

**MAPPING THE MATCH: A CONCEPTUAL METAPHOR
ANALYSIS OF PETER DRURY'S COMMENTARY IN THE
2022 FIFA WORLD CUP FINAL**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
MALANG**

2026

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THESIS

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in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S)

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MALANG 2026**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Mapping the Match: A Conceptual Metaphor Analysis of Peter Drury's Commentary in the 2022 FIFA World Cup Final**” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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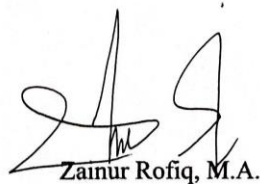
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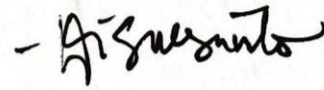
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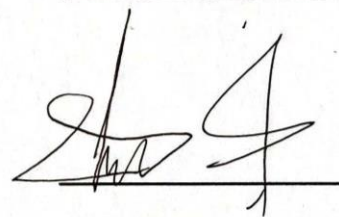
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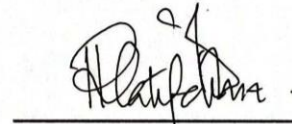
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MOTTO

"Yesterday you said tomorrow. Just do it."

- Nike

“Semakin sulit didapat, semakin puas mendapatkannya.”

“Berusaha sampai titik batas kemampuanmu. Jangan nafikan bahwa pengorbanan itu pasti. Usahakan semua yang bisa kamu usahakan, maksimalkan apa yang ada dalam genggamannya dan kontrolmu. Selebihnya, jangan kamu pikirkan. Jangan memaksa takdir. Jikalau sudah berusaha sampai maksimal tapi masih menemui jalan buntu, berdoalah sampai habis hati dan air matamu. Karena ketika kita angkat tangan, Tuhan akan turun tangan dengan cara-Nya.”

-Wafa

DEDICATION

This thesis is dedicated to my beloved parents, whose endless prayers, mental and spiritual support, and unconditional love have guided me throughout this journey. I also dedicate this work to my extended family: my late grandmother, who passed away while willing to witness my graduation; my older brother, for serving as my second adviser; and my younger sister, for her sweet anticipation of traveling to Malang for my graduation. Thank you for being my constant support system. Furthermore, I am deeply grateful to my best friends for their unwavering help and support. This thesis is wholeheartedly dedicated to all of them.

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This thesis, entitled “**Mapping the Match: A Conceptual Metaphor Analysis of Peter Drury's Commentary in the 2022 FIFA World Cup Final**,” was written as one of the requirements for obtaining a Bachelor of Arts degree in English Literature from the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

In the process of writing this thesis, I realized that many people provided valuable assistance, support, and prayers. Therefore, I would like to take this opportunity to express my deepest gratitude to my supervisor, Zainur Rofiq, M.A., who patiently provided guidance, direction, and invaluable advice throughout this journey.

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My deepest gratitude goes to my beloved parents. Thank you so much for the love, prayers, sacrifices, and unwavering support you have given me, which have been my greatest source of strength in every step I take. I would also like to thank my older brother and my little sister. May we always be filled with peace and continue to support each other until the end.

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Finally, to everyone who has been a part of my happiness and encouraged me to keep moving forward with enthusiasm, thank you. Your support and presence mean more to me than words can express.

I realize that this thesis is far from perfect. Therefore, I highly appreciate constructive criticism and suggestions for future improvements. I hope this thesis will be useful to readers and serve as a small but meaningful step forward in the study of cognitive linguistics and metaphor analysis.

Malang, 29 June 2026

A handwritten signature in black ink, consisting of stylized, overlapping loops and a long horizontal stroke extending to the right.

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ABSTRACT

Haq, Ahmad Wafaussabilil (2026). *Mapping The Match: A Conceptual Metaphor Analysis Of Peter Drury's Commentary in the 2022 FIFA World Cup Final*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Zainur Rofiq, M.A.

Keywords: *Metaphor. Football. World Cup. Commentator. Peter Drury.*

The current paper aims at studying the application of Conceptual Metaphors based on the theoretical framework proposed by Lakoff and Johnson (2003). The dataset under consideration comprises of Peter Drury's commentary of the 2022 FIFA World Cup Final of Argentina vs. France. A qualitative methodology is employed to analyze the data, dividing it into structural, ontological, and orientational metaphors. According to the findings, the highest number of metaphorical expressions belongs to structural metaphors (11), followed by ontological metaphors (3). It is noteworthy that orientational metaphors are not presented in the data set (0). The primary discovery of this study is related to the usage of conceptual metaphors as a tool of expressing emotions felt on the playing field. To be more precise, using carefully crafted metaphors, the commentator expresses extremely tense moments and unexpected events with a beautiful way using metaphors. Another important finding refers to the emergence of the new category named "Football is Religion." Drury views Lionel Messi as a sacred person who leads the national team towards the championship victory, referring to him within a continuous sequence of religious metaphors. In other words, religious metaphors can be viewed as the means for expressing one's emotions regarding victory, which cannot be adequately described using tactical language. This study concludes that Drury's narrative and poetic style provides a deeper emotional dimension for the audience compared to a purely technical match report.

الملخص البحث

حق، أحمد وفا السبيل (٢٠٢٦). تخطيط المباراة: تحليل الاستعارة المفاهيمية في تعليق بيتر دروري في نهائي كأس العالم لكرة القدم ٢٠٢٢. أطروحة علمية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية بمالانج. المشرف: زين الرفيق، الماجستير.

الكلمات المفتاحية: الاستعارة، كرة القدم، كأس العالم، المعلق، بيتر دروري

تهدف هذه الدراسة إلى استقصاء تطبيق الاستعارات المفاهيمية بناءً على الإطار النظري الذي اقترحه لأكوف وجونسون (٢٠٠٣). وتتمثل مجموعة البيانات قيد الدراسة في تعليق بيتر دروري على المباراة النهائية لكأس العالم ٢٠٢٢ بين الأرجنتين وفرنسا. تم استخدام المنهج النوعي لتحليل البيانات، وتصنيفها إلى استعارات هيكلية، ووجودية، واتجاهية. وبناءً على النتائج، فإن العدد الأكبر من التعبيرات المجازية ينتمي إلى الاستعارات الهيكلية (١١ بيانات)، تليها الاستعارات الوجودية (٣ بيانات). ومن الجدير بالذكر أن الاستعارات الاتجاهية لم تظهر في مجموعة البيانات (٠ بيانات). يرتبط الاكتشاف الرئيسي لهذه الدراسة باستخدام الاستعارات المفاهيمية كأداة للتعبير عن العواطف التي يتم الشعور بها في الملعب. وتكون أكثر دقة، يعبر المعلق، باستخدام استعارات صيغت بعناية، عن اللحظات المتوترة للغاية والأحداث غير المتوقعة بطريقة جميلة باستخدام الاستعارات. ويشير اكتشاف مهم آخر إلى ظهور فئة جديدة تسمى "كرة القدم هي دين". حيث ينظر دروري إلى ليونيل ميسي كشخص مقدس يقود المنتخب الوطني نحو الفوز بالبطولة، مشيراً إليه ضمن سلسلة متواصلة من الاستعارات الدينية. وبمعنى آخر، يمكن النظر إلى الاستعارات الدينية كوسيلة للتعبير عن عواطف المرء المتعلقة بالنصر، والتي لا يمكن وصفها بشكل كافٍ باستخدام اللغة التكتيكية. وتخلص هذه الدراسة إلى أن أسلوب دروري السردى والشعري يوفر بعداً عاطفياً أعمق للجمهور مقارنة بتقرير المباراة الفني البحثي.

ABSTRAK

Haq, Ahmad Wafaussabilil (2026). *Mapping The Match: A Conceptual Metaphor Analysis Of Peter Drury's Commentary in the 2022 FIFA World Cup Final*. Skripsi. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Zainur Rofiq, M.A.

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Penelitian ini ditujukan untuk mengetahui penggunaan Metafora Konseptual menggunakan dasar dari teori Lakoff dan Johnson (2003). Dengan objek penelitian berupa transkripsi komentar Peter Drury pada pertandingan Final Piala Dunia 2022 antara Prancis dan Argentina. Menggunakan metode kualitatif, penelitian ini mengklasifikasikan data ke dalam tiga jenis metafora: struktural, ontologis, dan orientasional. Hasil penelitian menunjukkan bahwa metafora struktural merupakan tipe yang paling dominan dengan 11 data, diikuti oleh metafora ontologis sebanyak 3 data, sementara metafora orientasional tidak ditemukan (0 data). Temuan utama dalam penelitian ini adalah Peter Drury menggunakan metafora konseptual yang berfungsi sebagai jembatan untuk menyampaikan emosi yang tercipta dalam lapangan, menggambarkan tensi tinggi, dan menyampaikan kejadian-kejadian tidak terduga dalam lapangan yang dikemas dengan metafora indah kepada penonton. Selain itu, penelitian ini juga menemukan domain *Football is Religion* sebagai sebuah kebaruan (*novelty*). Drury ditemukan melakukan penganggapan terhadap Lionel Messi sebagai figur suci yang membawa Argentina menjuarai Piala Dunia melalui rangkaian metafora sakral yang koheren dan berkesinambungan. Penggunaan metafora dengan domain agama ini berfungsi sebagai alat linguistik untuk menyampaikan kemenangan emosional yang tidak dapat dijelaskan oleh bahasa taktis biasa. Penelitian ini menyimpulkan bahwa gaya naratif dan puitis Drury memberikan dimensi emosional yang lebih dalam bagi audiens dibandingkan sekadar laporan pertandingan secara teknis.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language gives humans the ability to comprehend the world around them and then explain their comprehension to other people. However, in addition to simple pieces of information, language can express more complicated emotions, intentions, and thoughts that are hard to convey in other ways. In order to explain such abstract things, humans use metaphors. Metaphors work on a subconscious level and become very helpful during conversations. Metaphors constantly appear in the works of journalism and sports analysts. The purpose of using metaphors is to make it easier for listeners to understand a message. Metaphors help create more clear, vivid, and memorable messages for the audience (Lakoff & Johnson, 2003). For this reason, metaphors cannot simply beautify sentences but help to structure and form opinions about certain situations and events.

To begin analyzing the function of metaphors in sports language, it is essential to differentiate between two interrelated yet essentially distinct forms of sports discourse: sports reporting and sports commentary. Sports reporting is fundamentally an accurate and impartial narration of events as they transpire on the field. A sports writer articulates events in an impartial and dispassionate fashion, for instance, "He delivers the ball to the forward, who attempts a shot and fails. The principal objective of reporting is to ensure accuracy and convey information, with minimal emotional interpretation. In contrast, sports commentary is an immediate, dynamic process of constructing meaning. A commentator does not simply recount events on the field; he interprets, narrates, and emotionally contextualizes each moment for the viewer. Commentary encompasses narrative construction, emotional involvement, and immediate analysis that occurs under significant time constraints. The spontaneous, high-stakes nature of live commentary necessitates sophisticated linguistic instruments, particularly conceptual metaphors. A commentator devoid of metaphors would merely function as a play-by-play

reporter. In their presence, he transforms into a storyteller who imparts emotional depth and enduring significance to the events observed.

Metaphors can change the perception of objects; therefore, they become valuable elements of sports commentary. Sports commentaries need a fast way to explain certain aspects of the game and its meaning to the viewers in the most effective way. Commentators like Peter Drury work under time limits and need to convey dramatic moments from a match in the most understandable way. Language used during a broadcast becomes charged and expressive. In this case, the language needs metaphors to explain abstract things, such as tension, momentum shift, or loss of control. Such language helps the viewers feel the atmosphere of the game emotionally. Thus, the live broadcast commentary does not simply give information to the viewers but helps them to feel the game. It is important to pay attention to the power of metaphors in sports.

In general terms, football is a very popular sport played throughout the world by fans representing different cultures. Due to the wide coverage and the international nature of the game, the language of the commentators takes on an important role. In this capacity, they serve as the main intermediaries between the field and the viewers, giving meaning to every single occurrence. It can be argued that the metaphors used by commentators are of great significance in this regard. With their help, the commentator conveys profound emotions and adds more meaning to every occurrence. Thus, through the use of such language, viewers become participants in a particular game (Lakoff & Johnson, 2003).

This study focuses on Peter Drury, who is widely recognized as one of the most unique voices in modern football broadcasting. Drury has reported on significant competitions such as the FIFA World Cup, the UEFA Champions League, and the Olympic Games, gaining international acclaim not only for his expertise in the sport but also for the remarkable literary quality of his prose. In contrast to pundits who emphasize tactical accuracy or impartial description, Drury deliberately utilizes narrative structure, poetic imagery, and emotional profundity as the fundamental elements of his broadcasting approach. For Drury, metaphors

are not just embellishments; they serve as the fundamental cognitive instrument by which he generates meaning for the audience instantaneously. A moment of play, in his hands, transforms into a tableau from an epic narrative: a team does not simply lag in the score, it is "on the canvas. The remarkable depth of figurative language that distinguishes him from typical commentators renders his commentary an extraordinarily rich subject for linguistic examination. In addition to his live work, Drury functions as the principal commentator for prominent football video game franchises, thereby extending his voice and language to a global audience of hundreds of millions. This scale renders the examination of his metaphorical selections not only linguistically intriguing but also culturally pertinent.

The choice of the 2022 FIFA World Cup Final between Argentina and France as the principal dataset for this research is intentional. The Final, recognized as the most-viewed singular sporting event in recorded history (Lane, 2025), presented Drury with the utmost communicative challenge: to convey a contest of monumental significance to a worldwide audience, in real time, amidst considerable strain. The match's dramatic arc Argentina's authoritative 2-0 lead, France's remarkable two-goal equalization in less than two minutes, and the subsequent penalty shootout ensured the occurrence of intense emotional highs and abrupt shifts in fortune. These circumstances precisely urge a commentator to transcend literal description and go into metaphor, yielding some of the most linguistically complex commentary of Drury's career.

One study related to metaphors in media is by Luo (2024), who investigated the commentary on the UEFA Champions League Final of 2022 from a sociolinguistic perspective with particular emphasis on the role played by metaphors in the broadcast scripts. Luo discovered that metaphors are commonly used when there is a situation where there is physical action in play or high tension levels in the competition, and such representation enhances the dramatic effects of the program while captivating the viewers. The three common categories of metaphors include conflict metaphors, animal metaphors, and object metaphors. In his conclusion, Luo posited that metaphors have both rhetorical and social functions

in media sports discourse. Metaphors enhance the rhetorical quality of media sports in that they enhance its vividness and immediacy. In terms of social function, they enhance the spirit of sportsmanship as well as education.

Moving from another perspective, Surahman et al. (2024) conducted a research on the same topic but in news media using the concept of conceptual metaphors. Specifically, using the theory of conceptual metaphors (CMT), the researchers carried out a critical analysis of an editorial in order to determine the number of conceptual metaphors, which were then grouped into different categories such as five structural metaphors, one orientational metaphor, and four ontological metaphors. It was evident from the study that metaphors add to the conceptual nature of the text and make it more interesting than just ornamental style. For instance, among the examples provided, the target domain "challenge" was treated as a physical object that can be changed as suggested by "taking a serious dent."

On the contrary, a recent study by Shan and Mofarrej (2025) sought to investigate the cross-linguistic use of conceptual metaphors and metonymy in the commentary of the 2022 Qatar World Cup, in both English and Arabic languages. Following the conceptual framework provided by the Conceptual Metaphor Theory (CMT) proposed by Lakoff and Johnson (2003), Shan and Mofarrej evaluated the conceptual mapping in the two languages to uncover instances of overlap and divergence in cognitive processes. In each corpus, the most popular conceptual mapping turned out to be "FOOTBALL IS WAR," which was interpreted as the universal cognition pattern of humans when thinking about competitive sports. However, the differences noted were heavily culture-bound. While English-language commentaries emphasized tactics and individual introspective reflection, Arabic ones favored emotional and heroic connotations associated with national pride and group identity. However, this study provides a strong argument for metaphor not just being a linguistic tool to paint images in sports broadcasts, but an active force in shaping how identity, nationhood and sports events are perceived. However, despite the strong case, this study is entirely focused on a macroscale approach to study two languages and cultures and does not delve into the specifics

of the style of any one broadcaster. It is here that this paper aims to offer a new perspective, moving away from the big picture and towards a micro-level analysis of the unique narrative style of Peter Drury.

Another example of research carried out by Mahdi Addi and Imad Kadhim (2022) for this purpose is the analysis of the use of metaphor in sports broadcasting. In this research, the authors focused on the live commentary of a football match between Chelsea and Arsenal and, in particular, on the use of metaphorical language. A pragmatic approach was complemented by an all-inclusive model of sports discourse theory for the purpose of analysis. As the research shows, metaphors played a very significant role in this broadcast being one of the main tools of audience engagement and generating excitement during the game. Among the cases presented in the research, the usage of the term "kings" to describe players and to establish the theme of the game in a similar vein to that of Game of Thrones is worth mentioning.

Sopa (2023) examined a Women's Champions League game in terms of the use of metaphors in sports broadcasting, particularly in terms of gender dynamics, to see whether conceptual metaphors were employed, and if they were, whether there was a difference in the use of metaphors by the male co-commentator and the female primary commentator. The corpus for analysis was 207 conceptual metaphors. The most frequent conceptual metaphor was FOOTBALL IS WAR which represented 23% of all the found examples. Other interesting examples were THE GAME IS A CONTAINER, THE BALL IS AN AGENT, FOOTBALL IS A SHOW, and PLAYING A TOURNAMENT IS TRAVELING. Interestingly, the male co-commentator resorted to using a much larger number of metaphors (125) compared to the female commentator (82). Another interesting point made by Sopa (2023) is that there was a clear preference to the use of metaphors that favored Real Madrid, who was behind at the time of the game. This finding proves the fact that sports commentary metaphors do not remain neutral and impact the perception of what happens on the field.

Exploring the linguistic mechanisms behind the discourse of sports media, Hua et al. (2021) examined the impact of adjectives on the tone of war metaphors in sports news reports. The evaluative nature of metaphorical language was explored in a large corpus of 2.3 million words comprising BBC Sports News, Malay Mail Online and the Malaysian Online Sports News Corpus. War metaphors were found to be mostly modified by negative adjectives, and sometimes used to evoke war-like associations for events that are inherently positive, such as a sports team's victory. Nonetheless, the investigation showed that other adjective types such as neutral and positive adjectives were also present in large numbers. Thus, war metaphors used in sports news articles have an evaluative character largely due to the modifiers used. Overall, this article proves the fact that language use in sports media is highly biased, and simple linguistic elements such as adjectives play an important role.

An interesting alternate approach has been undertaken by Mobarki and Alzahrani (2023), who have analyzed the use of disease metaphors in the discourse of Saudi newspapers about sports fanatics, thus presenting the problem as a critical social issue. Through a structural analysis, five types of metaphoric themes could be identified in their corpus: fanaticism as a disease, causes of fanaticism as diseases, symptoms of fanaticism as diseases, evaluation of fanaticism in relation to illnesses, and medical intervention necessary for resolving fanaticism. Thus, through its pathological framing of fanaticism, newspapers constantly imply negative consequences such as dangers, seriousness, and social problems of this phenomenon, but also that its solution is possible and necessary. The authors argue that the choice of these metaphors is not accidental; rather, the goal is to steer public opinion towards recognizing that the phenomenon of fanaticism requires institutional regulation and control. As such, the study emphasizes the main principle of conceptual metaphor theory: how a problem can be linguistically framed will determine how it will be understood by the audience (Lakoff & Johnson, 2003).

Chaerunnisah (2020), applying a cognitive semantics paradigm, has examined the use of metonymic and metaphorical figures in sports-related stories written in *The Jakarta Post*. In her study, all three main types of conceptual metaphors were present among the five chosen articles. Out of 32 identified cases, the most frequent structure was structural metaphors, with 14 instances or 44% share. On the other hand, ontological metaphors came in second place, making up 34%, whereas orientational metaphors accounted for 22%. The researcher showed that structural metaphors could efficiently be used for explaining complicated ideas related to athletes. These metaphors acted as links between abstract phenomena like potential, abilities, and challenges faced in athletes' professional lives and provided highly comprehensible information to the readers. While this finding makes a significant contribution to our understanding of figurative speech in sports reporting literature, the investigation is limited only to print journalism. It disregards any spontaneity of oral commentary that is made in real time.

Specifically, regarding sports cross-linguistics analysis, Alzawaydeh and Alghazo (2018) have provided an interesting study based on Conceptual Metaphor Theory (CMT). Using this theoretical framework, the researchers have carried out comparative analysis of conceptual metaphors used in the context of football news headlines written in two different languages, Arabic and English. For that purpose, the authors analyzed 400 headline news in total, using 200 headlines per each language. In general, it can be seen that football-related metaphors are more or less similar to each other, regardless of language. In particular, FOOTBALL IS WAR turned out to be the leading conceptual framework in both cases. Speaking about the frequency, one may note that 156 metaphorical expressions appeared in the analyzed Arabic headlines, whereas there were 138 such expressions in the English headlines. As to thematic mappings revealed in this study, it became apparent that all languages share at least eight categories, including HUMAN ACTIVITY, VIOLENCE, WAR, and DRAMA, among others. Thus, the researchers interpreted this high degree of similarity in terms of cognitive universality, concluding that football-related conceptual mapping in one language is applicable to another.

The reviewed research reveals some similar patterns and, importantly, identifies a critical gap that the current study aims to remedy. The previous research can be categorized into three groupings based on their methodological focus. The first cluster consists of studies on written sports journalism and print media, including works by Chaerunnisah (2020), Surahman et al. (2024), Hua et al. (2021), Mobarki and Alzahrani (2023), and Alzawaydeh and Alghazo (2018). These investigations repeatedly indicate that conceptual metaphors are ubiquitous in written sports discourse, with FOOTBALL IS WAR serving as the predominant cognitive framework across various languages and cultural situations. The second cluster emphasizes live spoken commentary, as illustrated in Luo (2024), Mahdi Addi and Imad Kadhim (2022), and Sopa (2023). These findings affirm that metaphors serve a significant rhetorical function in broadcast sports language, influencing viewer perception and emotional engagement with the contest. The third cluster, primarily represented by Shan and Mofarrej (2025), employs a macro-comparative methodology, analyzing metaphorical patterns across two distinct languages concurrently. Although significant, these cross-linguistic investigations emphasize breadth rather than depth, complicating the isolation of the style imprint of any specific commentator. This reveals a notable gap: no previous research has conducted an examination of the conceptual metaphor system of a single, recognizable sports commentator. No previous research has analyzed Peter Drury's distinctive narrative style within the framework of CMT, nor has any study utilized the 2022 FIFA World Cup Final as its main corpus.

To address this gap, this study employs Conceptual Metaphor Theory (CMT) as described by Lakoff and Johnson (2003), with Schmitt's (2005) Qualitative Metaphor Analysis, to analyze Peter Drury's live commentary during the 2022 FIFA World Cup Final. This study offers a unique contribution on two levels by concentrating on the real-time spoken speech of a single commentator instead of written media or cross-linguistic comparisons. Theoretically, it broadens the applicability of CMT to the domain of spontaneous, high-emotion spoken conversation, which received significantly less academic study than written texts or scripted speech. It demonstrates that conceptual metaphors do not only appear in

carefully constructed written prose, but emerge organically and systematically in live, unscripted performance under pressure. This study empirically presents the CMT analysis of Peter Drury's commentary style and uncovers a previously undiscovered conceptual domain FOOTBALL IS RELIGION which extends well beyond the standard FOOTBALL IS WAR framework in current literature. Therefore, this study aims to identify the types of conceptual metaphors in Drury's commentary and to explain the communicative functions those metaphors serve in shaping the audience's experience of the match.

This research contributes to the field of linguistics at two distinct levels. Theoretically, it expands the application of Conceptual Metaphor Theory (CMT) into a relatively underexplored domain, namely spontaneous, unscripted, and high-emotion spoken discourse. Most prior CMT studies in sports linguistics have focused primarily on written journalism or formally planned media. By applying CMT to live oral commentary, this study demonstrates that conceptual metaphors are not merely a product of deliberate writing. Instead, they are deeply embedded in real-time human cognition, even under conditions of extreme time pressure. This strengthens Lakoff and Johnson's (2003) foundational claim that metaphor functions as a fundamental mechanism of thought rather than just a linguistic decoration. Practically, the study shows how an individual commentator's language choices actively shape the audience's emotional and cognitive experience of a sporting event. It demonstrates that the selection of a metaphorical domain, whether it is combat, journey, story, or religion, determines how millions of viewers understand and remember a match. For future researchers, this paper also offers a replicable framework for analyzing figurative language in any live spoken discourse, well beyond the specific context of football commentary.

1.2 Research Questions

Based on the background above, this research aims to address the following questions:

1. What types of conceptual metaphors are used in Peter Drury's commentary during the 2022 FIFA World Cup Final?

2. How do the metaphors function in Peter Drury's commentary?

1.3 Significances of the Study

This research contributes to the field of linguistics at two distinct levels. Theoretically, it expands the application of Conceptual Metaphor Theory (CMT) into a relatively underexplored domain, namely spontaneous, unscripted, and high-emotion spoken discourse. Most prior CMT studies in sports linguistics have focused primarily on written journalism or formally planned media. By applying CMT to live oral commentary, this study demonstrates that conceptual metaphors are not merely a product of deliberate writing. Instead, they are deeply embedded in real-time human cognition, even under conditions of extreme time pressure. This strengthens Lakoff and Johnson's (2003) foundational claim that metaphor functions as a fundamental mechanism of thought rather than just a linguistic decoration. Practically, the study shows how an individual commentator's language choices actively shape the audience's emotional and cognitive experience of a sporting event. It demonstrates that the selection of a metaphorical domain, whether it is combat, journey, story, or religion, determines how millions of viewers understand and remember a match. For future researchers, this paper also offers a replicable framework for analyzing figurative language in any live spoken discourse, well beyond the specific context of football commentary.

1.4 Scope and Limitation

In this study, it is proposed to analyse the verbal commentary provided by Peter Drury during the 2022 FIFA World Cup Final match between Argentina and France. The analysis will only be based on the verbal content that can be found in the transcribed version of the match commentary. At the same time, the non-verbal content, such as visual content, climate, weather conditions, lighting in the stadium, and noise level made by the crowd, is not considered here since it also influences the creation of meanings in a live match. Furthermore, this study analyzes metaphor types at two distinct levels. First, at the macro-cognitive level, metaphors are categorized based on Lakoff and Johnson's (2003) foundational classification of structural, ontological, and orientational metaphors. Second, at the thematic level,

the analysis examines specific source-domain mappings that emerge from the corpus, such as COMBAT, JOURNEY, STORY, and RELIGION. By establishing these two levels, the study ensures a comprehensive and consistent framework for data analysis. For conducting the qualitative analysis of conceptual metaphors, the conceptual framework is borrowed from the Conceptual Metaphor Theory of Lakoff and Johnson (2003). The identification and interpretation of metaphors is conducted according to the methodological guidelines suggested by Schmitt (2005) and referred to as the Qualitative Metaphor Analysis. In this study, no comparisons with the commentary of another sports commentator have been made. Generalizations concerning the topic of sports commentary are not attempted. The results obtained are applicable only to this particular match.

1.5 Definitions of Key Terms

1. Conceptual Metaphor refers to the cognitive process of understanding abstract concepts (target domains) through concrete, experience-based concepts (source domains), fundamentally shaping human perception, reasoning, and action beyond mere linguistic decoration (Lakoff & Johnson, 2003).
2. Football commentary is the real-time spoken narration and analysis of a live match, broadcast on television, radio, or digital media. It serves to describe the on-field action, explain tactical decisions, and create an engaging, emotional atmosphere for the audience
3. Peter Drury is a highly acclaimed English football commentator, widely celebrated for his poetic, dramatic, and emotionally charged broadcasting style.
4. FIFA World Cup is the premier international association soccer tournament. Held every four years, it brings together men's national teams from across the globe to compete for the title of world champion.

CHAPTER II

REVIEW OF RELATED LITERATURE

Before moving to the analysis, it is important to understand the theories which are the basis of this research. The purpose of this theoretical overview is to clarify the principles of conceptual metaphor theory and related concepts supporting it. Understanding the theoretical framework clearly makes it easier to understand the analysis presented in the next chapter. The conceptual metaphor theory proposed by Lakoff and Johnson in their influential book *Metaphors We Live By* is the primary theory utilised in this study.

2.1 Semantics

Learning a language is essential for humans, as it not only enables them to establish communication with others but also serves as a means of comprehending various thought patterns. Meaning is one of the most critical components to analyze during the language study process. The discipline of semantics is the examination of the meanings embedded in language. The term semantics is derived from the Greek word *semantikos*, which means "relating to signs," and is derived from the noun *sēmeion*, meaning "sign." This is according to Reimer (2010). This etymology emphasizes how important signs and symbols are to conveying meaning.

Chaer (2012) defines semantics as a field of linguistics that focuses on the analysis of meaning at various levels, such as contextual, lexical, and grammatical. Suhardi (2015) defines semantics as the analysis of the meaning of words and how their meaning changes depending on their position in a sentence. Basically, semantics seeks to understand how words convey meaning and how that meaning can change depending on their position in a sentence. According to Griffiths (2006), the study of semantics is very important for understanding the meaning of words, phrases, and sentences, as well as human expression through language, because the purpose of semantic research is not to store all human knowledge.

2.2 Lexical Meaning

Beeves (2010) states that conditional truth content forms the semantic structure of lexical meaning. This content is not only constructed and represented linguistically, but also shapes it. According to this perspective, to understand the meaning of a word, we must know how it is defined and where it is used correctly. Because lexical meaning is closely related to vocabulary, the development of lexical knowledge is essentially a process of learning words. A literal interpretation is necessary in the process of constructing meaningful lexical items; conditional truth semantics is an important component in assessing their contextual appropriateness and accuracy.

2.2.1 Grammatical Meaning

Grammatical meaning is the set of rules of structure that governs how words, sentences, and phrases are constructed in natural language (Pateda, 2001). It means that grammatical meaning is closely related to the syntactic structure of language because meaning is obtained from the arrangement and formation. This arrangement is determined by grammatical rules, namely the function and relationship of words in a sentence. The parts of speech, such as verbs, nouns, adjectives, adverbs, and conjunctions, are part of the grammar rules. One of the grammatical meaning is verb tense, which indicates the temporal setting of an event or situation. In English, tense is usually categorized as present, past, future, and past future. Each tense is employed to situate an event or action within a particular temporal frame, thereby enabling speakers and listeners to grasp the temporal distance of an event relative to the present.

2.3 Non-Literal Meaning

"Non-literal meanings" are expressions that cannot be directly interpreted from the literal meaning of their constituent terms. Metaphors, metonymies, and idioms comprise this category. The meanings of idioms are frequently associated with a particular culture or context. Idioms are expressions that are fixed and composed of words, phrases, or sentences. Their meanings are comprehended as a whole, rather than as mere components. Metaphors often help explain abstract or

complex concepts by comparing or describing two different ideas using more general and easily understood terms. An example is the method of synonymy, where a word like "crown" is used to refer to something through a close association with that entity. According to Hurford and colleagues (2007), non-literal meanings are sometimes considered more difficult to understand and less clear than literal meanings. Modern linguistic studies increasingly emphasize the importance of the use of non-literal expressions, especially metaphors, due to their widespread presence in everyday communication. Semantics scholars now recognize that mastering non-literal meanings is crucial to understanding how humans convey abstract ideas, emotions, and cultural values through language, both spoken and written.

2.4 Conceptual Metaphor Theory (CMT)

Conceptual Metaphor Theory (CMT) was first introduced by George Lakoff and Mark Johnson in their landmark book *Metaphors We Live By* (1980), which was later revised and expanded in 2003. The foundational premise of CMT represents a radical departure from traditional views of metaphor. In the classical, Aristotelian tradition, metaphor was considered a decorative device, or a feature of extraordinary language used by poets and orators to make speech more vivid. Under that older view, it was seen as fundamentally separate from ordinary thought and communication. CMT challenges this perspective entirely. Lakoff and Johnson (2003) argue that metaphor is not primarily a matter of language at all, but rather a matter of thought. The human conceptual system, which serves as the mental framework through which people understand the world, reason, and make decisions, is fundamentally metaphorical in nature.

In other words, individuals do not first think about a concept in literal terms and then select a metaphor to describe it. Instead, they think through metaphors from the very beginning. Because abstract concepts such as time, argument, love, and career lack an inherent physical form, the human mind makes sense of them by mapping their structure onto more concrete, bodily experiences. This process is what Lakoff and Johnson define as a conceptual metaphor. The famous example

ARGUMENT IS WAR illustrates this clearly. People do not just describe arguments using wartime vocabulary, such as "He shot down my claims," "Her position was indefensible," or "I demolished his argument." Rather, they actually experience and structure an argument the way a soldier experiences a battle, complete with opponents, strategies, attacks, and victories. Ultimately, the metaphor does not reside within the words themselves, but within the cognitive structure behind them.

According to Kövecses (2010), conceptual metaphors consist of two domains: the source domain (where the metaphorical expression originates) and the target domain (where abstract concepts are understood through the source domain). Therefore, the source domain is journey, and the target domain is love in the metaphor "love is a journey." By using a more general concept, such as journey, this metaphorical mapping allows people to understand the complexity of love. In his book, Kövecses (2010) presents various metaphorical linguistic expressions that originate from the conceptual metaphor "love is a journey." The following examples use bold type to write the conceptual metaphor, while other examples use italics to indicate the metaphorical linguistic expressions derived from it.

Love Is A Journey

Look *how far* we've come.

We're *at a crossroads*.

We'll just have to *go our separate ways*.

We can't *turn back* now.

I don't think this relationship is *going anywhere*.

Where are we?

We're *stuck*.

It's been a *long, bumpy road*.

This relationship is a *dead-end* street.

We're just *spinning our wheels*.

Our marriage is *on the rocks*.

We've *gotten off the track*.

This relationship is *foundering*.

The phrase "go somewhere" typically conveys the idea of traveling toward a destination when individuals employ the metaphorical linguistic expression "we aren't going anywhere." However, in this specific context, it does not apply to a literal voyage, but rather to a situation that lacks direction or purpose. The term "we" refers to the individuals who are the metaphorical travelers in the statement. This expression encompasses three fundamental components of the conceptual metaphor "love is a journey": the destination, the travelers, and the journey itself. People will intuitively interpret this metaphor in relation to a romantic relationship, rather than physical travel, when it is heard in an appropriate context, such as a romantic conversation. In this instance, the travelers are not literal travelers, but rather lovers; the journey denotes the events and experiences within the relationship, while the destination represents the couple's future aspirations or objectives (Kövecses, 2010). This example clearly demonstrates that conceptual metaphors are not merely the product of an individual speaker's momentary creativity. Instead, they function as shared cognitive structures that an entire speech community relies upon to make sense of abstract experiences. It is precisely this shared and systematic nature of conceptual metaphors that makes them detectable through corpus analysis, particularly within the live commentary of Peter Drury.

In short, metaphors help people understand abstract concepts through a more concrete and relevant framework. Understanding metaphors is essential for the researcher to fully grasp the wider aspects of human experience and thought. Furthermore, grasping how metaphors work is also necessary before specific expressions can be clearly understood within communication. According to Lakoff and Johnson (2003), conceptual metaphors generally fall into three categories: ontological metaphors, orientational metaphors, and structural metaphors. This

classification method is very helpful in explaining the various ways in which metaphors influence how we see the world. It is worth noting, however, that not all conceptual metaphors work in the same way. Lakoff and Johnson (2003) distinguish three major types based on how the source domain structures the target domain, each of which operates differently in discourse and therefore requires separate analysis.

2.5 Traditional Metaphor vs Conceptual Metaphor Theory

Before proceeding to the classification of conceptual metaphors, it is necessary to clarify how CMT differs from the traditional understanding of metaphor, as the two are frequently confused. In the traditional view, which is inherited from classical rhetoric and literary studies, a metaphor is understood as a figure of speech. It is viewed as a deliberate stylistic choice in which a word or phrase is substituted for another to create a striking comparison. For example, saying "Life is a journey" is traditionally understood as a poet's creative decision to replace "life" with "journey" in order to make the expression more vivid. Under this older perspective, the metaphor is seen as a feature of language used primarily for ornamentation, making it inherently different from ordinary, literal language. Crucially, this view implies that metaphors are optional, meaning that one can always express the same idea literally if desired.

Conceptual Metaphor Theory rejects all three of these assumptions. First, CMT argues that metaphors are features of thought rather than language, where words serve merely as the surface expression of a deeper conceptual mapping that already exists in the mind. Second, CMT contends that metaphors are constitutive rather than decorative. This means they do not merely describe abstract concepts, but actually create the cognitive structure through which those concepts are understood. Third, and most importantly, CMT argues that conceptual metaphors are not optional. Because abstract concepts lack an inherent structure of their own, the only way to conceptualize them is by borrowing the structure of a more concrete domain. Consequently, there is no purely literal way to think about time, love, or

argument; every act of understanding these concepts involves a metaphorical mapping, regardless of whether the speaker is aware of it or not.

The table below summarizes the key differences between the two views:

No	Aspect	Traditional View	Conceptual Metaphor Theory
1	Location of metaphor	In language (words)	In thought (cognition)
2	Function	Decorative, stylistic	Constitutive, cognitive
3	Awareness	Deliberate, conscious	Often unconscious
4	Necessity	Optional	Unavoidable for abstract concepts
5	Example	A poet says "Life is a journey"	Everyone unconsciously structures Life as a Journey

This distinction is fundamental to the present study. When Peter Drury says "France are on the canvas," a traditional reading would treat the expression as a creative metaphor chosen solely for dramatic effect. A CMT reading, by contrast, argues that Drury is activating a pre-existing conceptual mapping, specifically FOOTBALL IS COMBAT, which is already present in both his mind and the minds of his listeners. The vividness of the expression is not an accidental decoration. Rather, it represents the surface manifestation of a deep cognitive structure through which competitive sport is inherently understood.

2.6 Types of Conceptual Metaphor

Lakoff and Johnson (1980) state that conceptual metaphors are categorized into three distinct typological categories based on the cognitive functions and structural complexities that they display. These categories include structural metaphors, ontological metaphors, and orientational metaphors.

2.6.1. Structural Metaphor

According to Lakoff and Johnson (2003), a structural metaphor arises when one thought is metaphorically organized in relation to another. The phrase "time is money" serves as a prevalent illustration. People frequently associate the abstract concept of time with the more concrete and familiar concept of money in order to comprehend it. This comparison is effective in emphasizing that time is a valuable and finite resource, as money is widely considered valuable and scarce. Structural metaphors frequently originate from human experiences and function as cognitive aids that facilitate the understanding of abstract concepts. Kövecses (2010) further adds that in structural metaphors, the source domain typically provides a relatively organized and abundant structure of knowledge that can be applied to the target domain.

Nevertheless, Lakoff and Johnson (2003) underscore that the mapping is only partial and not comprehensive when a concept is metaphorically structured. If it were entirely structured, one concept would be identical to the other, rather than being comprehended through it. For instance, time is not a literal currency. Time cannot be deposited in a bank or withdrawn for future use. Consequently, the comparison is intended to emphasize specific shared characteristics. In summary, a structural metaphor is a type of metaphor that facilitates the understanding of abstract or complex concepts by projecting specific characteristics of the source domain onto the target domain.

In the context of sports commentary, structural metaphors are particularly common. When a commentator says "*Argentina dominated the entire first half*," the word "*dominated*" activates the structural mapping SPORT IS POWER/CONTROL, borrowing the logic of physical dominance to describe a tactical superiority that has no single concrete form. Similarly, when Drury describes Messi as having "*conquered his final peak*," the structural metaphor CAREER IS A MOUNTAIN CLIMB organizes the entire understanding of a football career as a progressive ascent toward a singular highest point. This is the

hallmark of a structural metaphor: a rich, organized source domain systematically reshapes how the target domain is perceived and communicated.

2.6.2. Ontological Metaphor

Ontology is a branch of philosophy that investigates the fundamental nature of existence. Ontological metaphor is a type of metaphor that simplifies the conceptualization of abstract concepts, including thoughts, experiences, and processes, in order to facilitate comprehension. As Kövecses (2010) notes, ontology is a branch of philosophy that pertains to the essence of existence. Furthermore, he is of the opinion that the source domain in ontological metaphors provides less cognitive structuring for the target domain than structural metaphors.

The knowledge of humans regarding abstract concepts is exceedingly restricted. Ontological metaphors are used to characterize abstract concepts in order to facilitate their comprehension. Characterizing abstract entities is not only employed to facilitate comprehension, but also to demonstrate their existence. To facilitate comprehension of ontological metaphors, consider the following examples:

The Mind Is A Machine

We're still trying to *grind out* the solution to this equation.

My mind just isn't *operating* today.

Boy, the *wheels are turning* now!

I'm *a little rusty* today.

We've been working on this problem all day and now we're *running out of steam*.

The Mind Is A Brittle Object

Her ego is very *fragile*.

You have to *handle him with care* since his wife's death.

He *broke* under cross-examination.

She is *easily crushed*.

The experience *shattered* him.

I'm going to *pieces*.

His mind *snapped*.

Following the comprehension of the metaphors previously discussed, it becomes evident that the mind can be conceptualized in a variety of ways through metaphorical expressions. The mind is characterized by properties such as an on-off state, levels of efficiency, productive capacity, internal mechanisms, and operational conditions in the metaphor of the mind as a machine. In contrast, the metaphor that the mind is a brittle object enables individuals to formulate mental processes in terms of psychological strength or fragility (Lakoff and Johnson, 2003).

The comprehension of abstract concepts by humans is undeniably restricted. In order to resolve this issue, ontological metaphors are employed to designate concrete attributes to abstract entities, thereby increasing their comprehensibility. The primary cognitive function of ontological metaphors, as cited in Kövecses (2010), is to establish new abstract entities that are more easily discussed and thought about, as well as to grant abstract concepts a new ontological status.

Additionally, Lakoff and Johnson (2003) incorporate personification into the category of ontological metaphor. Personification is the process of assigning human characteristics to non-human entities. For instance, the abstract concept of inflation is depicted as a human being capable of launching an attack in the sentence "Inflation has attacked the foundation of our economy." Through this metaphorical framing, inflation is shown as a powerful and damaging force. This depiction, in turn, influences how individuals understand and react to economic challenges.

In sports commentary, ontological metaphors frequently emerge during moments of extreme psychological intensity, when the commentator needs to give concrete form to an internal, invisible experience. When Drury describes a penalty

kick walk as "a long, lonely walk," he is deploying an ontological metaphor: the abstract internal state of psychological pressure and isolation is treated as a concrete physical condition of the journey itself. Likewise, when he states that "Lionel Messi has shaken hands with Paradise," the abstract concept of ultimate fulfillment is personified as a tangible entity capable of human interaction. These expressions go beyond mere decoration, they give the audience a concrete cognitive handle on experiences that would otherwise be impossible to describe in purely literal terms.

2.6.3. Orientational Metaphor

A metaphor that organizes a complete system of concepts in relation to one another, rather than structuring one concept in terms of another, is known as an orientational metaphor. The spatial orientation of an object is always associated with an orientational metaphor, including up-down, in-out, front-back, on-off, deep-shallow, and central-peripheral. These spatial phenomena are a result of the human body's ability to regulate direction orientation in daily life. Examples include:

Happy Is Up; Sad Is Down

I'm feeling *up*.

That *boosted* my spirits.

My spirits *rose*.

You're in *high* spirits.

Thinking about her always gives me a *lift*.

I'm feeling *down*.

I'm *depressed*.

He's really *low* these days.

I *fell* into a depression.

My spirits *sank*.

As observed in daily life, the relationship between orientational metaphor and one's physical condition is evident. For instance, an individual who is sad and depressed will droop, whereas an individual who is enthusiastic will remain upright. (Lakoff & Johnson, 2003).

In sports discourse, orientational metaphors tend to appear in expressions such as "the team's performance went up," "their morale is at an all-time low," or "the score is climbing." However, as will be demonstrated in Chapter IV, Peter Drury's commentary style relies primarily on complex narrative and thematic mappings rather than simple spatial orientations. This characteristic of his style explains why orientational metaphors are absent from the finalized data of the present study.

2.7 Function of Conceptual Metaphor

Understanding what conceptual metaphors actually do is just as important as understanding their definitions. Lakoff and Johnson (2003) and Kövecses (2010) both emphasize that these metaphors are not just passive labels used for description. Instead, they act as active cognitive tools that directly shape how people think, feel, and interpret their surroundings.

Regarding to the cognitive function, Lakoff and Johnson (2003) point out that the main role of a conceptual metaphor is to help people understand abstract ideas by using the structure of more concrete, familiar experiences. Abstract concepts in football, like competitive momentum or psychological pressure, do not have a physical form we can see or touch. By mapping these abstract ideas onto concrete source domains, metaphors give them a clearer structure that our minds can easily process. Kövecses (2010) supports this by arguing that conceptual metaphors are essential for human reasoning because they shift the logic of one domain onto another, making complex ideas much easier to handle intellectually.

In terms of the rhetorical function, Lakoff and Johnson (2003) call this the highlighting and hiding process. This means every metaphorical frame brings certain parts of a situation to the front while pushing other details into the

background. For example, when a sports commentator uses combat language, such as saying a team is "on the canvas" or a player is trying to "land a punch," it is not a neutral description. The commentator is rhetorically framing the match as a literal battle for survival, which boosts the drama but hides the technical and strategic sides of the game. This selective framing heavily influences how the audience perceives the match, whether they realize it or not.

The emotional function also shows that conceptual metaphors do more than just structure our thoughts; they also shape our emotions. Kövecses (2010) notes that certain source domains have built-in emotional weight that transfers over to the target domain. In live sports commentary, this becomes incredibly powerful because it happens in real time, right when the audience is already feeling intense emotions. The metaphor does not just invent emotion out of nowhere. Instead, it channels and intensifies the feelings that are already there, making the moments feel much bigger than a simple, literal description could ever manage.

Additionally, the evaluative function highlights that choosing a metaphor is never completely neutral because it always carries an underlying judgment about the topic. Kövecses (2010) observes that different source domains give different values to the events they describe. In sports, framing a victory as a "torturous journey" implies that the team earned it through hard work and suffering. This kind of moral framing adds a layer of meaning that a basic sentence like "they won the match" completely misses.

These four functions rarely operate in isolation. A single metaphorical expression can simultaneously make an abstract concept comprehensible, frame it rhetorically, amplify the emotional experience, and assign an implicit value judgment to the event. It is precisely this multi-functional nature that makes conceptual metaphor such an indispensable instrument in live sports commentary. In the analysis presented in Chapter IV, these four theoretical functions are operationalized as four macro-rhetorical strategies observable in Peter Drury's commentary, which are dramatizing the competitive conflict for the rhetorical function, narrativizing the match progress for the cognitive function, emotional

intensification of spatial and temporal boundaries for the emotional function, and mythologizing the sporting triumph for the evaluative function. Together, these strategies demonstrate how conceptual metaphors do not merely describe a football match, but rather actively construct the audience's entire experience of it.

CHAPTER III

RESEARCH METHOD

3.1 Research Design

This study utilizes a qualitative descriptive research design to analyze the conceptual metaphors present in Peter Drury's football commentary. A qualitative approach is suitable for this research because the primary objective is to interpret the meaning, structure, and function of language, rather than to measure or quantify it. According to Creswell (2014), qualitative methods are most appropriate when a study aims to explore and understand the deep meanings embedded within texts, words, or human expressions, instead of testing a numerical hypothesis. Instead of asking how many metaphors appear per minute, this investigation focuses on what types of metaphors are used and how they function both cognitively and communicatively. Because these inquiries revolve around interpretation rather than measurement, the research is firmly situated within the qualitative paradigm.

Furthermore, the descriptive aspect of this design aligns with the goal of systematically describing and classifying the metaphorical patterns found within the corpus, as opposed to making causal claims or predictions. This approach is consistent with Yin's (2011) characterization of descriptive qualitative research, which seeks to portray a phenomenon accurately and in depth without attempting to prove a pre-existing hypothesis.

3.2 Data Source

The primary data source for this study is the complete verbal commentary delivered by Peter Drury during the 2022 FIFA World Cup Final between Argentina and France, which took place on December 18, 2022, in Lusail, Qatar. The selection of this specific match was highly deliberate. As the most-watched single sporting event in recorded history (Lane, 2025), the final represented the highest-stakes broadcast of Drury's career, thereby maximizing the likelihood of a dense and varied use of metaphorical language. Furthermore, the extraordinary dramatic arc of the match, which featured a 2-0 lead, a two-goal comeback in under two minutes,

extra time, and a penalty shootout, ensured that the commentary would capture extreme emotional peaks across the full spectrum of competitive experience.

In terms of sampling, this study applies purposive sampling, a method where the researcher deliberately selects data directly relevant to the research questions rather than selecting randomly (Creswell, 2014). Specifically, the entire transcript of Drury's verbal commentary was reviewed, and expressions were selected based on a single criterion: whether they constitute a conceptual metaphor as defined by Lakoff and Johnson's (2003) CMT framework. Consequently, the unit of analysis is neither the match as a whole nor pre-selected time segments, but rather every utterance in the full transcript that meets the theoretical criteria for metaphorical expression. Non-verbal elements of the broadcast, such as crowd noise, visual footage, co-commentator speech, and background sounds, are excluded from the corpus because the focus of this study remains exclusively on Drury's spoken language.

The video footage of the match was accessed from the publicly available Internet Archive website. Following this, the commentary transcript was produced using CapCut video editing software, which generated an .srt subtitle file that was subsequently converted to plain text for close reading and analysis.

3.3 Research Instrument

The researcher acts as key instrument in qualitative research. In all aspects of the process from data gathering to conclusion making, the researcher actively participated. The processes include the data gathering, transcribing the commentaries, organizing them into different categories, analyzing them based on their frequency, interpreting metaphors, and reaching conclusions. However, this method has several shortcomings, one of which entails heavy responsibility. To make sure that the analysis is conducted on facts instead of assumptions, the researcher utilizes the analytical criteria provided by Schmitt (2005).

To help the researcher analyze the content systematically, tables and observation sheets were created where the researcher could list sentences with

metaphorical expressions. The structure of these analytical tools was based on the three major categories of metaphors proposed by Lakoff and Johnson (2003): structural, ontological, and orientational. From a technical perspective, analysis was possible with the use of laptop, videos from the matches, and the full commentaries transcription.

3.4 Data Collection

The data collection process in this study was carried out through the following sequential steps:

1. Acquisition.

The complete broadcast footage of the 2022 FIFA World Cup Final between Argentina and France, held on 18 December 2022 in Lusail, Qatar, was obtained from the Internet Archive website (archive.org), a publicly accessible digital library that hosts full-match broadcast recordings. The video file was downloaded in full to allow repeated and careful listening during the transcription stage.

2. Transcription.

The transcription of Peter Drury's spoken commentary was initiated using the auto-caption feature in CapCut video editing software, which automatically converted the audio track into a time-coded text file. Following this automated step, the researcher manually reviewed and edited the entire generated transcript. This manual intervention involved listening to the commentary repeatedly, checking the text verbatim against the audio, and correcting any automated translation or spelling errors. Only Drury's voice was preserved in the final transcript. The co-commentator's speech, crowd noise, stadium announcements, and all other audio elements were systematically excluded because the focus of this study remains exclusively on Drury's individual linguistic output.

3. Identification.

The complete transcript was read closely and all expressions whose contextual meaning diverged from their basic literal meaning were highlighted as

candidate metaphorical expressions, following Schmitt's (2005) guideline of holistic reading before categorization.

4. Categorization.

The highlighted expressions were grouped according to their source and target domains based on Lakoff and Johnson's (2003) CMT framework.

5. Interpretation.

The categorized expressions were analyzed in depth within their specific match context to determine their communicative and cognitive functions.

6. Drawing Conclusions.

The findings were synthesized to answer the two research questions of this study

3.5 Data Analysis

The analytical process in this study is guided by two complementary theoretical frameworks: Conceptual Metaphor Theory (CMT) as proposed by Lakoff and Johnson (2003), and the Qualitative Metaphor Analysis procedure outlined by Schmitt (2005). CMT provides the theoretical categories that define what a conceptual metaphor is and how it operates cognitively, while Schmitt's procedure provides the methodological guidelines for identifying and interpreting those metaphors systematically within a real-world corpus. The data that had been collected and highlighted in Section 3.4 were then processed through the following analytical stages:

The first step is categorization. The highlighted expressions were first grouped according to their recurring source domains, that is, the concrete conceptual frameworks from which the metaphorical language appeared to originate. Expressions that shared the same underlying conceptual world were placed in the same group regardless of their surface grammatical form. Through this grouping process, four dominant thematic source domains emerged from the corpus: FOOTBALL IS COMBAT, FOOTBALL IS JOURNEY, FOOTBALL IS STORY, and FOOTBALL IS RELIGION. After the thematic grouping was established, each individual expression within those groups was then classified

according to Lakoff and Johnson's (2003) three fundamental metaphor types, which are structural, ontological, and orientational metaphors. The determining question at this stage was how the source domain structures the target domain, whether it provides a full organizational framework as in structural metaphors, gives concrete form to something abstract as in ontological metaphors, or organizes concepts according to spatial direction as in orientational metaphors.

The second step is interpretation. After each expression was categorized, it was analyzed in within its specific match context. This stage goes beyond simply labeling an expression as belonging to a particular domain or type. It examines why Drury chose that specific metaphorical mapping at that precise moment in the match, and what cognitive or emotional effect it produces for the audience. For example, the expression "France are on the canvas" is not merely noted as belonging to the COMBAT domain and classified as a structural metaphor. It is interpreted in light of the exact match situation at that moment, which was France having just conceded their second goal with Argentina appearing to dominate, and the communicative function it serves in framing France's position as one of near-defeat rather than tactical difficulty. This contextual interpretation is what allows the study to move from description to explanation, addressing not only what metaphors Drury uses but how and why they work as rhetorical and cognitive tools (Lakoff & Johnson, 2003).

The last step is drawing conclusions. In the final stage, the findings from the categorization and interpretation stages were synthesized to answer the two research questions of this study. The first research question concerns what types of conceptual metaphors appear in Drury's commentary. The second concerns how those metaphors function communicatively and cognitively for the audience. The conclusions drawn at this stage are grounded entirely in the data collected from the transcript and do not extend to generalizations about sports commentary as a whole, in keeping with the qualitative and bounded nature of this research design (Creswell, 2014).

CHAPTER IV

FINDINGS AND DISCUSSION

4.1. Findings

This chapter presents the findings of the analysis of conceptual metaphors found in Peter Drury's commentary during the 2022 FIFA World Cup Final. A total of 14 metaphorical expressions were identified from the full transcript and analyzed at two levels. At the first level, each expression is classified according to Lakoff and Johnson's (2003) three fundamental metaphor types: structural, ontological, and orientational. At the second level, the expressions are grouped according to their recurring source domains, revealing four conceptual frameworks: FOOTBALL IS COMBAT, FOOTBALL IS JOURNEY, FOOTBALL IS STORY, and FOOTBALL IS RELIGION. The findings are presented in three sections covering the classification of metaphor types, the communicative and cognitive functions of the identified metaphors, and the analysis of each source and target domain mapping found in the commentary.

4.1.1 Types of Conceptual Metaphor Found in the Commentary

This section directly addresses the first research question concerning the types of conceptual metaphors used in Peter Drury's commentary during the 2022 FIFA World Cup Final. Based on the theoretical framework proposed by Lakoff and Johnson (2003), the identified metaphorical expressions are classified into three distinct categories: structural metaphors, ontological metaphors, and orientational metaphors. To provide a comprehensive overview of the data, Table 1 outlines the distribution of these metaphor types along with their corresponding time stamps and short descriptions.

No	Time Stamp	Expression	Match Context	Type
1	36'	France have yet to land a punch	France had not produced a meaningful attacking threat	Structural

No	Time Stamp	Expression	Match Context	Type
2	37'	France are on the canvas	Argentina had just taken a 2–0 lead	Structural
3	47'	Hundred and three catches a player, this is hundred and thirty ninth game as a coach, the two hundred and forty second time he has gone into battle for France	Peter Drury highlights the statistical career and national dedication of France's coach, Didier Deschamps.	Structural
4	78'	He's got a penalty, he's got a way back for France	France is awarded a penalty kick after Kolo Muani is fouled by Nicolás Otamendi inside Argentina's penalty box.	Structural
5	65'	It would be from nowhere a way back into the World Cup Final	France remains desperate and trapped in a 2-0 deficit, failing to make any offensive impact deep into the second half.	Structural
6	73'	They have made a torturous journey	The commentator acknowledges the massive physical and emotional sacrifices made by Argentine fans traveling to	Structural

No	Time Stamp	Expression	Match Context	Type
			Qatar to support their team.	
7	61'	Two thirds of the way through the fairy tale	As the match passes the 60-minute mark, Argentina continues to comfortably dominate play, seemingly cruising toward a predictable victory	Structural
8	98'	Well the script was seemingly written	The match ends 2-2 in regular time and enters extra time, delaying what initially looked like an easy, predetermined title win for Argentina.	Structural
9	99'	But Mbappe ripped up that script	Kylian Mbappé scores two rapid goals in less than two minutes to equalize for France, completely shattering Argentina's lead and match control.	Structural
10	120+' (penalty shootout)	A long, lonely walk	The tense and high-pressure moment when Gonzalo Montiel walks from the center circle to take the decisive, winning penalty kick for Argentina.	Ontological
11	120+' (After	Messi will be sainted	Argentina officially wins the World Cup after	Structural

No	Time Stamp	Expression	Match Context	Type
	penalty shootout)		Montiel scores the final penalty, sparking euphoric celebrations on the pitch.	
12	120+' (After penalty shootout)	Lionel Messi has conquered his final peak	Following the final penalty, Lionel Messi drops to his knees in tears, having finally secured the one major trophy that eluded his entire career.	Structural
13	120+' (After penalty shootout)	Lionel Messi has shaken hands with Paradise	Argentina's victory is sealed, celebrating Lionel Messi's ultimate fulfillment of sporting immortality. <i>(Note: Paradise is personified as an entity capable of shaking hands).</i>	Ontological
14	120+' (After penalty shootout)	The little boy from Rosario Santa Fe has just pitched up in heaven	The closing commentary highlights Messi's ultimate achievement by contrasting his humble roots in Rosario with his current ascent to global football immortality.	Ontological

Frequency and Percentage of Metaphor Types

Following the assignment of each metaphorical expression to its single most dominant category, the finalized frequency and percentage distribution are calculated as follows:

No.	Metaphor Types	Frequency	Percentage
1	Structural	11	78.6%
2	Ontological	3	21.4%
3	Orientational	0	
Total	Metaphorical Expressions	14	100%

Explanation of the Dominant Type

As demonstrated by the empirical data, **structural metaphors** represent the absolute dominant type in Peter Drury's commentary, accounting for 78.6% of the findings. This indicates that Drury's cognitive framing primarily relies on highly organized, concrete source domains—such as combat, structured journeys, and theatrical stories—to construct the narrative of the football match. By focusing on these complex mappings, the commentary provides a multi-layered story for the audience.

On the other hand, ontological metaphors occupy 21.4% of the data, appearing during moments of extreme psychological isolation ("*a long, lonely walk*") or spiritual fulfillment ("*shaken hands with Paradise*"). Orientational metaphors are completely absent (0.0%), confirming that the commentary privileges deep narrative and emotional transformations over simple physical or spatial directions.

4.1.2 Function of Conceptual Metaphors

To address the second research question, this section evaluates the communicative and cognitive functions of the 14 finalized conceptual metaphors. These expressions function as emotional and cognitive mechanisms that structure how the audience experiences the high stakes of the World Cup Final.

No	Time Stamp	Expression	Match Context	Type	Function in Commentary
1	36'	France have yet to land a punch	France had not produced a meaningful attacking threat	Structural	To dramatize France's lack of attacking impact
2	37'	France are on the canvas	Argentina had just taken a 2-0 lead	Structural	To present France as physically defeated and emotionally vulnerable
3	47'	Hundred and three catches a player, this is hundred and thirty ninth game as a coach, the two hundred and forty second time he has gone into battle for France	Peter Drury highlights the statistical career and national dedication of France's coach, Didier Deschamps.	Structural	To dramatize Deschamp's dedication of playing for France national team as a player and coach
4	78'	He's got a penalty, he's got a way back for France	France is awarded a penalty kick after Kolo Muani is fouled by Nicolás	Structural	To dramatize Mbappé's penalty opportunity by framing it as a concrete

No	Time Stamp	Expression	Match Context	Type	Function in Commentary
			Otamendi inside Argentina's penalty box.		navigational route to re-entering the final
5	65'	It would be from nowhere a way back into the World Cup Final	France remains desperate and trapped in a 2-0 deficit, failing to make any offensive impact deep into the second half.	Structural 1	To dramatize the nearly impossible for France to get back into the game
6	73'	They have made a torturous journey	The commentator acknowledges the massive physical and emotional sacrifices made by Argentine fans traveling to Qatar to support their team.	Structural 1	To dramatize the efforts of Argentina's supporters to attend the Final Match to Qatar

No	Time Stamp	Expression	Match Context	Type	Function in Commentary
7	61'	Two thirds of the way through the fairy tale	As the match passes the 60-minute mark, Argentina continues to comfortably dominate play, seemingly cruising toward a predictable victory	Structural	To dramatize elapsed time and predicted win for Argentina
8	98'	Well the script was seemingly written	The match ends 2-2 in regular time and enters extra time, delaying what initially looked like an easy, predetermined title win for Argentina.	Structural	To dramatize the match by establishing a profound sense of inevitability and predestined winner regarding Argentina's performance
9	99'	But Mbappe ripped up that script	Kylian Mbappé scores two rapid goals in less than two minutes to equalize for	Structural	To narrativize and dramatize the momentum of Mbappe's equalizer goal to break the

No	Time Stamp	Expression	Match Context	Type	Function in Commentary
			France, completely shattering Argentina's lead and match control.		prediction of Argentina's win
10	120+' (penalty shootout)	A long, lonely walk	The tense and high-pressure moment when Gonzalo Montiel walks from the center circle to take the decisive, winning penalty kick for Argentina.	Ontological	To dramatize the heavy pressure of the last penalty taker, the decisive penalty shoot
11	120+' (After penalty shootout)	Messi will be sainted	Argentina officially wins the World Cup after Montiel scores the final penalty, sparking euphoric celebrations on the pitch.	Structural	To mythologize and dramatize the intense cultural adoration and idolization of Messi by the Argentine public

No	Time Stamp	Expression	Match Context	Type	Function in Commentary
12	120+' (After penalty shoot out)	Lionel Messi has conquered his final peak	Following the final penalty, Lionel Messi drops to his knees in tears, having finally secured the one major trophy that eluded his entire career.	Structural	To dramatize Messi's achievement of winning the world cup
13	120+' (After penalty shoot out)	Lionel Messi has shaken hands with Paradise	Argentina's victory is sealed, celebrating Lionel Messi's ultimate fulfillment of sporting immortality.	Ontological	To mythologize and dramatize Messi's success as highest record and heavenly fulfillment
14	120+' (After penalty shoot out)	The little boy from Rosario Santa Fe has just pitched up in heaven	The closing commentary highlights Messi's ultimate achievement by contrasting his humble roots in	Ontological	To dramatize and humanize Messi's victory by contrasting his humble childhood origins with his ultimate peak of sporting immortality

No	Time Stamp	Expression	Match Context	Type	Function in Commentary
			Rosario with his current ascent to global football immortality.		

Discussion of Functions

Based on the functional mapping presented in Table 2, the communicative and cognitive functions of the conceptual metaphors deployed by Peter Drury can be systematically synthesized into four macro-rhetorical strategies. These functions demonstrate that metaphors in live sports discourse do not merely serve as decorative language. Instead, they actively structure, intensify, and transform the audience's real-time perception of the sporting event.

1. Dramatizing the Competitive Conflict

The primary function observed in the combat domain is the dramatization of the pitch action. By mapping the structured framework of physical combat and boxing onto the football match, Drury transforms tactical field events into a high-stakes battle for survival.

- For instance, instead of merely stating that France fails to record a shot on target, Drury utilizes the expression *"land a punch"*.
- Furthermore, when Argentina takes a 2–0 lead, the situation is elevated through the phrase *"France are on the canvas"*.

This strategy effectively simplifies complex tactical patterns into vivid images of physical vulnerability and imminent defeat, forcing the audience to experience the competitive conflict with a heightened sense of dramatic tension.

2. Narrativizing the Match Progress

Drury frequently acts as a storyteller who imposes a coherent narrative structure onto the chaotic and spontaneous nature of a live football match. Through the deployment of the *FOOTBALL IS STORY* domain, the match is conceptualized as a pre-written theatrical play.

- The use of expressions such as *"fairy tale"* and *"the script was seemingly written"* establishes a sense of inevitability and destiny, positioning Argentina's dominance as a journey toward a happy ending.
- Crucially, when an unexpected event occurs, Drury maintains the dramatic interest by framing Kylian Mbappé's equalizer through the metaphor *"ripped up that script"*.

This function of narrativization allows the audience to process the match not as a series of isolated technical plays, but as a structured, dramatic text filled with plot twists and narrative disruptions.

3. Emotional Intensification of Spatial and Temporal Boundaries

Metaphors also serve to objectify the internal psychological states of the participants, transforming abstract pressure and temporal tension into a tangible physical landscape. Within the *FOOTBALL IS JOURNEY* domain, spatial metaphors are heavily used to intensify the suspense of the match.

- Describing France's deficit as a *"long, long way back"* spatializes tactical difficulty into an arduous physical distance.
- Similarly, during the penalty shootout, the expression *"a long, lonely walk"* objectifies the immense isolation and mental burden carried by the player moving toward the penalty spot.

By turning time, distance, and psychological pressure into concrete physical experiences, Drury achieves an emotional intensification that helps the viewers directly empathize with the stress and suspense felt by the players on the pitch.

4. Mythologizing the Sporting Triumph

The most unique rhetorical function identified in this study is the mythologization of athletic victory through the *FOOTBALL IS RELIGION* domain. When standard tactical language proves insufficient to capture the historical magnitude of the event, Drury transitions his commentary into the realm of the sacred.

- By proclaiming that "*Messi will be sainted*" and describing him as having "*shaken hands with Paradise*" or "*pitched up in heaven*," Drury elevates a sporting achievement into an immortal, spiritual event.

This function transcends the boundaries of traditional sports reporting. It does not merely evaluate Messi's performance; rather, it mythologizes his career trajectory, converting an ordinary athlete from Rosario into a culturally sanctified icon of sporting immortality. Through this religious framing, Drury provides the audience with a profound emotional dimension of triumph that technical football terminology cannot convey.

4.1.3 Conceptual Domains Found in the Commentary

The analysis shows that Peter Drury metaphorizes a football match, specifically the 2022 World Cup Final, through four key metaphorical conceptual frameworks. Each framework used by Peter Drury frames the match not simply as a physical and sporting activity, but as an exciting, complex, emotional experience full of narratives.

FOOTBALL IS COMBAT

No.	Expression	Source Domain	Target Domain	Metaphor Type	Function in Commentary
1.	"France have yet to land a punch "	Boxing/Combat	France's offensive performance	Structural	To dramatize France's lack of attacking impact
2.	"France are on the canvas "	Boxing/Comba	France's losing position	Structural	To present France as physically

					defeated and emotionally vulnerable
3.	“... as a coach, the two hundred and forty second time he has gone into battle for France ”	Combat/Combat	The coach's career and match participation for the national team	Structural	To dramatize Deschamp’s dedication of playing for France national team as a player and coach

Table 1 Conceptual Mapping Football is Combat

ANALYSIS

1. Data 1

*“France have yet to **land a punch**”*

- Metaphorical expression: “France have yet to **land a punch**”
- Source domain: Boxing/Combat
- Target domain: France’s offensive performance
- Mapped features:
 - Boxer: France team
 - Punch: offensive attacking plays
 - Land: successfully attack and giving threat to the opposing team
- Metaphor type: Structural metaphor
- Function: To dramatize France’s lack of offensive impact and represent their inability to create a meaningful attacking threat during the early phase of the match.
- Analysis:

The phrase “land a punch” originates from the boxing domain, where it refers to a successful physical strike against an opponent. In the football context, the expression is mapped onto France’s inability to create a meaningful attacking threat. The metaphor does not imply total passivity, but rather ineffective attacking attempts. Therefore, the

expression functions to represent France's offensive weakness through the logic of physical combat.

The source domain in this phrase is boxing, mapped onto France's attacking performance as the target domain. What makes this a structural metaphor is the systematic way boxing logic organises the analysis, there's an exchange happening, there are blows being attempted, and effectiveness is measured by whether they land and hurt. It implies France still could land a punch, the fight is not over yet, so is the match. This phrase indicates France hasn't created enough chances. France's presence in the match has been painless for Argentina.

2. Data 2

*"France are **on the canvas**"*

- Metaphorical expression: "France are **on the canvas**"
- Source domain: Boxing/Combat
- Target domain: France's falling behind and losing position
- Mapped features:
 - Boxer: France team
 - Heavy blow: Argentina's goal
 - Collapsed/knock-down on the ring: losing 2-0 score to Argentina
- Metaphor type: Structural
- Function: To dramatize France's vulnerability and critical match position by framing them as a physically defeated competitor facing an impending knockout
- Analysis:

The next metaphor is in sequence with the previous one, still on the same topic. This time, Peter Drury expresses France's team situation by uttering "France are on the canvas". If the previous one is France haven't landed a punch, now France are on the canvas. In the boxing source domain, "On the canvas" means where a fighter has been knocked down and is being

counted out. On the canvas is not a metaphor for struggling or falling behind, it's a metaphor for the moments just before loss and defeat are becoming decided.

In the football context, this sequenced metaphor is uttered in the minute around 36' after Angel Di Maria scored the second goal for Argentina. Argentina is leading two goals ahead, while France is zero. That is the moment why Peter Drury expresses that France is on the canvas. When Drury applies it to France, he's not just describing that France is losing. He continues to assert that France is in peril due to the significant defeat they suffered at the hands of Argentina, and they are currently endeavouring to recover before the count concludes.

Drury has been developing a narrative surrounding the fight through the match commentary, and this is a fitting conclusion, as one boxer is no longer throwing punches but is beginning to undergo a knockdown. This is not an accident, as the entire process is designed to infuse the match with drama. This would be both ontological and structural, as Lakoff and Johnson argue, as France is perceived as a unit with a deteriorating physical state.

This phrase conveys the message that Argentina delivered a blow to the French team if they are on the canvas. This implies that the match features two boxers, one of whom has fallen and the other is still standing. In a manner that would be impossible for a conventional football match score to demonstrate, everything appears to be certain. Unlike football, where the score is constantly changing, a boxer may never have the opportunity to win if he is knocked down.

3. Data 3

*“Hundred and three catches a player, this is hundred and thirty ninth game as a coach, the two hundred and forty second time he has gone into **battle for France.**”*

- Metaphorical expression: “...**gone into battle for France**”

- Source domain: Combat
- Target domain: Representing France as player and coach
- Mapped features:
 - Military battlefield: Football match
 - Active duty: Representing the France national team
 - Commanding general: Coach
- Metaphor type: Structural metaphor
- Function: To dramatize and elevate Didier Deschamps' career longevity into a heroic and patriotic narrative of national service
- Analysis:

There is another piece of information provided in combat that is employed by Drury to explain the career of the French coach. As soon as the game entered the beginning of the second half, Drury mentioned, "...the two hundred and forty second time he has gone into battle for France." Drury, through this quote, explains the dedication of the coach of France through his career statistics. The coach of France has played many times as a player and now he is fighting as a coach for France. Going into battle can be regarded as going into the war, where the soldier fights and defends the honor of his country.

According to Conceptual Metaphor Theory (Lakoff and Johnson, 2003), this can be regarded as structural metaphor, in which the source domain can be considered as combat, whereas the target domain will be the act of playing football and coaching the national football team. Drury conceives the struggles of the coach throughout his career in military services on the battlefield. The implication here is that the coach defends the honor of his country in every match that he plays. The metaphor can be regarded as successful since it helps elevate the football match into an epic of patriotism.

FOOTBALL IS JOURNEY

No.	Expression	Source Domain	Target Domain	Metaphor Type	Function in Commentary

1.	"...from nowhere a way back into the World Cup final"	Journey	France's opportunity to win the game	Structural	To dramatize the nearly impossible for France to get back into the game
2.	"He's got a penalty, he's got a way back for France"	Journey	A visible chance to get back to the game	Structural	To dramatize Mbappé's penalty opportunity by framing it as a concrete navigational route to re-entering the final
3.	"They have made a torturous journey "	Journey	The emotional and physical condition of the supporters	Structural	To dramatize the efforts of Argentina's supporters to attend the Final Match.
4.	"A long, lonely walk "	Journey	The player's psychological state	Ontological	To dramatize the heavy pressure of the last penalty taker, the decisive penalty shoot
5.	"Lionel Messi has conquered his final peak "	Journey	Messi's career record	Structural	To dramatize Messi's achievement of winning the world cup

Table 2 Conceptual Mapping Football is Journey

ANALYSIS

1. Data 1

*“... from nowhere **a way back** into the World Cup final”*

- Metaphorical expression: *“... from nowhere **a way back** into the World Cup final”*
- Source domain: Journey
- Target domain: France
- Mapped features:
 - Competition: Destination
 - Stranded off-track: Losing the game
 - Discovering an unexpected route: Finding an attacking solution to score a goal
- Metaphor type: Structural
- Function: To dramatize the nearly impossible and unpredictable nature of France discovering a tactical route back into the championship game
- Analysis:

This metaphor is a continuity from the previous one, still on the same topic, where France's chance to get back into the game is difficult. Peter Drury said this phrase around the 65th minute, when Argentina made a player substitution. At that time, Argentina brought Acuña onto the pitch, as he plays as a defender. That being said, Argentina strengthens the defensive line, making a massive fortress to defend the lead 2-0 over France. At this point, France was suffering greatly, desperate because they had not even once touched the ball inside Argentina's penalty box.

Drury, as the commentator, uses this phrase to emphasize France's desperation. Slightly different from previous one, this time the emphasize of metaphor is not on the long way back with the meaning of the distance of the journey. Rather than that, this phrase is emphasizing the "way back", with meaning of the path, the road, the track of France to get back to the game, not the distance of the journey. Desperation comes as the time is running out, and finding a "way back" feels nearly

impossible while losing 2-0, it must be created "from nowhere." Similar to the previous analysis, this phrase functions as a structural metaphor.

2. Data 2

*"He's got a penalty, he's got **a way back** for France"*

- Metaphorical expression: "...he's got a **way back** for France"
- Source domain: France's visible comeback route
- Mapped features:
 - Opening of a blocked path: A referee's penalty decision
 - Gateway: Penalty spot
 - Re-entering the main road of the competition: scoring a goal
- Metaphor type: Structural
- Function: To dramatize Mbappé's penalty opportunity by framing it as a concrete navigational route to re-entering the final
- Analysis:

The expression "he's got a way back for France" lands inside an already established framework and completes the mini-arc of France's competitive struggle. Throughout the match, France had been losing the game and metaphorically straying off the path. At the nearly last minute, suddenly, there is a route that did not exist minutes ago, the way back emerges after Kolo Muani is fouled in Argentina's penalty area, allowing Mbappé to score from the penalty spot.. Mbappé's goal does not just change the numerical scoreline; it actively creates a road, a track, and a way back for France to re-enter the game.

It functions as a structural metaphor because it systematically uses the logic of a journey, involving paths, movement, and destinations to organize the football match. When applied to the target domain, this means France's journey to find a way back to the game is revealed, by the foul of Kolo Muani on the penalty box of Argentina, and then Mbappe scores a penalty to open the road of game to the France. Before,

France was not just losing, they were somewhere else entirely, somewhere outside the final. Mbappé's goal does not bring them level, it brings them back. A way back implies the destination still exists, that the final, the competition, and the possibility of winning are still there waiting to be reached.

It also implies the distance still exist, signaling not arrival or safety, but just a route that is now visible where before there was none. France have a way back. One goal down with minutes remaining in a World Cup final is still an extremely dangerous position. "A way back" sounds hopeful, navigable, and achievable.

3. Data 3

*“They have made a **torturous journey**”*

- Metaphorical expression: “They have made a **torturous journey**”
- Source domain: Journey
- Target domain: The emotional and physical condition of Argentina’s supporters
- Mapped features:
 - Expedition: Traveling to Qatar
 - Obstacles: Physical distance
 - Dedicated pilgrimage: Football fandom
- Metaphor type: Structural
- Function: To dramatize and validate the massive physical, financial, and emotional sacrifices made by Argentine supporters to witness the final match
- Analysis:

The expression “torturous journey” refers to the physical and emotional effort of Argentine supporters traveling to witness the final match. It metaphorizes fandom as a difficult journey, emphasizing sacrifice, endurance, and emotional commitment.

Within the framework of Conceptual Metaphor Theory (CMT), this expression represents a unique application of the FOOTBALL IS A JOURNEY domain, as the target domain shifts from the actions of the players on the pitch to the collective experience of the spectators in the stands. In this cognitive mapping, football fandom is not conceptualized as a passive form of entertainment, but rather as an active, arduous expedition toward a shared destiny. The immense geographical distances traveled, the financial burdens endured, and the psychological anxiety experienced by the Argentine supporters are systematically mapped onto the physical obstacles, steep terrains, and exhausting trials of a torturous pilgrimage. By using the adjective "torturous," the commentary highlights the intense physical and emotional toll required to sustain this commitment, framing the fans' presence in Qatar as a testament to their deep loyalty.

The expression "torturous journey" functions as a structural metaphor that maps the physical, financial, and emotional struggles of a difficult expedition onto the collective experience of the Argentine supporters who traveled to Qatar. In this cognitive mapping, the target domain is strictly centered on the fans' dedicated journey to witness the final match, rather than the tactical movements of the players on the pitch. This metaphor does not imply tactical passivity, but rather highlights the deep endurance, sacrifice, and unconditional emotional commitment required by the citizens to support their national team on a global stage.

Compared to the previous two entries, this metaphor carries the heaviest emotional load. "A way back" maps a route. "A torturous journey" describes what the travelling has done to the people making it. The progression of metaphors uttered by Drury is decent, from spatial to navigational to experiential.

4. Data 4

“A long, lonely walk”

- Metaphorical expression: **“A long lonely walk”**
- Source domain: Journey
- Target domain: Player’s psychological pressure
- Mapped features:
 - Physical distance: Internal mental anxiety
 - Endless road: The short walk from the center circle to the penalty spot
 - Physical isolation: lack of teammate assistance
- Metaphor type: Ontological
- Function: To dramatize the isolation and mental burden experienced by Gonzalo Montiel the decisive and last penalty kicker as he approaches the penalty spot.
- Analysis:

Moving forward, this phrase happens near the end of the game during the penalty kicks after extra time. The context is as follows: by this point, France has missed two penalties whereas Argentina has been successful each time. Thus, it is extremely important, as Argentina would win if Gonzalo Montiel scores the penalty. "A long, lonely walk" was uttered by Peter Drury as Gonzalo Montiel approaches the penalty spot from the midfield line. This man is the last kicker, and now it all depends on him.

Physically speaking, the distance from the midfield to the penalty spot is quite small - it takes no more than 40-50 meters to get there. Yet, Drury adds two unique adjectives to create the feeling of both spatial and psychological tension for the player. First, the word "long" relates to the idea of temporal and spatial distortion. It means that despite the distance being short, it seems too far because of the mental and psychological pressure. Second, the adjective "lonely" emphasizes the sense of isolation felt by the penalty taker. In spite of the crowd around

him in the stadium, the player feels mentally lonely since he acts without his teammates.

According to Lakoff and Johnson's (2003) theory, this functions as an ontological metaphor. Internal experience of psychological pressure and loneliness is treated as a concrete thing, a physical condition of the journey itself. The entailments of this mapping show that this "long, lonely walk" must lead to a final, unavoidable judgment at the penalty spot. The metaphor erases the player's technical and practice, leaving only the image of a vulnerable individual carrying the weight of a whole nation.

5. Data 5

*“Lionel Messi has **conquered his final peak**”*

- Metaphorical expression: “Lionel Messi has **conquered his final peak**”
- Source domain: Journey
- Target domain: Messi’s career achievement
- Mapped features:
 - Climbing mountain range: A professional football career
 - Steep slopes: Career obstacles
 - Peak of mountain: FIFA World Cup trophy
- Metaphor type: Structural
- Function: To dramatize Messi’s achievement of winning the world cup
- Analysis:

The final metaphor in this category can be described as the culmination of the match itself. At the end of the game, Peter Drury stated that "Lionel Messi has conquered his final peak". The above statement is a metaphor said by Drury when Argentina became World Champions after the scoring of the last goal from the penalty kick by

Gonzalo Montiel. Immediately after Messi scored the last penalty for Argentina, he fell to his knees in the middle circle of the pitch and started crying. Soon after that, his teammates surrounded him. Drury's comments focus on Messi's career and all the previous times he has failed to secure the World Cup trophy. Thus, in the above metaphor, the football championship is likened to a mountain climbing competition whereby the World Cup trophy is the highest mountain that Messi had never managed to conquer before.

In accordance with Lakoff and Johnson (2003), the metaphor above represents the structural one which organizes an audience's understanding of a career revolution of a particular football player. A footballer's career cannot be perceived as a mere sequence of games but must be viewed as an organized quest towards reaching the goal point of his career. By saying that Messi has succeeded in conquering the ultimate peak, the speaker implies that Messi's career has ended because he does not have any other mountain peaks to conquer.

FOOTBALL IS STORY

No.	Expression	Source Domain	Target Domain	Metaphor Type	Function in Commentary
1.	“Two thirds of the way through the fairy tale”	Story	Argentina's match progress and dominance	Structural	To dramatize elapsed time and predicted win for Argentina
2.	“Well, the script was seemingly written”	Story	Argentina's domination	Structural	To dramatize the match by establishing a profound sense of inevitability

					and predestined winner regarding Argentina's performance
3.	“But Mbappe ripped up that script”	Story	Match momentum	Structural	To dramatize the momentum of Mbappe’s equalizer goal to breaks the prediction of Argentina’s win

Table 3 Conceptual Mapping Football is Story

ANALYSIS

1. Data 1

“Two thirds of the way through the fairy tale”

- Metaphorical expression: **“Two thirds of the way through the fairy tale”**
- Source domain: Story
- Target domain: Argentina’s match progress and dominance
- Mapped features:
 - Reading through two-thirds of a book: Match time reach 60 minutes
 - A magical narrative: Argentina’s domination
 - Happy ending: Winning the game
- Metaphor type: Structural
- Function: To dramatize the elapsed match time and narrativize Argentina's smooth, seemingly magical progress toward a predictable championship victory
- Analysis:

The following statement illustrates the narrative approach Drury adopts while analyzing the ongoing match. This statement was made by him at the 60-minute mark of the match. From a mathematical perspective, two-thirds is equivalent to sixty minutes out of ninety minutes, which represents the standard time for a football match. Drury refers to "fairy tale" while describing Argentina's performance and particularly that of Lionel Messi. This moment was characterized by an outstanding display from the Argentinians, as everything went their way. In contrast, France, led by Mbappe, seemed helpless in making any form of impact throughout the match. Due to dominance shown by the Argentineans, Drury conceptualized the first sixty minutes as an ideal fairy tale story.

Based on the definition of Lakoff & Johnson (2003), the example illustrates a structural metaphor since the narrator uses a fictitious narrative structure to define and describe a football game. Here, the source is a "fairy tale," which gets mapped to the ongoing game in which Argentina is dominating, and thus expected to win. It is vital to note that "fairy tales" are typically associated with happy endings. With such, by referring to his dominance as a fairy tale, the writer indicates that the happy ending scenario for Lionel Messi is running without any hitches.

2. Data 2

*“Well, the **script was seemingly written**”*

- Metaphorical expression: “Well, the script **was seemingly written**”
- Source domain: Story
- Target domain: Argentina’s regular time performance
- Mapped features:
 - Theatrical play: The competitive match
 - Scripted scenes: The unfolding events
 - Pre-ordained main character: Inevitable winner
- Metaphor type: Structural

- Function: To dramatize the match by establishing a profound sense of inevitability and predestined triumph regarding Argentina's performance
- Analysis:

It appears as a straightforward extension of the previous sports metaphors that refer to the narration of the match. This quote was voiced by commentator Peter Drury in the 90th minute and additional eight minutes of playtime just after the final whistle of regular time ended. With the culmination being reached in the very end, Drury said, “The script seemed written,” meaning that all of the events in this game were perfectly coordinated and arranged. In the context of the football game, the above statement means that the World Cup win for Lionel Messi was predestined by some kind of a writer, while the participants of the game performed roles according to a certain storyline.

As noted by Lakoff & Johnson (2003), it refers to a structural metaphor. In this case, the source domain consists of the “script,” i.e., a pre-written outline that determines the end of the story. It is mapped into the target domain, which, in this situation, would be the football match itself. The metaphorical entailment of this structure is that all events of such a chaotic yet majestic game are seen as necessary scenes that lead to the desirable end for the main character.

3. Data 3

“But Mbappe ripped up that script”

- Metaphorical expression: “But Mbappe **ripped up that script**”
- Source domain: Story
- Target domain: Momentum shift
- Mapped features:
 - Unscripted actor: An opposing player
 - Physically destroying the written pages: Scoring a sudden goal
 - Dramatic plot twist: Changing the match direction

- Metaphor type: Structural
- Function: To dramatize Mbappé's rapid goals as a chaotic narrative disruption that completely shatters the expected, pre-written outcome of the game
- Analysis:

This statement can be considered to be the final stroke of the match's narrative imagery created by Peter Drury. Actually, such a statement is made after Drury's previous assertion about the script of the match seeming to have been written in advance. However, when the match entered an important stage, Drury decided to give another surprising twist to it, stating that "But Mbappé ripped up that script." Such a statement should be understood as Drury's way to interpret Kylian Mbappé's brilliant goal making his team score the same number of goals as Argentina – 2 to 2. In such a way, Drury's statement serves as an excellent continuation of the match's narrative frame, as the initial one was focused on Messi winning this match, while this metaphor shows how Mbappé has destroyed this predetermined outcome by creating his own one.

This is a structural metaphor, based on Lakoff and Johnson (2003), where the source domain, the physical action of ripping up a script, is mapped on to the target domain, which is the reality on the pitch of scoring goals to change the score. The entailment of this metaphor is that Mbappé is no longer just a player, but someone who can change the "written" fate of the game. This proves that Peter Drury is a great narrator who narrates the epic battle for the right to write destiny.

FOOTBALL IS RELIGION

No.	Expression	Source Domain	Target Domain	Metaphor Type	Function in Commentary
1.	"Messi will be sainted "	Religion	Lionel Messi's	Structural	To dramatize

			legacy and idolization		the intense cultural adoration and idolization of Messi by the Argentine public
2.	“Lionel Messi has shaken hands with Paradise ”	Religion	Messi's ultimate career fulfillment and World Cup victory	Ontological (Personification)	To dramatize Messi's success as highest record and heavenly fulfillment
3.	“ The little boy from Rosario Santa Fe has pitched up in heaven ”	Religion	Lionel Messi's lifelong journey from his humble beginnings to World Cup victory	Structural	To dramatize and humanize Messi's victory by contrasting his humble childhood origins with his ultimate peak of sporting immortality

Table 4 Conceptual Mapping Football is Religion

ANALYSIS

1. Data 1

“Messi will be **sainted**”

- Metaphorical expression: “Messi will be **sainted**”
- Source domain: Religion

- Target domain: Lionel Messi's cultural legacy and adoration
- Mapped features
 - Holy figure: A successful football captain
 - Divine miracle: A sporting victory
 - Religious canonization: Intense public adoration
- Metaphor type: Structural
- Function: To dramatize the intense cultural adoration and idolization of Messi by the Argentine public
- Analysis:

This is the section where Peter Drury's poetic style is particularly evident, this section is filled with great poetic lines of commentaries. These epic lines are what makes Peter Drury have a unique, distinctive style of commentary, alongside his narrative-driven style. This phrase occurred when Argentina won the game, when Argentina became the champions of the world, and when Lionel Messi achieved his best ever trophy. During the Argentinian celebrations on the pitch or in the stands, Drury uttered "Messi will be sainted", directly addressed to Messi. Drury symbolically frames Messi's football achievement through religious vocabulary, presenting his victory as a form of cultural sanctification.. In religious tradition, sainthood is a religious process to honor a person's holy life. Drury uses this religious concept to describe Messi's high status in football.

According to Lakoff and Johnson (2003), this phrase functions as a structural metaphor. The source domain is religion, and the target domain is the status of Lionel Messi and the level of adoration the Argentinian people have for him after he won the World Cup. By stating that Messi will be "sainted," the commentary implies that Messi's achievement entered the realm of the spiritual for the Argentine people. Drury portrays the idolization of football as a form of religious worship. Messi is considered to be a divine figure who is sanctified by his

country. In the context of Argentine football culture, Argentina is a mostly Catholic country where football and religion have coexisted. Back then, Maradona was called the "Hand of God," and now, Messi inherits it and is a saint. This religious mapping illustrates how Drury uses sacred vocabulary to convey the significance of Messi's legacy to the global audience.

2. Data 2

*“Lionel Messi has **shaken hands with Paradise**”*

- Metaphorical expression: “Lionel Messi has **shaken hands with Paradise**”
- Source domain: Religion
- Target domain: Messi’s career fulfillment
- Mapped features
 - Physical paradise: The state of sporting victory
 - Entry reward: The World Cup trophy
 - Greeting a living entity: Achieving a lifelong dream
- Metaphor type: Ontological
- Function: To dramatize Messi's success by treating "Paradise" as a living personification capable of welcoming him into a state of eternal fulfillment.
- Analysis:

This particular phrase too offers an exquisite illustration of the description of Messi’s happiness provided by Drury. It comes right after the previous one, being a continuation of his joy in victory at the World Cup. As far as the religious sphere is concerned, the champion identity, according to Peter Drury, should not be reduced merely to raising a golden cup. On the contrary, winning the tournament can be compared to gaining entrance into heaven, paradise, or nirvana, meaning a state of

ultimate spiritual fulfillment and happiness in the afterlife which, however, is out of people's reach.

Within the framework of the Conceptual Metaphor Theory developed by George Lakoff and Mark Johnson in 2003, this particular phrase works as a structural metaphor. The source domain, or the subject of discourse, is religion (shaking hands with paradise), whereas the target domain is Drury's perception of the career of Messi and his achievement of becoming the World Cup champion. As Drury sees it, Messi's winning of the World Cup is equal to entering heaven because it is the ultimate reward for years of struggle in one's footballing career.

3. Data 3

*"The little boy from Rosario Santa Fe has **pitched up in heaven**"*

- Metaphorical expression: "The little boy from Rosario Santa Fe has **pitched up in heaven**"
- Source domain: Religion
- Target domain: Lionel Messi's career trajectory and immortality
- Mapped features:
 - Spiritual realm: The football stadium
 - Entering heaven: career completion
 - Beginning of a divine ascension: A humble childhood origin
- Metaphor type: Ontological
- Function: To dramatize and humanize Messi's victory by contrasting his ordinary, humble childhood origins with his ultimate ascent to global sporting immortality.
- Analysis:

This is the last statement for this segment. Drury said it to bring a conclusive end to the continuity of the congratulatory speech about Argentina winning the championship. Chronologically, the quote was

said by Peter Drury at the end of the game, making it the last statement of the piece. "The little boy from Rosario Santa Fe has arrived in heaven" has the same theme as the previous one, "Lionel Messi has greeted paradise," although with a different twist. The previous quote had the idea of welcoming Messi as a hero. However, the latter focuses on Messi as a human being. Using "the little boy from Rosario" instead of Lionel Messi creates a huge difference, in that it represents a normal person who has suffered throughout his life and finally achieved heavenly eternity.

The expression "The little boy from Rosario Santa Fe has just pitched up in heaven" is categorized primarily as a structural metaphor that operates within the *FOOTBALL IS RELIGION* domain. However, as noted in sports discourse, the phrase inherently contains distinct spatial prepositions, specifically the direction "up" and the container boundary "in heaven". Within Lakoff and Johnson's (2003) framework, spatial orientations often signal an orientational metaphor, where concepts are mapped based on physical orientation (e.g., *UP IS GOOD*, *UP IS VIRTUE*). Nevertheless, this study firmly argues that despite the presence of these spatial linguistic features, the expression should not be classified as an orientational metaphor.

The justification for excluding this expression from the orientational category lies in the depth of its cognitive mapping. An orientational metaphor merely organizes a whole system of concepts with respect to spatial organization, without introducing a rich narrative structure. In this commentary, the words "up" and "in heaven" do not function to describe simple physical or vertical directions on the pitch. Instead, they serve as integrated structural elements of a grander, multi-layered spiritual journey. The cognitive focus of the expression is centered on a deep ontological transformation: mapping Lionel Messi's career trajectory from a vulnerable, ordinary child in Rosario to a culturally sanctified icon of football immortality. The use of "heaven" introduces

a complex, structured source domain of religious transcendence, salvation, and eternal glory, which far exceeds the scope of a basic spatial orientation.

Therefore, the spatial language in this context is completely subordinate to the structural and mythologizing narrative of the *RELIGION* domain. Treating this expression as a simple orientational metaphor would reduce its profound rhetorical significance to a mere physical direction, ignoring the complex cross-domain projection of spiritual ascension. By recognizing that the spatial features are embedded within a larger structural framework, the thesis maintains its empirical consistency in stating that pure orientational metaphors are entirely absent (0%) from the finalized data. In terms of discourse function, this metaphor does not aim to orient the viewer spatially; rather, it functions to humanize and mythologize Messi's victory by contrasting his humble human origins with his ultimate peak of sporting immortality.

4.2. Discussion

The findings of this study demonstrate that Peter Drury utilizes conceptual metaphors in various clever ways. The dominance of structural metaphors suggests that Drury's commentary relies heavily on complex source domains that provide organized narrative structures. Combat, journey, story, and religion do not merely decorate the commentary; they actively structure the audience's understanding of competition, suspense, disruption, and triumph. With the most frequently used type of metaphor is structural (11), ontological (3), and orientational with zero (0) usage. These choices serve as a cognitive and emotional bridge to convey the intensity, despair, and triumphs of the match. In order to convey all the emotions emerges in the field, Peter Drury use four kinds of conceptual metaphors that are based on Lakoff and Johnson theory (2003), namely football is a combat, football is a journey, football is a story, and football is a religion.

Within the framework of Football is Combat, Drury employs military and boxing imagery to intensify the heat and the dramatic events occurring on the field. This is evident in his deployment of boxing metaphors, such as 'France are on the canvas'. Drury uses this phrase to inform the audience that France is in a state of score deficit, losing the game, and is dominated. This metaphor forces the audience to conceptualize France's situation through the lens of physical vulnerability and close defeat. This is congruent with the findings of Luo (2024) and Sopa (2023) who observed commentators employing conflict-based metaphors to translate complex sporting situations into high-tension narratives. By presenting a team as a knocked-down boxer, Drury simplifies France's tactical struggle into an image of desperation, making sure the audience feels the weight of the moment beyond the scoreline.

Peter Drury is well known for his poetic and narrative-driven style, which is clearly reflected in these findings. In the Football is Journey domain, Drury delivers various poetic commentaries by using the concept of traveling to describe the moments. For instance, he uses metaphors like 'torturous journey' to capture the physical and psychological struggles of the players. This is consistent with Hua et al. (2021), who argue that the choice of specific adjectives in metaphors is crucial for shaping the emotional tone of a commentary. Drury shapes how the audience perceives the player's exhaustion and isolation during the most intense moments in the final match by modifying the journey's metaphors. Therefore, the audience gets to feel what the players feel on the pitch in such situations.

The poetic style of Drury's commentary is proven again through the Football is Story domain. In this context, Drury acts like an author who captures match moments and organizes them into a coherent narrative. This can be seen in the way he frames Argentina's performance with the term 'fairytale', giving the team a sense of destiny. However, he also keeps the drama alive by changing the narrative with phrases such as 'a totally different story' and 'the script was seemingly written'. And point out the climax of this storytelling when he describes Mbappé as having 'ripped up the script'. Drury loves to deploy this metaphor to turn

unexpected events into a dramatic plot in a story. This method of narration is consistent with the work of Mahdi Addi and Imad Kadhim (2022), who found that comparisons based on cultural references give weight to a match story, thus adding an emotional dimension to the audience.

Football is Religion, the final area, becomes the innovative contribution of the current study compared to the earlier discoveries. In the reviewed studies, conflict and war metaphors are more dominant, whereas the present study shows that Drury's commentary also relies significantly on religious imagery, especially in representing Messi's victory. Despite previous researchers, such as Shan and Mofarrej (2025) and Luo (2024), being mainly interested in studying the elements of "War" and "Conflict" related to the sport, the comments made by Drury at the end of the game bring spirituality into play. In his statement, he makes use of the well-conceived chain of metaphors where Messi is compared to a saint – "Messi will be sainted"; after having "shaken hands with Paradise", he is finally "pitched up in heaven". This brings the idea of turning Messi into the deity of eternal glory. At the same time, the use of the metaphors is in line with the results of Mobarki and Alzahrani (2023), claiming that the selection of metaphorical words is used as a deliberate tool for creating the perception among people. That is what adds a special quality to the comment made by Drury, since the language of tactics would not give the same emotional victory.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1. Conclusion

The paper concludes that Peter Drury uses conceptual metaphors to make the 2022 World Cup Final more complex and emotionally charged. In relation to the first research question asking about the kinds of metaphors utilized, the results show that the structural metaphor is the most common one, with an appearance of 11 instances. It shows that Drury uses the structure of concrete domains like war, narratives, and journeys to explain how the game works. The second most frequent kind is the ontological metaphor, which happens thrice, giving physical form to concepts like mental stress or perceived time. Lastly, the orientational metaphor does not appear at all, showing that Drury focuses more on the progression of stories than directions.

Answering the second research question, the metaphors in Peter Drury's commentary serve actively to structure, intensify, and transform the audience's real-time perception of the sporting event. Furthermore, the usage of metaphor also acts as bridges for communicating the intensity of matches to the audience. The metaphors employed by Peter Drury allow simplifying complex strategic actions, creating the required tone through the use of certain adjectives, and turning an unexpected situation into a narrative commentary of high artistic value. Another valuable contribution of this study is associated with the discovery of football as a religious domain where Lionel Messi becomes a saint. Such religious metaphors include "sainted," "paradise," and "heaven." In this case, Peter Drury uses religious metaphorical language as a means of achieving a certain emotional triumph through the language means impossible to achieve otherwise.

The results obtained contribute to the existing body of knowledge related to the use of conceptual metaphors in Peter Drury's commentary style and during the World Cup Final. The existing scientific sources state that the most frequently used metaphor is FOOTBALL IS WAR, while Peter Drury's commentary is characterized by another stylistic device. It is more poetic since Drury uses many

different source domains of personal character (religion). This discrepancy between the existing theory and practice serves as a valuable contribution to the knowledge of Peter Drury's commentary style and football commentary in general.

5.2. Suggestion

There are several limitations associated with the current study that need to be addressed by subsequent researches. Firstly, the study deals with one commentator and one match only, which is why the results are considered to be a case study, rather than a pattern for football commentary. Secondly, the sample used in the current study was comprised of a verbal version of the commentary alone; no attention was paid to intonation, emphasis, or the whole context of broadcasting, which included visuals and auditory information as well. Thereby, there was a certain room for future research left untouched intentionally.

Several areas of research may develop from the current topic in question. For instance, future research could analyze Drury's commentary of various matches to find out whether his style changes depending on the fact that it is a major event or not. Another possible development would be a cross-linguistic comparison of various languages' commentators while narrating the match. Thirdly, audience reaction to the metaphorical commentary in real-time conditions might provide an interesting insight into its processing.

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CURRICULUM VITAE



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