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PECULIARITIES OF THE USE OF EXPRESSIVE MEANS IN SYNCHRONOUS AND ANALYTICAL COMMENTARY IN BRITISH FOOTBALL REPORTAGE

The article is devoted to the topical issue of improving the effectiveness of speech communication in the football environment in order to achieve full mutual understanding between its participants. Since each culture has its own way of playing football, its own tactics of achieving victory, its own way of supporting teams, difficulties arise in the process of communication between multilingual participants of football discourse. In this article, the author, analysing the variants of the football language, its lexical, syntactic, stylistic features, comes to the conclusion that successful communication in a foreign language requires an ethnocultural study of the cognitive and pragmatic aspect of the discourse under study, and it is also important to choose the right language variant and style of communication that is suitable for a given socially and professionally determined situation.

The study of linguistic means used in football discourse, especially expressive means of language, is among the tasks of our research, as they are components of the institutional code of culture and participate in the formation of national and cultural parameters of sports discourse. Being a non-isolated phenomenon, the specialised football language, considered as an integral part of the culture and language system, is one of its powerful text-forming means. It has been established that in order to achieve successful communication in the football sphere, ethnocultural studies of the cognitive and pragmatic aspect of the studied discourse and the ways of its verbalisation are necessary.

The author emphasises that the differences in the quantitative ratio of expressive means in synchronous and analytical commentary in British football discourse are primarily due to the tasks they perform. Synchronous commentary is intended to influence the audience's perception of the game, to create the right atmosphere and mood while watching a football match. Analytical commentary is used to provide the necessary information, analyse the actions of the players, give them a professional assessment and thus create the right impression of what they saw. That is why lexical expressions play such an important role in this type of commentary. In turn, the almost complete absence of differences in the composition of expressive means in both types of commentary can be explained by the fact that, despite the specific tasks performed by each of them, they are part of a single whole – live football reporting. The author comes to the conclusion that the language of football in general is characterised by a wide variety of idiomatic expressions, metaphors, idioms, as well as borrowings that occur in live football commentary and in the speech of fans. The analysis revealed that the majority of borrowings in French football terminology appeared thanks to Anglicisms. The English language of football also contains some borrowings from French and other languages to name foreign football realities.

Key words: *terminology, football terms, mass media, reportage, text structures, text, text-forming means, language means, vocabulary, evaluative and emotionally expressive vocabulary, phraseology, borrowing.*

Introduction. Among the variety of media genres, sports reportage is one of the most expressive and emotional. This is largely due to the dynamics of competitive sports events and the emotional tension associated with them. Therefore, we believe that when considering the speech of sports commentators, it is necessary, first of all, to pay attention to the expressive means of language. It is their use in sports reportage (more specifically, in the speech of British football commentators) in various situations that is the subject of this study.

We have to note that under the reportage we understand the informational genre, which implies the description of an event in which the author acts as an observer or participant [1, p. 224]. Based on this definition, we can assert that the speech of a sports commentator during the broadcast is a reportage. Within the framework of this study, football will be considered in detail.

Football matches are always characterised by strong emotional tension, which means that the expressive function of language comes to the fore, i.e.

its “ability to express all sorts of relations linking the denotation of reality with a fundamentally emotional perception of reality and an endeavour to convey this perception to the recipient” [2, p. 6].

Analysis of recent research and publications.

A lot of research has been devoted to the study of sports reporting. In English-language literature, the attention of researchers is focused on commentary that is considered broadly as a spoken account of events that are actually taking place (J. Delin; N. Fairclough; M. Lewandowski; T. Müller) (a spoken account of events that are actually taking place [8; 11; 16; 17; 19]. For the coverage of sports events Ch. Ferguson suggests using the term “sportcasting”. Ch. Ferguson considers this genre as a live monologue or a dialogue-on-stage, intended for an unknown, invisible and heterogeneous audience, which does not imply a direct response, but implies that the reporter and the audience have common knowledge about the sporting event [12]. Having carried out a comparative analysis of the communicative functions of TV and radio reports, J. Rieser came to the conclusion that in TV reports approximately 20 per cent of information is visual, while radio reporters have to include both essential information and details in their reports to create the effect of presence. According to J. Rieser, radio reportage is characterised by greater linguistic variability for the reason that language is the only channel for transmitting different types of information.

M. Lewandowski distinguishes several genre varieties of sports reportage – “Sport Announcer Talk” (SAT), “Online Sports Commentary” (OSC) and “Written Sports Commentary” [16]. The study of “Live Text Commentary” was conducted by J. Chovanec [6], a new genre of online journalism, which allows professional journalists to cover a sporting event virtually synchronously with it on the Internet.

Formation of the purpose of the article. However, the linguistic and stylistic peculiarities of English-language online textual broadcasts have, in our opinion, received insufficient attention, which determines the relevance of the chosen topic. On the basis of the analysis of recent research and publications in the field of football reportage it is necessary, in our opinion, to focus on the study of expressive means used in sports reporting. So, the task of the article is to describe the discursive characteristics of spontaneous discourse, in particular football commentary, using general linguistic methods, the method of discourse analysis and pragmatic interpretation on the material of English-language football commentary. The aim of the study is to highlight such distinctive features of the characterised genre as conveying the dynamics

of events, uncertainty, high emotionality, explanatory and evaluative (positive and negative) statements, appeal to certain facts, as well as to identify the linguistic means of this discourse. Also this article will examine the various techniques that allow football commentators to attract and retain an audience, make their report interesting and create emotional tension, from the perspective of different game situations and two types of sports commentary.

Results and discussion. It is important to note that football comments are inherently heterogeneous. This is due to the specific nature of this sport. A match lasts for 90 minutes (not counting the compensatory and sometimes extra time and the penalty shootout), and it is obvious that not all game segments are equally dynamic and exciting. The commentator’s statements can be divided into those that directly describe the players’ actions and those that give some information, analysis or evaluation of what is happening. In foreign linguistics the corresponding types of comments are called *play-by-play commentary* and *colour-adding commentary* [19, p. 362].

The first type of commentary serves to convey the actions of athletes in real time, i.e. as they are performed, as well as to convey the events related to these actions. In the context of football commentaries, in our opinion, the most appropriate word is the word “transfer” of actions, because the actions themselves are not always named or described, they are rather labelled with the help of the names of the players in possession of the ball, as well as prepositions that allow to indicate the actions of the players. and prepositions to indicate the direction in which the ball is travelling. Consider the following examples:

“Fernandes... Four on three for a moment here!” (Uruguay – Portugal, 30/06/18);

“Ronaldo with some work space, Benzema fighting for his position in the centre. Ronaldo! Big hand from ter Stegen” (Real Madrid – Barcelona, 23/04/2017).

Like prosodic expressive means, this way of constructing statements allows, in our opinion, to give the situation emotional tension and to convey the dynamics of a football match. Noun sentences and ellipsis are often widely used by British football commentators at the moment of the beginning of a dangerous attack by one of the teams, after which, if the threat of a goal remains real, the commentator gradually moves on to listing the names of the players receiving the ball. With such sentences, the commentator gives a brief description of the situation on the pitch. In particular, in one of the examples presented, the commentator draws the viewers’ attention to the

ratio of players of the attacking and defending teams during an attack: *"Four on three for a moment here!"*

The increase in the number of such syntactic constructions becomes for the The increase in the number of such syntactic constructions becomes a kind of signal to the audience that something extremely important and interesting is happening or is about to happen on the field and that special attention should be paid to it. With the help of this technique, the commentator creates a feeling in the audience that the events are developing so rapidly that there is no time to describe them in detail. This contributes to the creation of emotional tension. In addition, the use of nominative syntactic constructions and ellipsis is dictated by the specifics of football broadcasting: the audience sees what is happening on the pitch and does not need detailed descriptions of the players' actions.

The rapidity of the development of events during key episodes of a football match is one of the main reasons for the widespread use of this technique by commentators. In the material under study, synchronous comments account for 143 such examples. However, syntactic expressive means in the discourse under consideration are not limited to such episodes. In the analytical commentary, syntactic means are not so numerous (81 examples), but somewhat more diverse. The following examples are taken from situations where serious time constraints are practically absent.

In particular, elliptical nominative constructions are also used in commentaries that are given immediately after an important episode and represent its analysis and evaluation.

"...and Mbappe! Oh! Yes! France in this see-saw game three-two up!!!" (France – Argentina, 30/06/2018);

"...Larsson... Berg!!! Goalkeeper at the highest class with an important save right on the whistle" (Germany – Sweden, 23/06/2018).

In the presented fragments the commentators use nominative sentences and ellipsis in the part of the statement that should be referred to the analytical commentary. In this case, this technique serves to enhance the emotional impact immediately after a goal is scored or a dangerous shot is made at the goal of one of the teams.

The use of statements that do not form a sentence, but only represent it, i.e. interjections and modal words, deserves special attention. Here are some examples:

"Oh! Vital challenge by Boateng!" (Germany – Sweden, 23/06/2018);

"Three in the box waiting for the cross... and it is Bale!!! Oh wow!!! How about that!!!" (Real Madrid v Liverpool, 26/05/18);

"And somehow he missed from a yard or two. Yes. It was just a fingertip or even a finger nail perhaps" (Brazil v Switzerland, 17/06/2018);

"I think he probably got that covered, the Liverpool goalkeeper" (Real Madrid – Liverpool, 26/05/2018).

The use of nominative, elliptical sentences and lexical units expressing emotions, in our opinion, once again confirms the thesis that when commenting on key moments of the match, the most important characteristic of speech for British football commentators is expressiveness rather than informativeness.

However, analytical commentary is much broader and is not limited to situations such as those demonstrated in the examples above.

The use of nominative and elliptical constructions in statements that are not directly related to the description of events that take place on the field is due to the desire to maintain the general dynamics of the commentary. For example, when discussing team line-ups at the beginning of the broadcast:

"For Craig Shakespeare – Kasper Schmeichel, a corner stone of Leicester's Premier League adventures" (Arsenal – Leicester City, 11/08/2017).

This sentence construction is very typical for British football commentators. The use of relatively brief statements in any situation allows the overall emotional tension to be maintained even at times when the events of the match are not able to evoke any strong feelings in the audience.

In their speech, British football commentators use lexical expressive means to describe the situation more vividly and make it more emotional.

In the comments describing the events happening on the pitch at the moment, the number of lexical expressive devices is relatively small (compared to analytical comments), which is due to the specifics of the events themselves: they either do not require vivid descriptions, or they develop too quickly, leaving no time for the commentator to use such techniques. Nevertheless, sometimes epithets are used in synchronic commentaries:

"Gundogan, a substitute... Deflection! Oh what a terrific save!" (Germany – Sweden, 23/06/2018);

"Suarez over on that far side and it's pinpoint. A dangerous cross! Cavani!!!" (Uruguay – Portugal, 30/06/2018).

In the examples under consideration, the epithets were used directly at the moment when the players performed the corresponding action. There were 21 such cases in the synchronous comments. In the conditions of limited time, the commentator tries to give both a description and an evaluation of what is happening at the same time.

In addition to epithets, metaphors are often used in such situations:

“Rakitic... aimed it beyond... Mandzu-kic... And fired home by Perisic!!!” (Croatia – England, 11/07/2018);

“Antoine Griezmann... First blood France! One – nil!” (France – Argentina, 30/06/2018).

Here metaphor is used not so much to evaluate an event after it has happened, but to describe it in real time. In the synchronous comments from the material under study, metaphor is used 12 times.

In these examples, the use of epithets and metaphors has a dual purpose: on the one hand, with their help commentators give their speech an emotional colouring and contribute to the adequate perception of the moment by the audience; on the other hand, the same language units are used to describe the event directly at the moment of its occurrence, i.e. it is a synchronous commentary. The expressiveness here lies in the commentator’s endeavour to convince the audience that the events unfolding at the moment of the match are interesting and exciting, and that the players are showing all their skills.

In the analytical commentary lexical expressive means are used much more often than in the synchronous commentary: epithet – 85 times, metaphor – 39 times, besides, hyperbole is used 12 times. This is due to the fact that temporal restrictions partially disappear here. Besides In addition, the change in the quantitative ratio of such means in the transition from synchronous to analytical commentary is connected with the change in the tasks that these means must fulfil. After all, in the second case the commentator has to convince the audience that his assessment, his vision of the described episode of the game is the most correct.

It should be noted that among the lexical expressive means used in both types of football commentary, metaphors and epithets play a key role, as they allow to describe a particular episode of the match or the general situation on the pitch quite vividly and, at the same time, briefly. Here are some examples:

“And the wounded giant has woken up! And they are back alive!” (Germany – Sweden, 23/06/2018);

“And somehow, he missed from a yard or two. Yes. It was just a fingertip or even a finger nail perhaps” (Brazil – Switzerland, 17/06/2018);

“What a save by Pickford! He was a brick wall” (Croatia – England, 11/07/2018).

As can be seen from the presented fragments, metaphors in this type of commentary are usually used to describe the players’ actions or the whole moment in a more colourful way. The only exception here is

perhaps the first one, where “the wounded giant” and “back alive” illustrate the general state of affairs in the match and in the standings.

The second key expressive means in the type of football commentary under consideration is the epithet. While metaphors, as a rule, help to describe the situation on the pitch in a capacious and concise way, epithets allow us to see the commentator’s attitude to the situation and create a vivid impression of what the audience has seen.

Here are some examples of the use of epithets in analytical commentary:

“That fearsome front two combines to give Uruguay a stunning start here in Sochi!” (Uruguay – Portugal, 30/06/2018);

“What a tiny take! What a sharp pirouette! What a rocket of a hit!” (Argentina – Iceland, 16/06/2018);

“Clever play, combination, lovely little one-two, acceleration into the box and an absolutely top-drawer finish” (Real Madrid – Barcelona, 23/04/2017).

Expressiveness in the assessment of significant moments on the pitch is due to the fact that the task facing the commentator immediately after the completion of an episode is to give a professional and, at the same time, emotional assessment of the players’ actions. That is why, as can be seen from the presented examples, commentators, as a rule, use lexical expressive means with positive connotation, although there are exceptions, of course. For example, among the epithets used in the analysed analytical comments, 14 out of 85 (approximately 16%) have negative connotations.

“Lovren ends up looking reckless, is reckless, puts himself under pressure” (Manchester City – Liverpool, 03/01/2019);

“Ola Toivonen has put Germany on the brink of a humiliating exit!!!” (Germany – Sweden, 23/06/18);

“Oh! Looked nasty, didn’t it?” (Real Madrid – Liverpool, 26/05/2018).

Another expressive device used in this type of commentary is hyperbole, although it is somewhat less common than the aforementioned metaphor and epithet. British football commentators are quite often prone to exaggerate the significance of the broadcast match, the importance of a particular event on the pitch or the skill of the players. Here are some examples:

“And it’s in!!! And I can’t remember the last time I saw something like this!!! Extraordinary scenes at the Nou Camp!!! Sergio Roberto!!! The substitute!!! He’s the hero of the hour and it is the greatest Champions League Nou Camp comeback of all time!!!” (Barcelona – PSG, 08/03/2017);

“Cavani!!! Brilliant!!! And that is simply stunning. Any angle, any situation. He can find a way to go!” (Uruguay – Portugal, 30/06/2018);

“What a hit from miles out!” (Brazil – Switzerland, 17/06/2018).

It is clear from the presented examples that hyperbole, as well as other lexical means in the analytical commentary, allows to create a feeling that the events taking place on the field are extremely interesting and important, sometimes even unique. Viewers watch the game through the prism of the commentator’s assessment of what is happening, and this assessment should be high enough and emotional enough to hold the attention of a large audience.

Another important lexical expressive means used by commentators is the interjection. The use of words expressing emotions, in some cases helps to denote the moments that are most interesting for the audience and characterised by significant emotional tension, and allows the commentator to create and maintain interest in the match. The use of interjections is characteristic of both types of commentary. The most frequent is the interjection *oh*, occurring 43 times in the research material – 25 times in the synchronous and 18 times in the in the synchronous commentary and 18 times in the analytical commentary. Here are some examples.

Synchronous commentary:

“Ronaldo... with a shot! Oh, it’s a goal!” (Portugal – Spain, 15/06/2018);

“Brandt! Oh, he’s so unlucky!!!” (Germany – Sweden, 23/06/2018).

Analytical commentary:

“Oh, it touches the defender doesn’t it?” (Korea Republic – Germany, 27/06/2018);

“Oh, this is the one. He just didn’t curve it, did he?” (Real Madrid – Liverpool, 26/05/2018).

It should be noted that the presented examples do not reveal the whole variety of lexical expressive means used by British football commentators. We have highlighted only those that are used systematically, that occur in every broadcast and in the speech of every British football commentator.

Analysing the expressive devices used in the two types of football commentary shows that there are no significant differences between the two, with the exception of the use of hyperbole in the analytical commentary. Nevertheless, there is a noticeable difference in the quantitative ratio of expressive means and, consequently, in which means form the basis of expressiveness of synchronous and analytical commentary in football reporting.

In the first case, the key role is played by prosodic and syntactic expressive means. Due to the specifics

of the sport in question, the time for describing and evaluating the unfolding events in such situations is very limited, and for this reason the comments, as a rule, are very brief, which, in turn, does not allow using a large number of lexical expressive means. Prosodic means, on the contrary, do not depend on the length of the utterance, and with their help commentators can compensate for the lack of words and create an appropriate mood in the audience. Syntactic expressive means within this type of football commentary are represented, first of all, by nominative sentences, statements expressed by modal words that do not form a sentence, and ellipsis. These techniques serve, on the one hand, to save time and, on the other hand, to convey the dynamics of events. In addition, since the audience can see what is happening on the field, the commentator does not have the task of telling in detail about the actions of the players. The described type of sentences allows to give exactly as much information as required and not to overload the commentator’s speech with unnecessary words. This makes the information easier to understand.

In turn, the analysis of analytical commentary in British football discourse shows that the basis of expressiveness here is made up of lexical and syntactic expressive means, which is dictated by the need not only to provide the audience with a sufficiently brief analysis and assessment of the game, but also to do it with a proper degree of emotionality. Lexical means serve, first of all lexical means serve, first of all, to create a “correct” impression of the players’ actions on the pitch, while the syntax of the discourse in question contributes to maintaining the general dynamics of commentary.

Conclusions. Thus, the differences in the quantitative ratio of expressive means in synchronous and analytical commentaries in British football discourse are primarily due to the tasks they fulfil. Synchronous commentary is designed to influence the audience’s perception of the game, to create the right atmosphere and mood when watching a football match. Analytical commentary is used to give the necessary information, to analyse the actions of players, to give them a professional assessment and, thus, to create the right impression of what is seen. That is why lexical expressive means play such an important role in this type of commentary. In addition, there are also differences in the conditions in which each type of commentary is applied. Of particular importance is time, the lack of which during key episodes of the match determines the wide use of prosodic expressive means in synchronous com-

mentary. In turn, the almost complete absence of differences in the composition of expressive means in both types of commentary can be explained by the fact that, despite the specific tasks performed by each of them, they are part of a single whole – live football reportage.

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КОСОВИЧ О. В. ОСОБЛИВОСТІ ВИКОРИСТАННЯ ВИРАЖАЛЬНИХ ЗАСОБІВ У СИНХРОННОМУ ТА АНАЛІТИЧНОМУ КОМЕНТАРІХ У БРИТАНСЬКОМУ ФУТБОЛЬНОМУ РЕПОРТАЖІ

У статті розглядаються особливості використання експресивних засобів мови британськими футбольними коментаторами в різних ситуаціях під час прямої трансляції футбольних матчів на телебаченні. Зокрема, аналізується зміна набору експресивних засобів, а також їхнього кількісного співвідношення під час коментування дії гравців у реальному часі та під час обговорення певного епізоду чи матчу загалом. Відповідні типи коментаря в західному мовознавстві заведено позначати термінами “play-by-play commentary” і “colour-adding commentary”. У рамках цього дослідження використовуються терміни “синхронний коментар” і “аналітичний коментар”. Автором наголошується на тому, що відмінності в кількісному співвідношенні експресивних засобів

у синхронному й аналітичному коментарях у британському футбольному дискурсі зумовлені насамперед тими завданнями, що вони виконують. Синхронний коментар покликаний вплинути на сприйняття гри аудиторією, створити правильну атмосферу, настрої під час перегляду футбольного матчу. Аналітичний коментар використовується для того, щоб дати необхідну інформацію, проаналізувати дії гравців, дати їм професійну оцінку і, тим самим, створити правильне враження від побаченого. Саме тому таку важливу роль у цьому типі коментарів відіграють лексичні експресивні засоби. Своєю чергою, практично повну відсутність відмінностей у складі експресивних засобів в обох типах коментарів можна пояснити тим, що, незважаючи на специфічні завдання, що виконуються за допомогою кожного з них, вони є частиною єдиного цілого – прямого футбольного репортажу.

Стаття є аналізом того, які просодичні, синтаксичні та лексичні експресивні засоби є найхарактернішими для двох типів коментарів, яку функцію вони виконують і чим зумовлене використання тих чи інших експресивних засобів у конкретних ситуаціях.

Ключові слова: експресивні засоби, оцінна та емоційно-експресивна лексика, футбольний коментар, ЗМІ, синхронний коментар, аналітичний коментар.