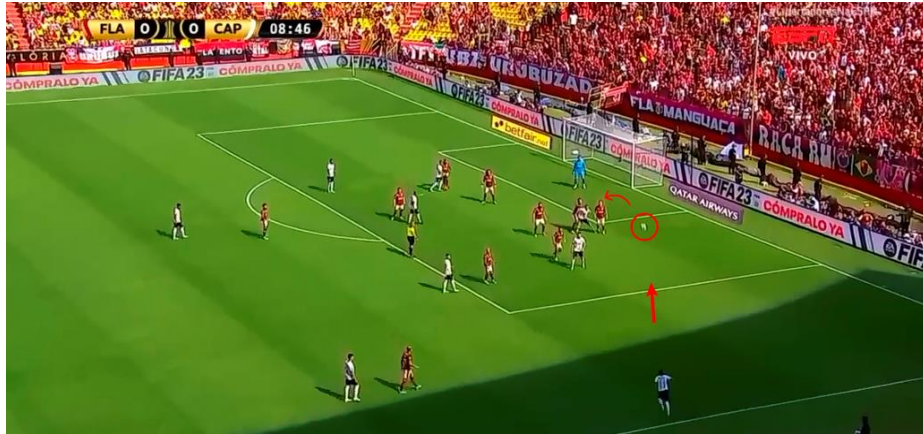
Figure 20 – The ball goes to the middle of the field



Source: From the author (2023)

In a previous moment, a player throws in the ball directed to Flamengo's area, the ball's trajectory is described in line 43 (*LÁ vem a bola viajando*) as TRAVEL. This conceptualization draws on the PATH schema, a recurrent structure that describes the movement from one place to another. The PATH schema is composed of a SOURCE-PATH-GOAL structure, and the idea of travelling follows this common structure since, in travel, there is a starting point, the path, and a final goal. As Figure 20 shows, the player throws the ball in the air, and the commentator construals the situation with the metaphorical related word "travel". Many Flamengo players are in the area, and this is a rough path.

Figure 21 - Throw in to opposing team's area



Source: From the author (2023)

Based on the commentary and the relation with the image, the conceptualisation employed in this play is summarised in Table 4:

Table 4 – Path schema explanation

<i>Image-schema</i>	<i>Instantiation of the path schema</i>	<i>Explanation</i>
PATH SCHEMA	“Lá vem a bola viajando”	The ball is going through the field space following the pattern of movement SOURCE-PATH-GOAL.

Source: From the author (2023)

Therefore, like on a long or difficult journey, the goal is far away, and the image helps to identify that understanding since the player throws the ball high in the air to find his partner. Perhaps the difficulty of the ball reaching the player was the focus of this play, and the commentator conceptualised it as travel because saying “the ball moves”, for example, would not be the best description as Flamengo’s area is full of players.

Once again, metaphors are organised in the following Table 5:

Table 5 – Conceptualisations of CAP x FLA

Figure	Visual	Words	Sound
Metaphor	Contato entre os jogadores em que um atria o outro (Figures 16 and 17)	Chamou a falta	-
Metaphor	Chute na bola em direção ao céu (Figures 18 and 19)	Estourão pro alto	-

Source: From the author (2023)

It is possible to conclude from the analysis that different metaphors and metonymy emerge from game situations described in live commentaries. Based on that, the commentator is responsible for describing the scene and composing several kinds of conceptualization. Once again, the conceptualization is a sum of different modes, including language, moving images, and sound. All of them collaborate on the conceptualizations of the game and how the experience of watching a football match is construed.

Presently, both matches were analysed in its specific contexts, it is necessary then to compare what aspects of the commentaries can be accounted to local culture, and what are the similarities and differences.

5.3 Cross-Cultural Analysis

Culture is observed in this work in its relations with embodied practice. Therefore, it is possible to assume that some aspects of the embodied practice of playing a football game are universal. Domains like WAR and image-schemas like CONTAINER and PATH can emerge in discourse through visual mode and lexical items since they are common knowledge for many societies. However, specific metaphors can emerge from the matches, as they constitute a singular communicative situation. Based on that, metaphors like “pandemonium”, “chamou a

falta” are a result of a cultural conceptualisation, but they are determined much more by the immediate context of the game, as commentators evoke metaphors that are part of cultural schemas that fit into the context of the match

There are similarities in the processes of conceptualisations, as commentators draw on *image schemas*, i.e., PATH and CONTAINER of a more physical nature to metaphorically describe some situations. However, the selection and emergence of metaphors are not entirely equal.

In addition, metaphor and football related studies tend to conceptualise FOOTBALL as WAR, but the data analysed in this work goes beyond this conceptualization, as the metonymies and metaphors activated during the multimodal experience of watching a football match are extensions of other domains, such as PANDEMONIUM OR HELL, TRAVELLING, DOOR and SPACE. The data shows that there are more metaphors related words in English commentaries, however, English commentators sometimes explain the metaphorical sayings, and Brazilian commentators do not explain their metaphorical comments.

It could be expected that the Brazilian commentator would be more hectic and draw on cultural models that rely on passion. Besides that, the transcripts showed that the English commentator gets more excited as lines 46, (--) <<acc> he's found some SPACE↑, and 47, <<f> and he's find the POST?>, of excerpt 3 highlights. The Brazilian commentary, on the other hand, has few prosodic features that demonstrate such as intonational jumps. This lack of excitement can be understood by means of cultural models. The commentator is aware of the cultural model of football that is composed of a series of excitement and passionate parts, but the situation of the match does not necessarily evoke this cultural model, and he draws on other aspects of the game to describe the images.

Besides the differences, the WAR domain appeared cross-culturally since the metaphor related words saving and burst are war related. We also find metaphors related to space finding and pandemonium in English, but in Portuguese no similar metaphors were found, only a specific metaphor concerning fouls since it is common for players in that competition to draw fouls on purpose, behaviour that could not be perceived in the European match.

6. Concluding Remarks

The main objective of the present study was to identify and analyse (multimodal) metaphors and metonymies that emerge in football commentaries. Besides, we enjoyed the chance to analyse in a cross-cultural perspective two matches and see which and how metaphors

emerge in each discursive situation. Additionally, a cross-cultural perspective was taken to compare how metaphors emerge in discourse in different cultural groups.

The data also showed that there were more metaphor related words in the English commentary, and it is worth mentioning that the English commentator sometimes explained his metaphorical sayings (see excerpt 3, page 34), differently from the Portuguese commentator that did not explained any metaphors employed.

In addition, the transcripts showed that the English commentator talked about the matches with more speed and some intonational jumps appeared in his sayings: (--) <<acc> he's found some SPACE↑>. Based on that, this English commentary was more emotional than the Portuguese one since prosody features do not show that excitement in the CAP x FLA match.

Furthermore, even though both games were finals, situations in which a warlike environment is expected, the selected data conveys only some WAR expressions. From these findings, it is possible to conclude that football resembles the WAR domain, but the context of the match will define if war metaphors emerge.

It is also essential to highlight the relevance of modes other than verbal language in metaphor identification. Based on Forceville (2009), this work stresses the role of visual and sound modes in metaphor identification. Metaphors are instantiated in language, but a commentator cannot avoid the broadcast's images as he conceptualises live situations. Furthermore, sub modes such as colours and intonation also provide important detail for analysis.

Finally, football matches can provide cognitive linguistics with varied samples of data, and this work attempted to give early thoughts on language in use commentaries within a case study.

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ANNEX A - GAT 2 BASIC TRANSCRIPT GUIDELINES

Transcrição básica

Sequência estrutural

= continuação rápida e imediata com um novo turno ou segmento (*latching*)

Outras convenções de segmentação

: alongamento, de aprox. 0,2-0,5 seg.
 :: alongamento, de aprox. 0,5-0,8 seg.
 ::: alongamento, de aprox. 0,8-1,0 seg.
 ? ruptura (*cut-off*) por fechamento glotal

Acentuação

Sílaba	acento focal
!SÍ!laba	acento focal extraforte

Movimentos entonacionais no final das unidades entonacionais

? alto ascendente
 / ascendente
 - nivelado
 ; descendente
 . baixo descendente

Source: Selting et al. (2016)

ANNEX B -GAT 2 TRANSCRIPT GUIDELINES FOR FOCAL ACCENT, INTONATIONAL JUMP AND SOUND FREQUENCY

Acentuação

Sílaba	acento focal
sílaba	acento secundário
!Sílaba	acento extra focal

Pulos entonacionais

↑	pequeno pulo entonacional para cima
↓	pequeno pulo entonacional para baixo
↑↑	grande pulo entonacional para cima
↓↓	grande pulo entonacional para baixo

Mudanças na frequência do som

<<l> >	frequência mais baixa
<<h> >	frequência mais alta

Source: Selting et al. (2016)

ANNEX C -GAT 2 TRANSCRIPT GUIDELINES FOR VOLUME AND SPEED CHANGE

Mudanças de volume e velocidade, com escopo

<<f> >	forte, alto
<<ff> >	fortissimo, muito alto
<<p> >	piano, baixo
<<pp> >	pianissimo, muito baixo
<<all> >	allegro, rápido
<<len> >	lento, devagar
<<cresc> >	crescendo, aumentando o volume
<<dim> >	diminuendo, diminuindo o volume
<<acc> >	acelerando, aumentando a velocidade
<<rall> >	rallentando, diminuindo a velocidade

Source: Selting et al. (2016)