

CHAPTER II

LITERATURE REVIEW

2.1 Review of Related Theories

To know the vocabulary pattern, syntactic pattern and intonation pattern used by play-by-play commentators in Champions League Final 2012 in play-by-play moment between Bayern Munich and Chelsea, the writer uses Holmes's and Wardhaugh's theory of register, and then the supporting theories based on Coggin's theory of vocabulary of football, Radford's theory of minimalist syntax, and Wells's theory of intonation pattern.

2.1.1 Register

According to Holmes (2008), register is the variety which tends to be associated with particular groups of people or sometimes specific situations of use. The language used by particular groups has different features from each other. For examples, the language used by journalisms, babies, legislators, auctioneers, race-callers, sport commentators, airline pilots, criminals, financiers, politicians, disc jockeys and teachers could all be considered examples of different registers. Therefore, the language used by particular groups is different from each other in terms of vocabulary level, syntactic level, and intonation level and that they all depend on occupational group or job profession. Holmes (2008) provides the sport announcer talk or play-by-play commentary, as the example of the language variation of occupational group or job profession.

According to Wardhaugh (2002), register is another factor in any study of language varieties. Registers are sets of language items which associated with certain occupational or social groups. Surgeons, airline pilots, bank managers, sales clerks, jazz fans, and pimps have their own different registers. People who participate in such communication situations tend to develop vocabularies, features and intonation, and characteristics of syntax and phonology that they use in situations. Each register helps us to express our identity at a specific time or place.

According to Holmes (2008), play-by-play description focuses on the action, as opposed to 'colour commentary' which refers to the more discursive and leisurely speech with which commentators fill in the often quite long spaces between spurts of action. Play-by-play commentary is the feature of football register which focuses on the action with the sounds of the action and spectators also heard in the background. The play-by-play commentators give commentary and report on play-by-play moment in order to communicate the drama of the moment. Therefore, the language used by the play-by-play commentators to report the match contains vocabulary pattern, syntactic pattern, and intonation pattern which are different from the language used by other occupational groups (Holmes, 2008).

2.1.1.1 Vocabulary Pattern

Read (2000) states that daily concept of vocabulary is dominated by a dictionary. It is thought as an inventory of individual words with their associated

meanings. However, when it is looked closer at vocabulary in the light of current developments in applied linguistics, it is found that it has the effect of progressively broadening the scope of what it needs to assess. Thus, vocabulary involves more than just realizing a lot of lexical items, but learners have to be ready to access to that knowledge and able to draw effectively in performing language-use tasks. In addition, the strategies must have been had for dealing with situations where their vocabulary knowledge is insufficient to meet the communication needs (Read, 2000). In this case, vocabulary pattern in football appears in order to fulfill the communication needs in the field of football. Therefore, the play-by-play commentators use the vocabulary pattern of football to describe a play-by-play moment in football.

Holmes (2008) states that when play-by-play commentators describe a sporting event, the language they use to describe a play-by-play moment in football is quite clearly distinguishable from the language used in other contexts. The most obvious distinguishable feature is generally the vocabulary. For examples given by (Coggin, 2013), offside means “When the first team passes the ball to the teammate, the teammate of the first team is standing behind the last defender of the opposite player, so the teammate of the first team is in an offside position.” Furthermore, posts mean “A pair of posts usually joined with a crossbar to form a goal. The posts are eight foot high and it is only between these and under the crossbar that a goal can be scored.” Then, goal means “When the entire ball crosses the whole of the goal line between the goalposts and the crossbar” or

“When players score for the team.” This term belongs to vocabulary pattern of football which is used by football commentators.

Coggin (2013) describes that in understanding the basic terminology of football, there are some words which belong to vocabulary pattern of football. The examples of the vocabularies and the definitions from (Coggin, 2013) can be seen in the following table:

Vocabulary	Definition
Assist	The pass or passes which immediately precede a goal; a maximum of two assists can be credited for one goal.
Back-Pass	When a player passes the ball back to his own goalkeeper. The goalkeeper is not allowed to deliberately handle the ball if the pass was intentional.
Bench	Generally occupied by a team’s non-playing members of staff during a game. The manager, assistant managers, coaches, physios and substitutes commonly sit on the bench during a match. An actual bench is not as widely used these days, with clubs introducing comfy seats in the dugout.
Bicycle Kick	The skill of kicking the ball over one’s head in mid air when facing backwards. Most commonly used to score when facing in the opposite direction to the goal.
Clean Sheet	A team keeps a clean sheet when it does not concede a goal in a match.
Deflection	A deflection is the ricochet of a ball after it hits a player. When an attacking player hits a shot, it is common for the ball to take a deflection off a member of the opposition team, and change course, often resulting in a goal.
Extra Time	If the score is level at the final whistle of a cup match, extra time may be played to decide the winner. This takes the form of two 15-minute periods.
Free Kick	An unobstructed kick of a stationary ball awarded for an infringement by an opposing player. Free kicks are most commonly awarded for fouls, handballs or offsides.
Corner Kick	A kick taken by the attacking team that is earned when the defending team puts the ball out of play behind the goal line.
Etc	

Table 2.1
The examples of the vocabularies and the definitions of football register
(Coggin, 2013)

2.1.1.2 Syntactic Pattern

According to Radford (2004), each of sentences always has traditional grammar which belongs to normal word order in sentences. For example:

- (a) *John* smokes.
- (b) *The president* smokes.
- (c) *The president of Utopia* smokes.
- (d) *The former president of the island paradise of Utopia* smokes.
- (e) John smokes *cigars*.

The noun *John* is the **subject** of the sentence, and the verb *smokes* is the **predicate** of the sentence. The subject of the sentence can also be *the president*, or *the president of Utopia* or *the former president of the island paradise of Utopia*. Sentence (e) comprises the **subject** *John*, the **predicate** *smokes* and the **object** *cigars*.

In constructing the sentences, the play-by-play commentators report the match with certain words. The certain words which are used by the play-by-play commentators deal with syntactical rule of sentences. Radford (2004) states an important part to analyze the grammatical structure which contains syntactical rule of sentences is to categorize each of the words in the expression. It is usual to use the following capital-letter abbreviations to inform the category of the words:

N = Noun	V = Verb
A = Adjective	ADV = Adverb
P = Preposition	D/DET = Determiner
Q = Quantifier	T = Tense-marker (e.g. auxiliary/infinitival <i>to</i>)
C/COMP = Complementiser	PRN = Pronoun

2.1.1.2.1 Syntactic Reduction

According to Holmes (2008), play-by-play commentary involves features such as syntactic reduction of normal word order in sentences. Holmes (2008) states that while describing the action play-by-play commentators often omit the subject or verb. For examples:

(a) (It) is bounced to second base.

(b) (It's) a breaking ball outside.

(c) McCatty (is) in difficulty.

While describing the action which is being described by play-by-play commentators, they often only omit the **subject** as in (a), the **subject** and **verb** as in (b) and only the **verb** as in (c). The meaning has still no loss as a result of this syntactic reduction, since the omitted words are still can be predicted in the context (Holmes, 2008).

To describe that syntactic reduction is a term which characterizes in play-by-play description as stated by Holmes (2008), Radford (2004) uses the term of null constituent. Null constituent is a constituent that has grammatical (the study of English grammars) and semantic (the study of meanings) features but lack phonetic (the study of the sounds) features. Radford (2004) divides that there are nine types of the null constituent:

2.1.1.2.1.1 Null Subjects

Radford (2004) states that sentences undergo omission of its counterpart can be considered as having null subjects. According to Radford (2004), there are

three types of null subjects which possibly occur in English. Those are imperative null subjects, truncated null subjects and non-finite null subjects.

First, Radford (2004) states that **imperative null subject** is an imperative sentence which has an overt subject which is either a second-person expression like *you*, or a third-person expression like *anyone*:

- (a) Don't *you* dare lose your nerve!
- (b) Don't *anyone* dare lose their nerve!

Therefore, imperative null subjects seem to be silent counterpart of *you*. The pronoun *you* can have a null spellout (deleted or omitted) when it is the subject of an imperative sentence.

Second, Radford (2004) states that **truncated null subjects** is *truncated* (shortened) by giving a subject pronoun like *I/you/he/we/they* a null spellout (deleted or omitted) if it is the first word in a sentence. So, in sentences like those below:

- (a) *I* can't find my pen.
- (b) *I* think I left it at home.
- (c) Why do I always lose things?

The subject *I* can be given a null spellout or omitted when *I* is the first word of the sentence.

Third, Radford (2004) states that **non-finite null subjects** which is found in non-finite clauses which don't have an overt subject. In this connection, compare the structure of the bracketed infinitive clauses in the (a), (b), (c) and (d) examples below:

- (a) We would like [*you* to stay].
- (b) We would like [to stay].
- (c) We don't want [*anyone* to upset them].
- (d) We don't want [to upset them].

Each of the bracketed infinitive complement clauses in the (a) and (c) contains an overt (italicized) subject. However, the bracketed complement clauses in the (b) and (d) appear to be subjectless. Therefore, subjectless infinite clauses apparently contain a null subject.

2.1.1.2.1.2 Null Auxiliaries

Another functional category which may undergo reduction is auxiliaries. Radford (2004) states that this kind of reduction includes a particular form of ellipsis called gapping. Radford (2004) describes that gapping is a grammatical operation by which the head of a phrase is given a null spellout. Gapping can be observed through the example:

- (a) He could have helped her, or [she have helped him].

First consideration is that both clauses are finite since both contain nominative subject (*he/she*). *He* clause contains *could* as the finite modal auxiliary whereas *she* clause seems to contain no finite auxiliary constituent. *Have* in *she* phrase is an infinitive form since the finite form should be *has* as it is required by a third-person subject *he*. *She* phrase can be observed as undergone gapping in accordance with the loss of its phonetic features ~~*could*~~ as the silent counterpart of *could*.

2.1.1.2.1.3 Null T in Auxiliariless Finite Clauses

Radford (2004) states that null T in auxiliariless finite clauses is when all finite clauses are TPs headed by an (overt or null) T constituent. For example:

(a) He enjoys syntax.

(b) He enjoyed syntax.

It is considered as finite clauses which have no auxiliary but it contains finite verbs. It suggest that there is no silent counterpart like *could* or *is* as a specific auxiliary. It means that the clauses above do not contain any auxiliary at all and the head T in the clause contains nothing. Kind of items could T contain which is like in (a) and (b) above with auxiliary-containing structures are like below:

(c) He does enjoy syntax.

(d) He did enjoy syntax.

The head T position in the phrase is occupied by the present-tense auxiliary *does* in (c) and by the past-tense auxiliary *did* in (d). If it is examined the internal morphological structure of these two words, the writer sees that *does* contains the present-tense affix –s, and that *did* contains the past-tense affix –d.

2.1.1.2.1.4 Null T in Bare Infinitive Clauses

Radford (2004) states that null T in bare infinitive clauses is since *to* infinitive clauses are also TPs (Tense Phrases) with *to* serving as a non-finite tense particle. It can be generalized still further and said that all finite and infinitival clauses are TPs. This in turn has implications for how we analyze bare (i.e. *to*-less) infinitive complement clauses such as this bracketed below:

(a) I have never known [Tom *criticize* anyone].

If all finite and infinitival clauses are indeed TPs, bare infinitive clauses like that bracketed in (a) will be TPs headed by a null T constituent. Since the relevant null T constituent resembles infinitival *to* in requiring the (italicized) verb in the bracketed complement clause to be in the infinitive form, the writer can take it to be a null counterpart of infinitival *to* (below symbolized as \emptyset). This in turn will mean that the bracketed infinitive clause in (a) has the sentence below:

(b) Tom \emptyset criticize anyone.

We could see then say that verbs like *know* as used in (a) take an infinitival TP complement headed by an infinitive particle with a null spellout, whereas verb like *expect*, *judge*, *report*, and *believe* take a TP complement headed by an infinitive particle which is overtly spelled out as *to* in structures like those below:

(c) I expect [him *to* win].

(d) I judged [him *to* be lying].

(e) They reported [him *to* be missing].

(f) I believe [him *to* be innocent].

This means that all infinitive clauses are TPs headed by an infinitival T which is overtly spelled out as *to* in infinitive clauses like those bracketed in (c), (d), (e) and (f), but which has a null spellout in infinitive clauses like that bracketed in (a).

2.1.1.2.1.5 Null C in Finite Clauses

Radford (2004) states that null C in finite clauses in when complementisers like *if/that/for* can be complementiserless clauses or a null complementiser. For examples:

(a) We didn't know [*if* he had resigned].

(b) We didn't know [*that* he had resigned].

(c) We didn't know [he had resigned].

The bracketed complement clause is interpreted as interrogative in force in (a) and declarative in force in (b), and it is plausible to suppose that the force of the clause is determined by force features carried by the italicized complementiser introducing the clause: in other words, the bracketed clause is interrogative in force in (a) because it is introduced by the interrogative complementiser *if*, and is declarative in force in (b) because it is introduced by the declarative complementiser *that*.

2.1.1.2.1.6 Null C in Non-Finite Clauses

Radford (2004) states that null C in non-finite clauses seems clear that *for*-to infinitive clauses which are bracketed in example (a) are CPs (Complementiser Phrases) since they are introduced by the infinitival complementiser *for*:

(a) I will arrange [*for* them to see a specialist].

(b) She wanted [*him* to apologize].

At first sight, it might seem as if the bracketed complement clause in sentences like (b) can't be a CP, since it isn't introduced by the infinitival complementiser *for*. However, the complement of *want* is indeed introduced by *for* when the infinitive complement is separated from the verb *want* in some way – e.g. when there is an intervening adverbial expression like *more than anything* as in example (c) below, or when the complement of *want* is in focus position in a pseudo-cleft sentence as in (d):

(c) She wanted **more than anything** *for him to apologize*.

(d) What she really wanted was *for him to apologize*.

(Pseudo-cleft sentences are sentences such as ‘What John bought was a car’, where the italicized expression is said to be focused and to occupy focus position within the sentence.) This makes it plausible to suggest that the complement of *want* in structures like (b) is a CP headed by a null variant of *for* (symbolized as \varnothing).

2.1.1.2.1.7 Defective Clauses

Radford (2004) states that defective clauses are when all canonical (i.e. ‘normal’) clauses are CPs (Complementiser Phrases). There is one particular type of clause which is exceptional in that it lacks the CP layer found in canonical clauses – namely infinitival complement clauses like those bracketed in (a) and (b) below which have (italicized) accusative subjects:

(a) They believe [*him* to be innocent].

(b) We didn’t intend [*you* to get hurt].

Complement clauses like those bracketed in (a) and (b) are exceptional in that their subjects are assigned accusative case by the transitive verb (*believe/intend*) immediately preceding them: what’s exceptional about this is that the verb is in a different clause from the subject which it assigns accusative case to.

2.1.1.2.1.8 Case Properties of Subjects

Radford (2004) states that case properties of subjects are how subjects are case-marked. It is considered how the italicized subject of the bracketed infinitive complement clause in (a) below is assigned accusative case:

(a) She must be keen [*for him* to meet him].

Since *for* is a transitive complementiser, it seems plausible to suppose that the infinitive subject *him* is assigned accusative case by the transitive complementiser *for*.

2.1.1.2.1.9 Null Determiners

Radford (2004) states that null determiners are the syntax of nominals (i.e. noun expressions), and that many bare nominals (i.e. noun expressions which contain no overt determiner or quantifier) are headed by a null determiner or null quantifier. In this connection, consider the syntax of the italicized bare nominals in (a) below:

(a) *Italians* love opera.

The counterpart of the bare nominals in (a) are DPs headed by the determiner *the* – and indeed as (b) shows:

(b) *The Italians* love *the* opera.

This suggests that bare nominals like those italicized in (a) above are DPs headed by a null determiner.

2.1.1.2.2 Syntactic Inversion

According to Holmes (2008), play-by-play commentary also involves features such as syntactic inversion of normal word order in sentences. Holmes (2008) states that reversal or inversion of the normal word order is another feature of play-by-play commentary. It shows that syntactic inversion is a term which characterizes in play-by-play description. Holmes (2008) describes that the inversion or reversal allows the play-by-play commentators to focus on the action

and provide them with time to identify the subject of the action. This can be important pieces of information for listeners to focus on the action. In this term, Holmes (2008) gives the examples below:

- (a) In comes Ghuri.
- (b) And all set again is Pat Haden.
- (c) On deck is big Dave Winfield.
- (d) Pete goes to the right field and back for it goes Jackson.

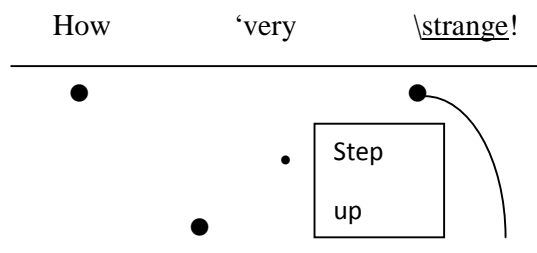
This suggests that the subjects which are underlined always reversed to the backs of the sentences from the normal sentences in term of syntactic inversion.

2.1.1.3 Intonation Pattern

According to Wells (2006), intonation is the melody of speech. He stated that the rise and fall of pitch of intonation play a crucial role in how people express meaning. The use of intonation supports the delivery of information. In this case, the play-by-play commentators use the intonation to deliver the information in the match. The use of intonation of the play-by-play commentators focuses on bringing their expression about reporting the certain moments to the audiences. For example, when the moment is close to the climax like scoring goal, the commentators often raise their voice intonation. When Drogba heads the ball to the goal, the commentators say “Drogba” with raising or high intonation and the intonation was falling when the commentators talked about the short history of the clubs in the beginning of the match. According to Wells (2006), intonation has falling, rising and falling-rising tone. However, the most basic distinction among

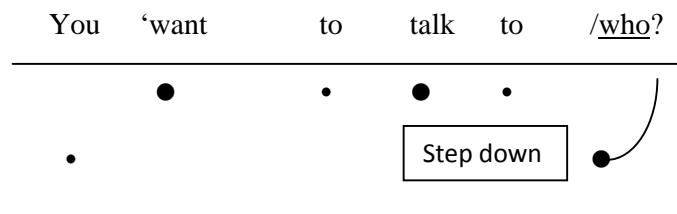
English nuclear tones is that only between falling and rising. He stated that the use of tone is symbolized by the mark (/) for rising and the mark (\) for falling.

Falling tone is when in a falling nuclear tone, the pitch of the voice starts relatively high and then moves downwards. The starting point may be anywhere from mid to high. The endpoint is low. There may be some upward movement before the pitch moves downwards. (Wells, 2006).



In the example, the pitch movement on the nucleus is fall. Nucleus is the point of the sound which is located in the end of the sentence. The preceding pitch patterns are irrelevant in determining the nuclear tone. There may even be some upward movement at the beginning of the nuclear syllable. But as long as the pitch then comes down, it is a falling tone. (Wells, 2006)

Rising tone is when in a rising nuclear tone, the pitch of the voice starts relatively low and then moves upwards. The starting point may be anywhere from low to mid, and the endpoint anywhere from mid to high. (Wells, 2006).



In the example, the pitch movement on the nucleus is rise. Nucleus is the point of the sound which is located in the end of the sentence. The rising pitch movements do not happen wholly on the nuclear syllable. There may even be some downward movement at the beginning of the nuclear syllable. But as long as the pitch then comes up, it is a rising tone. (Wells, 2006)

2.1.2 Social Factors

According to Holmes (2008), certain social factors have been relevant in accounting for a particular variety used. There are some factors which are related to the use of the language variation, they are the participants, the setting, the topic and function. Who is talking to whom (e.g. wife – husband, customer – shop-keeper, boss – worker) is an important factor of the participants. The setting or social context (e.g. home, work, school) is generally a relevant factor too. The topic (what is being talked about) could be important. In some cases, the topic has proved an influence on language choice. The aim or the purpose of the interaction (informative, social) could be important as well.

2.1.3 Champions League

UEFA (*Union of European Football Associations*) Champions League, known simply as the Champions League. The Champions League is the biggest football competition in Europe. It is also the world's premier club competition in Europe. It matches 32 of the most successful clubs in Europe, as determined by their standing in their domestic leagues the previous season to crown the

champions of the continent. The Champions League is played on Tuesday and Wednesday nights scattered throughout the season, the Champions League runs from late September to late May with a hiatus in December and January. (Robinson, 2013). The 2012 Champions League Final was a football match which took place on Saturday, 19 May 2012 between Bayern Munich of Germany and Chelsea of England at the Allianz Arena in Munich, Germany. The Champions League ended with a new name on the trophy for the first time in 15 years, Chelsea ending Bayern Munich's hopes of becoming the first team to win the competition in their home stadium with a dramatic victory in Munich, Germany. (UEFA.com, 2012).

2.2 Review of Related Studies

In 2001, a study was done by Noertjahyanto, an undergraduate student from Petra Christian University in his undergraduate thesis entitled *The Grammatical Structure of the Register of Football Commentators*. In that research, the writer interprets the reasons why football commentators use kind of grammatical structure based on Holmes theory that football commentators often use the syntactic reduction, syntactic inversion, and heavy noun modification forms. The data are in the form of commentary of one football match of Serie A or Italian football league between AS Roma and AC Parma on 17th June 2001. Noertjahyanto's study wanted to find out the characteristics of the register of the football commentators, and the reasons why they have the characteristics of grammatical structure. In the result, he found that inside three characteristics of

syntactic reduction, syntactic inversion and heavy noun modification, there are variations of the forms of grammatical structure. However, Noertjahyanto cannot observe about the vocabulary pattern which is used by play-by-play commentators. The study only includes the syntactic pattern in the register itself.

Another study was done by Rosmia in 2011, an undergraduate student from Airlangga University in her undergraduate thesis entitled *Syntactic and Intonation Patterns in Play-by-Play Description Used by Football Commentators in Barclays Premier League*. In that research she described the syntactic and intonation patterns of play-by-play description in *in play* moment based on Holmes theory of play-by-play description as the characteristics of sports announcer talk, Radford theory of syntax and Wells theory of intonation. The data are in the form of commentary of one football match of Barclays Premier League or English football league between Chelsea and Blackburn Rovers on 30th October 2010. In the result, she found that the commentators produce syntactic reduction and syntactic inversion. Beside that, she also found that the commentators produce rising and falling intonation. However, Rosmia cannot observe about the vocabulary pattern which is used by play-by-play commentators. The study also only includes the syntactic pattern in the register itself.