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# **Cutting the Russian Bear down to size on the graveyard of champions – An analysis of the metaphors used in the 2002 Official Wimbledon Film**

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## **Abstract**

Sports reports on the radio, on television, or in newspapers are usually characterized by very vivid language full of metaphorical terms and expressions. After an introduction to the most prominent metaphor theories, this paper focuses on an analysis of metaphor usage in an English tennis report. Based on a quantitative and qualitative analysis of the spoken commentary of the 2002 Official Wimbledon Film, the aim of this paper is to establish how many and what kind of metaphors are typically used in this film, to which image donor fields the different metaphors belong, and how certain metaphors interact with each other within the commentary.

Sportkommentare in Rundfunk, Fernsehen und Zeitungen sind in der Regel geprägt von einer sehr lebhaften Sprache, die reich an metaphorischen Ausdrücken und Formulierungen ist. Der Schwerpunkt des vorliegenden Artikels liegt nach einer Beschreibung der bekanntesten Arbeiten zur Metapherntheorie auf einer Analyse des Gebrauchs von Metaphern in einer Englischen Tennisreportage: Basierend auf einer quantitativen und qualitativen Untersuchung des Kommentars des offiziellen Wimbledon-Films aus dem Jahre 2002 soll hierbei herausgefunden werden, welche Metaphern in diesem Film typischerweise verwendet werden, zu welchen übergeordneten Bildspenderkategorien sich einzelne Metaphern zusammenfassen lassen und wie Metaphern innerhalb des analysierten Kommentars miteinander verknüpft sind.

## **1. Introduction**

No doubt because of its tradition and very special flair, the Wimbledon tennis tournament has become the biggest and most popular tennis event in the world. Each year, more than 400,000 spectators (an average of more than 30,000 per day) come to south London to see the heroes of the tennis scene live on court. Of course, this *Grand Slam* tournament is also one of the biggest annual media events in England. For example, in 2003 there were 3798 accredited journalists and photographers (788 press, 2757 broadcasting personnel, 253 photographers and photographic support staff) working at the All England Tennis Club – let alone the thousands of people working behind the scenes in the broadcasting stations and newspaper agencies. As far as television broadcasting is concerned, it has to be pointed out that during the two weeks of the tournament over 5000 hours of coverage are usually transmitted to approximately 1.8 billion people across 160 countries worldwide.<sup>1</sup> Apart from the live broadcasting (radio and television) and the reporting in the newspapers, each year, in cooperation with the BBC, the All England Club produces a so called *Official Wimbledon*

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<sup>1</sup> All numbers were taken from the Official Wimbledon Website: <http://www.wimbledon.org>.

*Film* – a report that summarizes the entire tournament. In these reports very vivid language full of metaphors is usually used by the commentator to describe the action on the courts and to make the entire film more interesting and more exciting. The present paper stems from a desire to find out more about the metaphors used in these films in particular and in the language of tennis reports in general. I will therefore analyse the commentary of the *2002 Official Wimbledon Film*.

The paper is organized in the following way. First, I will describe the corpus. Then I will turn to the best known metaphor theories, namely Max Black's *Interaction Theory of Metaphor* (1962), Lakoff's and Johnson's classical cognitive approach to metaphor theory (1980), and Weinrich's linguistic theory of metaphorical *image fields* (1959). I will always take passages from the actual film as examples for the theoretical considerations described. Based on Weinrich's model I will then in chapter 4 turn to a quantitative and qualitative analysis of the metaphors used in the *2002 Wimbledon Film* in chapter 4. Here, the most popular *image donor* as well as the corresponding *image recipient fields*<sup>2</sup> will be identified. I will also try to have a closer look at how the metaphors of a certain *image donor field* are organized in the text.

## 2. Corpus

The *Official Wimbledon Films*, which are usually published about three months after the end of the tournament and which can be purchased either in bookstores or in the official Wimbledon gift-shop in London, trace the stories of the men's, ladies', and doubles' events through the entire championship of a particular year. These films summarize the whole tournament in about 45 minutes. Since these reports are intended to be very funny, interesting, and exciting at the same time, only the visual highlights of the particular tournament (e.g. great rallies, sequences full of emotions, or amazing actions beside the tennis courts) are selected. These scenes are then combined with a commentary written by a famous British journalist (e.g. Neil Harman of *The Times* in 2002) and narrated by one of the most renowned English voices (Leslie Phillips). So the viewers are presented with a perfect combination of impressive pictures and a well prepared spoken commentary. Generally speaking, the perfectly prepared language used in the commentary of these films cannot be compared to the language used in live reports – which is much more spontaneous and therefore less

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<sup>2</sup> The terms will be described in chapter 3.3.

metaphorical. Most people who buy and watch the *Official Wimbledon Film* of a certain year already know the result (at least the names of the winners in the men's and women's game), and may even have seen many matches live on television. They are real fans who want to see the highlights of the tournament combined with a good commentary. This helps to explain the vivid language used in these reports, as its function is not just to give the score but also to give opinions and explanations, and engage the viewer and listener on an emotional level.

The following analysis will be based on the 2002 film. The film has an overall length of 52:34 minutes. A complete transcript of the commentary – the basis for the analysis – is attached to this paper (see Appendix 1).

Before beginning with the analysis, it is necessary to have a closer look at certain linguistic theories of metaphor. I will now turn to a description of the most prominent ones.

### 3. Theoretical Framework

#### 3.1 Max Black's Interaction Theory of Metaphor

Max Black's (1962, 1979) account of metaphor, known as the so called *Interaction Theory* because it is an elaboration and progression of Ivor Richards' view of metaphor<sup>3</sup> as an "interaction of two thoughts" (1936: 100), offers some "important insight into the" structure, the "uses, and limitations" (Black 1962: 38) of this particular language phenomenon. Unlike the traditional comparison view of metaphor<sup>4</sup>, such as is presented in Aristotle's *Rhetoric* (350 BC), or the so called substitution theory, saying that any metaphor can be substituted by a literal utterance, the interaction view sees metaphor as a cognitive rather than a purely rhetorical device because it claims that this figure of a speech is a "cognitively irreducible phenomenon that works not on the level of word combination, but much deeper, arising out of the interactions between the conceptual structures" (Veale 2000: 1) underlying words and

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<sup>3</sup> Richards (1936) created the interactional model of metaphor. He claimed that metaphor is a cognitive phenomenon that works not on the level of word combination, but it arises from the interactions between the conceptual structures underlying words. He developed the term 'tenor' for the first and 'vehicle' for the second part of a metaphor and said that "the co-presence of the vehicle and tenor results in a meaning (to be clearly distinguished from the tenor) which is not attainable without their interaction.... that vehicle and tenor in co-operation give a meaning of more varied powers than can be ascribed to either...." (1936: 100).

<sup>4</sup> To Black, the comparison view represents a broader approach to metaphor he calls substitution view, which "holds that a metaphorical expression is used in place of some equivalent literal expression" (Black 1962: 31 quoted in Koller 2003: 20). So seen from Aristotle's point of view, metaphors were similes with suppressed or deleted predications of similarity.

expressions<sup>5</sup>. But let us have a look at his model in detail. According to Black's theory, each metaphorical statement consists of two different subjects to be identified as the 'primary' or 'principal' and the 'secondary' or 'subsidiary' one" (1962: 40). These two subjects involve two different realities that coalesce to form a new meaning. The metaphor (subsidiary subject) is the *frame* (the word or words used literally) that connects a variety of associated meanings to a *focus* (literal item), which is the principal term. Let us use a metaphorical statement taken from the transcript of the *2002 Official Wimbledon Film* as an example for this dynamic interaction between *frame* and *focus*:

(1) lines 43-44: "... court two: the [...] graveyard of champions"<sup>6</sup>

In this example the metaphoric interaction takes place between the *focus* of this utterance, which is the concept of a graveyard, and the *frame* (the literal surrounding), which in this particular case is first of all the tennis court number two at All England Club Wimbledon and secondly the word "champions" which makes it clear that on this court famous and successful players<sup>7</sup> used to play their matches. The reader or the hearer will now apply the *system of associated commonplaces*<sup>8</sup> triggered off<sup>9</sup> by the word "graveyard" to the literal context of this statement (the champions playing on court number two). So a set of "'associated applications', comprised in the implicative complex, that are predicable" (Black 1979 quoted in Forceville 1998: 6) of the *secondary subject* (graveyard), is projected upon the *primary subject*. So the tasks of the hearer or the reader is to select the features of the secondary subject (the focus) fitting the literal frame and construct a "parallel implication complex" (Black 1979). Forceville (1998: 11) calls this process a "kind of mutual adjustment" or "matching process" between the properties of the two different subjects. Only if this matching process is successful will the meaning of the metaphorical utterance be understood. At this point Black (1962) emphasizes that this process is unidirectional and not reversible, therefore: A is B is a totally different metaphor than B is A. But let us now come back to the example

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<sup>5</sup> While Aristotle (350 BC) restricted metaphorical expressions to words or even single nouns, Black believes that "any part of speech can be used metaphorically" (1962: 68): So "metaphor's domains should be seen as systems rather than isolated things or ideas" (Koller 2003: 22). So "a metaphor does not obtain at the level of a word "but on the level of discourse" (Forceville 1998: 7).

<sup>6</sup> This expression is rather well established in the language of sports in general and it is closely linked to the Wimbledon tournament in particular.

<sup>7</sup> I'm talking about players who have won this tournament at least once.

<sup>8</sup> By this expression Black means "a set of standard beliefs [...] that are the common possession of the members of some speech community." (1962: 40). These beliefs are culture dependent and may be created ad hoc by the author or speaker.

<sup>9</sup> In every metaphorical statement a particular word or phrase triggers the listener's attention and makes it clear that this statement must not be taken literally.

sentence and have a look at the set of applications<sup>10</sup> associated with the secondary subject. It would probably include some of the following propositions:

- A graveyard is a place where they put the dead human body.
- A graveyard has something to do with the end of your life.
- A graveyard is an area of ground where people are buried.
- A graveyard can often be found next to a church.
- In a graveyard there are many graves, tombstones and crosses.
- A graveyard is a place where the dead can rest in peace.
- People who visit a graveyard often feel a lot of grief and sorrow because they've just lost a loved one.
- In a graveyard there are candles burning<sup>11</sup>.
- There are flowers lying on graves.

One can see that the semantic features or the associations triggered off by a word like graveyard can be of a widely different nature. In the process of mapping or fitting the two subjects, which Forceville calls an "oscillation" (1996: 35), the hearer or reader has to pick out those semantic properties of the subsidiary subject that fit the literal frame. In this particular case the selected graveyard features projected upon the primary subject will probably be the facts that a graveyard has something to do with the end of your life, that it is a place where they put the dead, and that it is a place full of sorrow and grief<sup>12</sup>. So what would the overall meaning of a metaphor like "court two: the [...] graveyard of champions" be in the context of this Wimbledon report?

In fact, this metaphor is merely intended to express the idea that on court number two at the Club a lot of successful and famous players lost their matches. It is indeed statistically proven that on this court many stars lost against underdogs, sometimes even in their first round matches. Therefore, losing a tennis match is like dying. And for the audience, losing one of their beloved stars, and watching him lose, causes a lot of sorrow and has a lot in common

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<sup>10</sup> In his 1962 publication on metaphors Black calls it system of commonplaces.

<sup>11</sup> In England there are mostly no candles burning on the graves. I'm thinking of a typical German graveyard (catholic).

<sup>12</sup> These features can be considered the ones fitting the literal frame. They are mappable. The fact that there are flowers lying on graves in a graveyard is certainly less important. You can understand the metaphor without having this picture in mind. The metaphor is therefore like a filter which reveals some aspects of the primary subject and hides others.

with a funeral.<sup>13</sup> Whenever a former champion has to play on this famous “graveyard of champions” it might be a bad omen for him or her: Many stars of the tennis scene lost there before and he or she might well be the next one. So this metaphor serves to create a certain image by highlighting the graveyard features of “court two”.

It becomes evident that a completely new meaning complex is constructed. New features that cannot be found in either the primary or the secondary subject result from a process of metaphor interpretation and allow conceptual innovation. By presenting metaphor as a cognitive operation, whose import cannot be communicated otherwise, Black’s (1962) theory underlies interactionist as well as cognitive approaches and in a certain sense already predicts these developments.

I will now focus on the classical cognitive metaphor theory which was first introduced by Lakoff and Johnson in their 1980 publication *Metaphors We Live By*. It was subsequently further elaborated by these two authors in some of their later works (e.g. Lakoff 1987) and has by now become the dominant paradigm in metaphor research.

### 3.2 Classical cognitive metaphor theory: Lakoff and Johnson’s approach

In their famous book *Metaphors We Live By* Lakoff and Johnson (1980) claim that metaphors are not mere poetical or rhetorical embellishments in literal language, but are omnipresent in our everyday speech as well as in our thinking and acting. Seen from the authors’ point of view our “ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (1980: 3). According to Lakoff and Johnson (1980), metaphors play an important role in defining our everyday realities: “Most of our ordinary conceptual system is metaphorical in nature” (1980: 4). Thus, metaphors are integral and not peripheral to language and understanding.

The two authors define metaphoric processes as “understanding and experiencing one kind of thing in terms of another” (1980: 50). Based on this definition, they (1980: 14) identify three basic types of *conceptual metaphors*. These are: *structural metaphors*, *orientational metaphors*, and *ontological metaphors*. I will now turn to these three categories and describe each of them in detail.

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<sup>13</sup> The German word *Favoritensterben*, meaning literally the death of a favourite in the domain of sports, has exactly the same meaning.

### 3.2.1 Structural Metaphors

*Structural metaphors*, which are said to form the biggest group of metaphorical utterances and which are widely spread in language, involve characterising the structure of one concept by comparing it to the structure of some other concept. For Lakoff and Johnson (1980), *structural metaphors* are the most complex of the three types of metaphors, because they require the reader or hearer to transfer one basic domain of experience to another basic domain (117). The classic example is the ARGUMENT IS WAR metaphor. In this example, the verbal discourse of an argument is reframed in terms of the physical conflict of war. Statements like “to *defend* an argument”, “the *leader* of the discussion”, and “to *attack* the words of an *opponent*” reveal that the ARGUMENT IS WAR metaphor is very popular in our language. It becomes evident that these metaphors are not merely linguistic but relate directly to our *experiences* of the different concepts. Therefore, they are so to speak *embedded in the conceptual framework of our culture*<sup>14</sup>. This means that the kinds of metaphors we establish are a result of how we view the world, and not all perceptions are the same. In selecting the metaphors we live by, either consciously or unconsciously, we are choosing and creating our reality. When we decide to highlight certain aspects of these metaphors and conceal the features we find less consistent, we reveal what is most important in our lives (Lakoff and Johnson 1980: 10). Further *structural metaphors* in our culture are for example LIFE IS A JOURNEY (“He *has come a long way*”) or TIME IS MONEY (“You’re *wasting* my time” or “This gadget will *save* you hours”<sup>15</sup>).

*Structural metaphors* used in the 2002 Official Wimbledon Film are especially THE TENNIS TOURNAMENT IS A ROUTE YOU WALK ALONG<sup>16</sup> (or A TENNIS MATCH IS A ROUTE) and TENNIS IS WAR. As far as the first metaphor is concerned typical expressions are

- (2) line 7: “*En route*, Tim could well *come across* an old fellow...”
- (3) line 78: “... *on her way through* to the second week...”
- (4) line 87: “... as she makes *her way through* to week two...”
- (5) lines 129: “*Back on track* in the third...”
- (6) line 143: “... *knocked off course* by an overrule...”

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<sup>14</sup> Being “embedded in the culture” is itself a container metaphor belonging to the group of *ontological metaphors*. I will discuss *ontological metaphors* later in this paper.

<sup>15</sup> The examples were taken from Lakoff and Johnson (1980: 7).

<sup>16</sup> I will describe this metaphor in detail in chapter 4.2.



(7) line 147: “Williams’ *route* to the final has mapped out perfectly.”

(8) line 148: “Henin is now all that *stands in her way*.”

The TENNIS IS WAR metaphor is the most frequent metaphor in the analysed tennis report. It can be realized in the following statements:

(9) line 14: “... to miss the *defence* of his title...”

(10) line 49: “... Sampras’ *nemesis*...”

(11) line 64: “... his *legions* of supporters...”

(12) line 124: “... a baseline *battle*...”

(13) line 223: “... this inveterate *fighter*...”

(14) lines 227: “... an *explosive* backhand winner.”

Overall, 35 metaphors of war can be found in the Wimbledon Film.<sup>17</sup> So comparing the structure of war to tennis is very popular, obviously.<sup>18</sup> In fact, most kinds of sport are conceptualized by the help of metaphors of war (see for example Michels 2002 for an analysis of metaphors in French football reports).

I will now describe Lakoff and Johnson’s (1980) second category of metaphors, which is the group of *orientational metaphors*.

### 3.2.2 *Orientational Metaphors*

*Orientational* or *spatial metaphors* are – like the terms already suggest – based on our orientation in space. In contrast to *structural metaphors*, *orientational metaphors* do not structure one concept in term of another, but they instead organize a whole system of concepts with respect to one another (Lakoff and Johnson 1980: 14). These metaphoric expressions organize and structure certain concepts (e.g. HEALTH IS UP, ILLNESS IS DOWN)<sup>19</sup> by giving them a spatial orientation. *Orientational metaphors* are rooted in our cultural and physical experience. Therefore, they are culture-dependant<sup>20</sup>. Koller (2003: 28) says that *orientational* or *spatial metaphors* show “image-schema structures, i.e. general structures like trajectories, boundaries or centre-periphery relations, which act as

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<sup>17</sup> For further details see chapter 4.

<sup>18</sup> I will turn to the reasons for using war metaphors in this scenario later on.

<sup>19</sup> Lakoff and Johnson (1980: 18) emphasize the fact that sometimes “spatialization is so essential a part of a metaphor that it is difficult for us to imagine any alternative metaphor that might structure the concept.”

<sup>20</sup> While directional oppositions (up-down, in-out, front-back, etc.) are physical in nature, they aren’t always the same for every culture. For example, while some cultures may see the future as ahead of us, others view it as behind us (1980: 14).

“a means of structuring particular experiences schematically, so as to give order and connectedness to our perceptions and conceptions” (Johnson 1987: 75 quoted in Koller 2003: 28).

Metaphors like “I’m feeling *down*” (underlying concept: HAPPY IS UP; SAD IS DOWN), “He’s climbing up the social ladder” (HIGH STATUS IS UP; LOW STATUS IS DOWN), “Get up”, “He dropped dead” (CONSCIOUS IS UP; UNCONSCIOUS IS DOWN), and “You are under my control” (POWERFUL IS UP; POWERLESS IS DOWN) are typical *orientational metaphors* because they provide a spatial relationship between the human subject and something found in the world. In the 2002 Official Wimbledon Film there are also a couple of *orientational metaphors* which in this case mainly serve to rate and judge a particular performance of a player, his strength in general, his success, or his degree of mental or physical fitness at a particular point in time, like the two following examples show:

- (15) line 26: “the pinnacle of my career” (SUCCESS IS UP; FAILURE IS DOWN)
- (16) lines 61-62: “The Australian’s noted powers of concentration are at their peak.” (MENTAL STRENGTH IS UP; MENTAL WEAKNESS IS DOWN)

In all these examples the orientation in space should have become clear. I will now turn to the so-called *ontological metaphors* – Lakoff and Johnson’s (1980) third category.

### 3.2.3 *Ontological Metaphors*

*Ontological metaphors* reveal that we understand many abstract experiences (such as events, activities, emotions, and ideas) in terms of concrete substances and processes. So these metaphors involve ways of viewing intangible concepts as entities. Identifying these abstract and indefinable non-entities as substances or entities makes it possible to “refer to them, categorize them, group them, and quantify them - and, by this means, reason about them” (Lakoff and Johnson 1980: 25), and cognitively manipulate them.<sup>21</sup> An example of an ontological metaphor used in everyday life is that TIME IS AN OBJECT. This metaphor can be observed in statements such as “I don’t have enough time” or “I’m spending my time”. Treating the abstract concept of time as an object enables us to understand it and especially to quantify it. Besides these transformations of abstract concepts into something concrete, Lakoff and Johnson (1980: 29) use the term *container metaphors* to describe a certain kind of *ontological metaphors*.

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<sup>21</sup> Most *ontological metaphors* are so fundamental to our thought and language, that we don’t often identify them as metaphors any more.

A container metaphor is an ontological metaphor in which some concept is represented as having an inside and an outside. So non-physical objects (activities, actions, emotions etc.) are transformed into physical objects with definite boundaries. For example, sentences like “The ship is *coming into view* now” or “There’s nothing in sight” (Lakoff and Johnson 1980: 30) can only be understood because we rely on the deeply ingrained ontological metaphor “visual fields are containers”. Further examples of *container metaphors* would be “He’s *in* a bad mood”, “He fell *into* a depression” or “He’s *out of* the race now” (1980: 32). Some *container metaphors* used in the 2002 *Official Wimbledon* are:

- (17) line 9: “*In* the women’s game ...” (the women’s tournament as a container)
- (18) line 25: “...one of the heavyweights *in* this game.” (the tennis sport as a container)
- (19) lines 134-135: “...the only former champion left *in* the tournament.” (tournament as a container)

In all these cases the tennis tournament in Wimbledon or the sport in general is conceptualized metaphorically as a container.

The last important group of *ontological metaphors* are *personifications* – utterances in which a thing or abstraction is represented as a person, and in which human characteristics are imposed on inhuman experiences. Let us have a look at some examples taken from the Wimbledon film-transcript<sup>22</sup>:

- (20) line 57-58: “leaving *the championship* seriously bereft...”
- (21) line 194: “*Victory* finally arrives...”
- (22) line 213: “*One old hand* has seen it all before.”
- (23) line 224-225: “*The crowd* is desperate...”
- (24) line 170-171: “...cannot hide from *the brutal truth*.”

Summing it up, one could say that an *ontological metaphor* is a metaphor in which an abstraction, such as an activity, an emotion, a state or idea, is represented as something concrete, such as an object, a substance, a container, or a person.

No doubt, Lakoff’s and Johnson’s (1980) contribution to cognitive metaphor theory can be considered a milestone in metaphor research. But it has to be pointed out that other scholars, especially the Germans Hans Blumenberg (1960) and Harald Weinrich (1958; 1963), had reached the same or very similar results a few years before. Thus, Blumenberg as well as Weinrich have anticipated central aspects of the cognitive approach. But Lakoff and Johnson (1980) appear to have overlooked these works – at least, these theories are not mentioned in

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<sup>22</sup> I will not discuss the following examples in detail. In each example the personification should become clear.

*Metaphors We Live By*. Identifying the similarities between the *older* approaches and Lakoff's and Johnson's (1980) account on metaphor will maybe "lessen the originality of the cognitive approach" a little (Jäkel 2001: 23). Nevertheless, Blumenberg's and Weinrich's theories "should not be ignored by a cognitive theory that can still be amended" (Jäkel 2001: 23). I will now focus on Weinrich's<sup>23</sup> (1958) linguistic theory of metaphorical "image fields" firstly because it comes closest to the cognitive theory of metaphor, and secondly because it introduces some terms and ideas that go beyond this theory and that will be useful for the analysis of the *Wimbledon Film* afterwards<sup>24</sup>.

### 3.3 Weinrich's linguistic theory of metaphorical image fields

In his theoretical discussion of metaphor, which is based on a philological-linguistic observation of everyday as well as literary language, Weinrich (1958; 1963) "displays his conceptual understanding of metaphor, analyzing linguistic metaphors not in isolation but situated within" (Jäkel 2001: 23) larger domains – the so called *image fields*.<sup>25</sup> By giving examples like "Wortschatz" ('vocabulary', literally translated: 'word treasure'), "Prägen von Wörtern" ('coining of words') or "Wortreichtum" ('abundance of words') he emphasizes that none of these expressions is isolated but "from the moment of its birth it is rooted in a firm image field. In this particular case he formulates the *image field* WORD CURRENCY (Wortmünze), when according to Lakoff's and Johnson's (1980) theory we would have the *conceptual metaphors* WORDS ARE COINS or LANGUAGE AS FINANCE. So the term *image field* can be considered the equivalent to the term conceptual metaphor in cognitive metaphor theory. In general, each of Weinrich's image fields of the type AB (like WORD CURRENCY) can be translated into a conceptual metaphor of the pattern A is B, A as B or vice versa (Jäkel 2001: 180). And many of the *image fields* mentioned in Weinrich's theory (1958; 1963) can be rediscovered as *conceptual metaphors* in Lakoff's and Johnson's work: e.g. LIFE JOURNEY, LOVE WAR, and WORLD THEATRE. Weinrich (1958: 286) calls attention to the fact that the different *image fields* existing in a language are in most cases not completely separated from each other, because some metaphors might belong to two or even more *image fields*. Furthermore, the same *image fields* often exist in different languages that have the same or a similar cultural background, e.g. the Western European languages. For

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<sup>23</sup> For a description of Blumenberg's (1960) theory see Jäkel (2001).

<sup>24</sup> Especially, as far the identification of the different metaphorical "image fields" dominant in this tennis report are concerned. For a description of Blumenberg's theory see Jäkel (2001).

<sup>25</sup> Lakoff and Johnson as well as Black analysed individual metaphors but they did not consider a particular metaphor as a part of an image field or a group of metaphors.

example, the metaphor “to coin a word” can be literally translated to a couple of different languages without losing its metaphorical meaning: 1. *ein Wort prägen* (German); 2. *forger un mot* (French); 3. *cuniare una parola* (Italian).<sup>26</sup> According to Weinrich (1958: 287), the languages that have many *image fields* in common form an *image field community* (Bildfeldgemeinschaft). But what are the crucial parts of a metaphor, and how does the listener or reader manage to construct a meaning? I will now turn to these points.

Weinrich (1958: 283) says that what really takes place in the actual and apparently singular metaphor is the linkage of two conceptual domains (Sinnbezirke) or semantic fields. One of these conceptual domains is the *image donor* (Bildspender) and the other one is the *image recipient* (Bildempfänger), Weinrich’s (1958: 285) terminological equivalents to the *source domain* and *target domain* of the cognitive approach. In the example mentioned above (WORD CURRENCY) LANGUAGE would be the *image recipient field*. And the semantic field of FINANCE would be the *image donor field*. In general, the *image field* includes all metaphorical expressions that emerge from the linkage of the two semantic domains of the *image donor* and the *image recipient field*. This idea is of course very close to Lakoff’s and Johnson’s (1980) approach.

But there is one crucial difference between Weinrich’s (1958; 1963) and Lakoff’s and Johnson’s theory (1980).<sup>27</sup> While Lakoff and Johnson analyse a metaphorical expression only in the context of the particular conceptual metaphor it belongs to, Weinrich puts emphasis on the fact that the written or spoken context of a metaphor is also very important. Consequently, according to his theory it is in most cases impossible to completely understand the meaning of a metaphorical expression without considering the context. So it is not only the linkage of two semantic fields but also the communicative dimension of a metaphor in a certain text that constructs the meaning of such an expression.

I will now turn to an analysis of the *image donor fields* used in the *2002 Official Wimbledon Film*.<sup>28</sup> This quantitative and qualitative analysis will mainly be based on Weinrich’s terminology.

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<sup>26</sup> The examples were taken from Weinrich (1958: 287).

<sup>27</sup> It is indeed the biggest advantage of Weinrich’s theory.

<sup>28</sup> See Appendix 2 for details.

#### **4. quantitative and qualitative analysis of the image donor fields used in the 2002 Official Wimbledon Film commentary**

The first result to be yielded by quantitative analysis is that the commentary of the 2002 *Official Wimbledon Film* shows a total number of 102 metaphorical expressions. These expressions are taken from 13 different *image donor fields*.<sup>29</sup> In table number one all *image donor fields* identified in the film are listed and arranged according to their frequency (overall number and percentage). I will now describe the most frequent and the most interesting *image donor fields*. Furthermore, I will analyse how the metaphors are used in the commentary and describe the situations in which they are used.

##### **4.1 the image donor field “War/Military/Fighting”**

The image donor field of “War/Military/Fighting” is the one used most often (35 occurrences, 34.8%). Especially when the action on court is described, metaphors of war are used to make the language more interesting and to address the viewer and listener on an emotional level. Through all these metaphors of war the producers try to make the whole sport action shown in the film seem more serious and aggressive. So a well played, unattainable backhand becomes “an explosive backhand winner” (lines 227), a long rally is described as a “baseline battle” (line 124), playing and winning against your opponent is “bombarding” (line 104) and finally “eliminating” (line 95) him, and two players playing against each other on court are seen as “the fiercest of rivals” (line 189) or nemeses (line 49) who are “gunning” for different sides (line 198-199) and who are both digging for victory (line 92). Beside the description of certain actions on court, metaphors of war, military, and fighting are also used to illustrate particular emotions, feelings, and character traits of certain players. So Leyton Hewitt, a player who is said to never give up a match no matter how hopeless the situation seems, is called an “inveterate fighter” (line 223). Furthermore, the speaker often uses the terms “heroism” (e.g. in line 2), “sacrifice” (line 2), and “triumph” (e.g. in lines 31, 39) to describe the emotions involved when you win or lose a single match or the whole tournament.<sup>30</sup> But the metaphors of war are not only used as far as the description of the players, their emotions, and the actions on court are concerned – although these are of course the dominant *image recipient fields*. Expressions of war are also used to describe the spectators. For example,

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<sup>29</sup> Of course, a lot more *image donor fields* could be found, but in this analysis certain *image donor fields* are summarized in larger categories. e.g. the *image donor fields* “Human Body/Human Behaviour/Emotions/Gestures/Personifications” are put together in one group.

<sup>30</sup> Some metaphors are used three or four times in the film.

when the narrator emphasizes the popularity of Tim Henman, he calls Tim's fans "legions of supporters" (line 64). One could conclude that the whole tournament – players, their emotions, their character traits, actions on court, spectators – is transferred into a war scenario through the commentary. And expressions like "legions of supporters" (line 64) are created and used because they perfectly fit into this picture and into the metaphorical cluster. The term metaphorical cluster describes the tendency of metaphoric expressions to be linked to and to refer to each other within a text (see Koller 2003). Figure 1 illustrates this phenomenon by showing how certain metaphors from one image donor field interact with each other within the commentary.<sup>31</sup>

#### 4.2 The *image donor field* "Route/Way/Line"<sup>32</sup>

Expressions from the *image donor field* "Route/Way/Line" are also used quite frequently throughout the entire commentary (14 tokens, 13.7 %). For example, the whole tournament from the first round matches to the finals and from week one of the championship to week two is described as a "route" (line 147) a player has to walk along. This metaphor can be considered the leading metaphor. All the other metaphorical expressions that I will now describe fit into or are derived from this leading metaphor. I call these metaphors derived metaphors (see figure 1): A player who wins a match "progresses" (line 30) to the next round. A player who finally reaches<sup>33</sup> the last match of the whole tournament can say that his "route to the final has mapped out perfectly" (line 147). The opponents a player has to "face" on his "way" (line 78) to the final are described as persons who stand "in his way" (line 148), who want to knock him "off course" (143), and sweep him aside (line 49).<sup>34</sup>

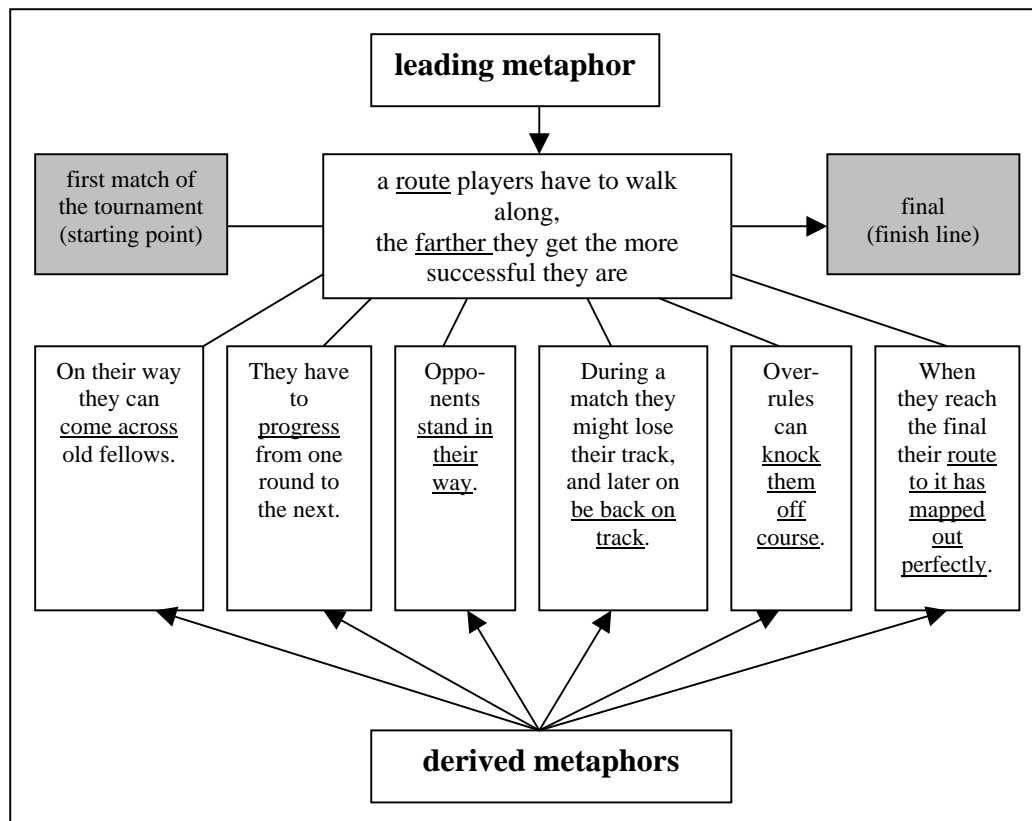
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<sup>31</sup> Weinrich points out that those metaphors that are linked to others within a text can be understood more easily by the recipient (Weinrich 1958).

<sup>32</sup> In this analysis I will not focus on the *image donor field* "Human Body/Human Behaviour/Emotions/Gestures/Personifications", because these metaphors have already been described in detail in 3.2.3 (*ontological metaphors*). Nevertheless, it should be pointed out that there are 16 metaphors from the *image donor field* "Human Body/..." in this commentary (15.7 %).

<sup>33</sup> This is another metaphor which is not used in the film but which would perfectly fit into this metaphor cluster.

<sup>34</sup> So according to Weinrich (1976) in this particular case the image field would be TOURNAMENT ROUTE.



**Figure 1: Metaphor Cluster “Route/Way/Line – leading metaphor and derived metaphors in the commentary.**

Moreover, the route metaphors are also used when certain situations and developments in a particular match are described: When a player has lost the first two sets of a match and wins the third and fourth set he is said to be “back on track” (line 129). Consequently, expressions from the image donor field “Route/Way/Line” are first of all used to describe the overall success of a player in the Wimbledon tournament, and secondly to describe certain situations and developments in the course of a particular match. The closer a player gets to winning the further he progresses on the route to the next round or to the final. The first round match of the tournament (or the beginning of a particular match) is so to speak the starting point and the victory in the final match (or in this particular match) can be considered the finish line.

#### **4.3 The image donor field “Religion/Bible”**

Sport and religion, which are both deeply rooted in our society, certainly have a lot in common. And sometimes it even seems that sport has already replaced certain parts of religion in our society. While attendances at Masses on Sundays constantly keep on falling, new football stadiums or sport arenas in general are built throughout the country. People go to these arenas week by week because they want to watch their heroes play. They want to see



matches full of passion. They want to see the opponents suffer and they want to see their own team win. So today's sport stars are the heroes that are worth praising and adoring. And consider a typical football fan wearing a t-shirt, a cap and a scarf with the name of his favourite club on it. This has a lot in common with religious symbols and attitudes. Obviously, a nation's spirituality nowadays is partly reflected in its interest in sport. One could conclude that it is sport, not God, that has mass appeal in modern secular societies. So it is no surprise that metaphorical expressions from the *image donor field* "religion/Bible" also play an important role in the language of sport – e.g. in the commentary of the 2002 *Wimbledon Film*.

Actually, there are not many metaphorical expressions from this *image donor field* in the *Wimbledon Film* (5 occurrences, 4.9 %). Nevertheless, these metaphors are certainly worth mentioning. The phrase "graveyard of champions" (line 44) has already been described in detail in chapter 3.1. Let us have a look at the other expressions from this semantic field. When some of the top seed players had lost their matches the speaker said that "the Gods of tennis were not looking kindly on" (lines 42) them. Furthermore, the fact that three Russian players were defeated within one single day is described as the "Russian Exodus" (lines 55-56). Of course, speaking of an exodus makes the whole thing more dramatic and emotional. It seems like a catastrophe for the Russian people although it is just the end of the tournament for these three players. The last phrase of the commentary I will describe here is actually taken from the Bible: "The writing is on the wall" (Book of Daniel 5. 25-26) for the brave fellow (lines 228 in the commentary). It is used in the commentary at the point when the two finalists enter centre court. It is supposed to be a warning: Be careful. You never know what is going to happen outside there. The end is near. In the Bible the passage "Mene Mene Tekel Uparsin" can be translated and interpreted as follows: Mene, God hath numbered thy kingdom, and brought it to an end. So the Bible is consulted here to create more excitement and to – once again – involve the listener and viewer on an emotional level.

#### **4.4 The *image donor field* "Nature/Animals"**

There are four metaphorical expressions from the *image donor field* "Nature/Animals" in the commentary of the 2002 *Official Wimbledon Film* (3.9 %). They are mainly used to make it clear that a particular event is very special and outstanding. For instance, the words pinnacle and peak, which stand for the highest point of a mountain – a point that is in most cases quite hard to reach –, are used metaphorically to describe "the pinnacle of a certain English player's "career" (line 26) or the "peak" of Leyton Hewitt's "noted powers of concentration" (line 72).

Consequently, these expressions of nature are used to illustrate a great performance in the tournament or in the match. Furthermore, the expression “the tide turns<sup>35</sup> for Tim” (lines 61-62) is used to illustrate a crucial moment in Henman’s match against Wayne Ferreira. Henman was about to lose this match, but from this moment on, he was back on track and he finally won. So the metaphorical expression “the tide turns” (line 72) is used to describe a great change in the course of a match.

<b>2002 Official Wimbledon Film commentary</b>	<b>Quantity</b>	<b>Percentage</b>	<b>Ranking</b>
<b><i>Image Donor Field</i></b>			
War/Military/Fighting	35	34.3 %	1
Human Body/Human Behaviour/ Emotions/Gestures/Personifications	16	15.7 %	2
Route/Way/Line	14	13.7%	3
near/far; up/down; inside/outside; in front of/behind ( <i>orientational metaphors</i> according to Lakoff’s and Johnson’s terminology)	9	8.8 %	4
Weather/Sailing	7	6.9 %	5
Religion/Bible	5	4.9 %	6
Nature/Animals	4	3.9 %	7
Theatre	4	3.9 %	7
Literature/Reading	3	2.9 %	9
Machines	2	2 %	10
Photography/Viewing	1	1 %	11
Life/Death	1	1 %	11
Job/Work	1	1 %	11
<b>Overall number of metaphors</b>	102		

**Table 1: A quantitative analysis of the *image donor fields* used in the 2002 Wimbledon Film commentary**

<sup>35</sup> This is a very popular expression.

The most interesting metaphor in the context of nature and animals is the name “the Russian bear” (line 33) for the large Russian top-player Marat Safin. Since this player is said to be one of the most powerful ones on the man’s tour the comparison to a bear becomes comprehensible. But “Russian bear” is also a national stereotype (Russians are big and strong like bears). National stereotypes are often portrayed in sporting language. Sporting commentary, written or spoken, abounds with players and teams being described as reflections of perceived national characteristics. For example, German football teams, like Bayern Munich, are often described as being ‘machine-like’ and efficient. Latin American football teams on the other hand are often said to be brilliant but volatile. Borg and Enquist, two famous Swedish tennis players, were said to be ice-cool, and players from the USA are often described as sunny boys who don’t take their sport too seriously. So no matter what kind of sport it is, national stereotypes obviously play an important role in the commentaries.

## 5. Summary and Conclusion

In this paper I have first of all provided a general overview of the most prominent metaphor theories. I have also introduced the vocabulary necessary for discussing and analysing metaphorical expressions. The analysis of the *2002 Official Wimbledon Film* commentary has shown that this particular text contains 102 metaphors. One could conclude that using metaphors is obviously a very popular measure to make the language of spoken tennis commentaries more interesting, to address the viewer and listener on an emotional level, and to make the action shown in the film appear to be more exciting. So metaphors can be considered an integral part of the language of sport commentaries in general and tennis commentaries in particular. Another important result to be yielded by quantitative analysis is that these metaphorical expressions belong to thirteen different *image donor fields*. The *image donor field* “War/Military/Fighting” is the most popular one. One could say that the whole tournament – players, their emotions, their character traits, actions on court, spectators – is turned into a war scenario through the commentary. So an ordinary tennis tournament becomes a battlefield by means of language. And all the war attributes are transferred to the semantic domain of tennis through these metaphors.

Additionally, metaphors from the *image donor fields* “Religion/Bible” as well as “Nature/Animals” play an important role in the commentary. Just like a church the tennis tournament attracts the masses. The sport becomes a religion. The spectators want to see the opponents of their favourite players suffer on court. They want to see their heroes win, and

they want to feel hate and anger as well as pure joy during a match. The spectators praise and adore the players. And hopefully, none of their favourites has to play on court two, “the notorious graveyard of champions” (line 44). It becomes evident, that religious expressions are used to emphasize the quasi-religious meaning of the tournament.

Expressions from the semantic field “Nature/Animals” are mostly used to illustrate certain actions on court, great performances, and emotions. Furthermore, the metaphorical stereotype “Russian Bear” (line33) is used to illustrate the physical strength of a certain Russian player.

Additionally, as far as metaphors from the *image donor field* “Route/Way/Line” are concerned – also a very popular *image donor field* in this text – it should have become clear that these metaphorical expressions are not merely a collection of isolated metaphors (e.g. as in case of metaphors from the *image donor fields* “nature/animals” or “religion/Bible”). But they do sometimes also have an intratextual function and refer to each other (as in case of the metaphors from the image donor field Route/Way/Line).

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## Appendix 1: 2002 Official Wimbledon film - Transcript

Time (minutes and seconds)	Line	Commentary
0:56- 1:13	1 2 3 4 5	To read the list of Wimbledon champions is to read the story of triumph and dedication, of heroism and sacrifice, of spirits inspired and destinies fulfilled. Each year a new glorious story awaits to unfold. As the championships commence speculation begins on one of the most open tournaments of recent times. Could this, the year of the Queens Golden Jubilee, be Britain's year?
1:36-2:05		[Comment Tim Henman follows]
2:05-2:20	6 7 8	Tim Henman faces qualifiers in his first two rounds – a happy omen for the home crowd. En route, Tim could well come across an old fellow: world number one Leyton Hewitt. He too is feeling the way to his nation's aspirations.
2:20-2:43		[Comment Hewitt follows]
2:43-2:55	9 10 11	In the women's game one name stands apart: Williams. For Venus a possible third successive win. But what of Serena, fresh from victory in the French Open?
2:55-3:14		[Comment Serena Williams]
3:14-3:50	12 13 14 15 16 17 18	One man who knows all about enduring legacies is Pete Sampras. The 33 year old American is seeking his eighth singles title in ten years. An operation has forced Goran Ivanisevic to miss the defence of his title. Sampras has been chosen to initiate proceedings. But he too is suffering and asks for a delay to the start of his championship. So it is André Agassi who duly takes centre stage. It's ten years since he claimed his Wimbledon title here. Perhaps it is time for another.
4:05-4:34	19 20 21 22 23	As the glorious first day weather continues into day two the avenues and alleyways are clogged with anticipation, mostly for a British girl who has been dealt a double edged sword in her first round match. From the moment her name was drawn, Jane O'Donoghue has been relishing the opportunity to pit her skills against the very best.
4:35-5:24		[First comment Jane O'Donoghue]
5:24-5:26	24	There are flashes of inspiration.
5:35-5:45		[Second comment Jane O'Donoghue]
5:45-5:48	25	For Jane is dealing with one of the true heavyweights in this game.
5:52-6:12	26	[Third comment Jane O'Donoghue]: (...) "It really was the pinnacle of my career."
6:13-6:50	27 28 29 30 31	And so, for the time being, it's back to being a face in the crowd. On the men's side the luck of the draw has shown up a curious side show: two brothers from Belgium drawn against each other in their very first match. One will go home disappointed and one will progress to face second seed Marat Safin. It is the younger sibling, Olivier, who triumphs this time.
7:04-7:39	32 33 34 35	Maybe a foot shorter than Safin the talent of Rochus comes shining through, his graceful forehand cutting the Russian bear down to size. With such strokes Rochus completes the first instalment of one of the most incredible moments of Wimbledon's history.
7:45-7:58		[Comment André Agassi]
7:59-8:50	36 37 38 39 40 41	André Agassi, who played so beautifully on the first day, was entranced by the flowing Paradon Srichapan from Thailand in devastating form against the former champion. At the moment of triumph Srichapan reacts with a gracious prayer of thanks to his supporters inside centre court, while Agassi is left to ponder upon how many times he would be back.
9:05-9:19	42 43	The gods of tennis were not looking kindly on the game's venerated champions. Pete Sampras finds himself on the unfamiliar turf of court two: the notorious

	44	graveyard of champions.
9:32-9:45	45 46 47	Sampras, grey and drawn, suffers one of his worst Wimbledon reverses of the hands of a lucky loser: George Bastl of Switzerland in the second round.
9:48-10:03		[Comment Sampras]
10:08-10:36	48 49 50 51	The end of Safin, Agassi and Sampras is not the end of the tournament. Roger Federer, Sampras' nemesis in 2001, is swept aside by the ferocious hitting of Croatia's Baby Goran, eighteen year old Mario Ancic. The Australian Open champion Thomas Johansson is banished by unheralded Brazilian Flavio Seretta.
10:45-11:14	52 53 54 55 56	Juan Carlos Ferrero of Spain, runner-up at the French Open, is ousted by Jeff Morrison, who would be the last American standing in the men's draw. Yewgeny Kafelnikov, suffering a depressing year, joins Marat Safin in the Russian exodus, beaten by the hugely talented Belgian Xavier Malisse.
11:16-11:44	57 58 59	And Argentina's Guillermo Canas loses to Spain's Feliciano Lopez, leaving the championship seriously bereft of its leading lights at the end of a tumultuous first week.
11:45-11:54	60 61 62	But nothing was distracting Leyton Hewitt from the outset against his first-round-opponent Jonas Bjorkmann of Sweden. The Australian's noted powers of concentration are at their peak.

11:55-12:27	63 64 65 66 67 68	The progress of Britain's Tim Henman on the other hand is a lot less convincing than his legions of supporters would have preferred. He drops a set against the Australian qualifier Scott Draper in the second round. And he's then cast against veteran South African Wayne Ferreira. The match is to hinge on a moment of controversy as Ferreira serves at 4:1 in the third set tiebreak.
12:38-12:47	69 70 71	the ball is called good by two lines people but a gesture by Henman prompts umpire George Diaz to overrule, much to Ferreira's ill-concealed disgust.
13:28-13:29	72	The tide turns for Tim.
13:34-13:48	73 74	He takes the third set and subsequently the match to secure a place in the fourth round. A nation rejoices.
13:55-14:48	75 76 77 78 79 80 81 82	Leyton Hewitt's girlfriend Kim Clijsters has been reduced to the role of spectator and supporter after a second-round-defeat to Russias Elene Lichotseva. Conversely, her Belgian compatriot Justine Henin relinquishes only a single set on her way through to the second week. Monica Seles in her ninth attempt to win here has also lost just one set and beams contentedly at the serenity of her progress. No problems either for Jennifer Capriati, seen by many as the one legitimate challenger to the prospective dominance of the Williams sisters.
14:54-15:36	83 84 85	Mary Pierce, the 2000 French champion, puts out the 8th seed Sandrine Testude, but as is her wont returns to play poorly against unseeded American Laury Grandville.
	86 87 88 89	Amelie Mauresmo, the most natural stroke maker on the women's tour, soon ends Grandville's run of luck as she makes her way through to week two. Jelena Docic, a semi-finalist in 2000, suffers a third-round scare against Corvetta Herniceva of the Czech Republic, coming within two points of defeat before squeezing through.
15:37-16:08	90 91 92 93 94 95	Even Serena Williams has to start playing like a potential champion to defeat the number three player from Belgium Else Karrengs in two tough sets calling on her awesome strength to dig for victory. It's not all plain sailing for the defending champion. Venus drops her first set of the championships to Maureen Drake of Canada before turning on the power tap to eliminate her opponent for the loss of only three more games.
16:20-16:34	96 97 98 100	Whilst the stars of today continue to battle it out the potential champions of the future are showing off their skills out on court 14, courtesy of the All England Club's junior tennis initiative.
16:39-18:11		[Comment on the kids playing at Wimbledon follows]

18:14-18:26	101 102	First week of upset and endless sunshine draws to a close. Week two sees the storm clouds gathering. On whose parade would it rain?
18:40-19:34	103 104 105 106	A four hour rain delay leaves Serena Williams in impatient mood in her quarter-final against leggy young Slovak Daniela Hantuchova, bombarding her opponent with ten aces in between showers helps Serena to secure a 6:3 6:2 victory.
	107 108	Venus allows her fellow quarter-finalist Elena Lichotseva only 47 minutes on court.
	109 110	There are moments of flashy brilliance from the Russian, but the sense of normality is restored with a routine William success.
19:45-20:38	111 112 113 114 115 116	Jennifer Capriati is making heavy weather of her quarter-final match against Amelie Mauresmo. As it begins to pour for the second time she rushes her serve, double faults and trails 4:2. To make matters worse, on their return Mauresmo finds the form of her life. Capriati sees the elusive Wimbledon title slip from her grasp once again as Mauresmo claims her place in her first Wimbledon semi-final.
20:40-20:54	117 118 119	Justin Henin prepares for her quarter-final against Monica Seles. The finest backhand in women's tennis against the distinctive double-handed action on both flanks
21:00-21:52		[Comment Justine Henin]
21:53-22:06	120 121 122	Nicolas Lapenti, André Saar and David Nalbandian are on the verge of an historic hattrick: Never before have three South Americans made the men's singles quarterfinals at Wimbledon.
22:07-22:44		[Comment Lapenti on the situation of South American tennis.]
22:45-23:35	123 124 125 126	The Argentine Nalbandian in his senior grass court tournament debut competes in a baseline battle against Ecuador's Nicolas Lapenti. It's match point and there is still no letting up. [Nalbandian wins the match point]. For Nalbandian a roar of joy.
23:38-24:26	127 128 129 130 131 132 133	It's Brazil versus England revisited on centre court but in this quarter final the Englishman is heavily favoured. Although there are signs that the Brazilians do not only have magic in their football boots. Back on track in the third Henman delivers a crisp forehand volley into the open court. Match point in the fourth set. [Henman wins the match point.] And the Englishman is safe.
24:37-25:31	134 135 136 137 138 139	Xavier Malisse is locking horns with Richard Krajcek, the only former champion left in the tournament. It is Krajcek's third five set showdown in the championship. He is two points from victory at 6: 5 in the final set. But Malisse holds his serve and delivers a beautifully timed lob to threaten Krajcek at 6 all. Both players manage to hold serve, until 7 all when Malisse produces an outrageous winner to serve out the match.
26:16-27:50	140 141 142 143 144 145 146	Leyton Hewitt's quarter final with Sherk Schalken of Holland proves to be a match of wonderful commitment and quite outrageous improvisation. Schalken steps up his game just in time to avoid defeat. Hewitt is then knocked off course by an overrule in the third set tiebreak. Schalken seizes the chance, takes the tiebreak and utterly dominates in the fourth set. The final set finds Hewitt, his back against the wall, delivering crucial moments of brilliance. A last errant forehand and Hewitt is safe, the joyous winner.
28:00-28:40		[A report about the scoreboards used during the Wimbledon tournament follows.]
28:42-30:21	147 148 149 150 151 152 153	So far Venus William's route to the final has mapped out perfectly. A centre court appointment with Justine Henin is now all that stands in her way. Henin drawing on her experience of last year's final against Williams is quickest into her stride harrying her opponent to take a two love lead. But her glimpse of glory is short-lived as Venus rolls off seven games in succession from three all. Barely pausing for breath she's soon serving for the match. [She wins]



	154	Part one of the sister act complete. Now far part two:
30:22-31:22	155 156 157 158 159 160	Serena dispenses wit formalities She's in a rush to join her sister on centre court this coming Saturday. Poor Amelie Mauresmo, who's left dazed by it all, offering little challenge until the fifth game of the second set. There's the occasional flashing moment of inspiration, but it's too little, too late. It's all over in 54 minutes. A blistering display of all court power. [Game, set, and match Williams]
31:50-33:02		[A report about the harvesting of the Wimbledon strawberries follows.]
33:03-36:11	161 162 163 164 165 166 167 168 169 170 171 172 173 174	Now showing on the big screen, on Henman hill, the men's semi final Tim Henman versus Leyton Hewitt. In the opening set the number one seed has to dig deep as Henman seeks a vital early breakthrough. The fifth game produces some of the most exceptional tennis of the championships. On break point Henman could hardly have played a better approach but Hewitt's backhand down the line and his scream of delight thuds through the British player's head like a thunder clap. All semblance of self control in the crowd is crumbling. Their involvement is absolute. Hewitt is leading by one set and three love. Time to ponder that missed opportunity for Tim as the rain begins to fall. On their return all Hewitt has to do is maintain his momentum. For Tim the picture is clear. The Henman camp cannot hide from the brutal truth. Match point. Hewitt cracks an ace down the middle. A dagger to the heart of British hopes. Hewitt, the little maestro, has done it again. For Tim another tale of so near and yet so far.
36:22-38:15	175 176 177 178 179 180 181 182 183 184 185	Whilst British hearts are all a flutter, over on court one Xavier Malisse's heart is missing a beat. The Belgian is affected by a heart irregularity. Twice he seeks medical attention. There's nothing for his fellow semi-finalist David Nalbandian to do but wait. A set down as he left court for the second time Malisse returns to relinquish the second set to Nalbandian. But recuperation comes rapidly for Malisse as he reinstates himself to devastating effect, taking the third set 6:1. His recovery is put on hold as bad light douses SW 19 and play's suspended for the evening all square at two sets all. When semi-final recommences it is Nalbandian who proves the fitter player. He breaks at 4:2 and Malisse is powerless to stop the Argentine. For Nalbandian pure joy. His first ever Wimbledon and he's in the final.
38:16-39:05		[A report about the balls used in this tournament follows.]
39:06-42:17	186 187 188 189 190 191 192 193 194 195 196 197	Not since the first ladies final of 1884 have two sisters competed for the Wimbledon title. On that day Malt Watson defeated her sister Lillian. No two finalists have chatted so freely on their way to the centre court in the last 118 years. But once on the court best of friends become the fiercest of rivals. Any lingering suspicion of a prearranged outcome rapidly vaporised with a coruscating frenzy of early shot making. The sisters' exchange breaks of serve to take the first set to a tiebreak. Serena looks to have the edge, some of her shots quite awesome. Venus is losing steam in the second set. At 3:5 she can only send a tame forehand return into the net. Victory finally arrives for the younger sibling. With a hint of apology Serena accepts the former champion's congratulations and is then able to take her rightful place: centre stage.
42:33-43:00		[Comments by Serena and Venus Williams]
43:15-43:28	198 199 200 201	The following day Venus and Serena are back on court, this time gunning for the same side in the final of the ladies' doubles and enjoying every minute of it. Even their opponents Paula Swaleys and Viginia Ruano-Pasqual find it fun.
44:07-44:19		[Comments by Serena and Venus follow.]
44:23-44:46	202 203 204	The final of the mixed doubles also involve some outlandish rallies. Victory is finally closed by Elane Lichotseva of Russia and Maresh Pupati of India. A novel experience for the pair in Wimbledon.
44:52-45:43	205 206	Marc Knowles and Daniel Nestor face Todd Woodbridge and his new partner, Sweden's Jonas Björkman, in the final of the men's doubles. How would the lone

	207 208 209	“Woody” fare in the absence of Marc Woodforde, his six times fellow champion? It takes moments of brilliance from Woodbridge to seal the title.
45:58-46:16	210 211 212 213	The thirteenth and final day has dawned. In the men’s locker room it’s the calm before the storm. Once filled to overflowing with players and their coaches it’s now deserted. As the final hour approaches some familiar names are still in place. One old hand has seen it all before.
46:18-46:45		[Comment follows (Gil Mahers, Supervisor)]
46:45-47:10	214 215 216 217	The appointed time in one of the great walks of tennis begins. For David Nalbandian, the first Argentine man to compete in the Wimbledon final, this is his first match on centre court. For Leyton Hewitt it’s a more well trodden route and he can draw inspiration from a long line of Australian champions.
47:11-47:24		[Leyton Hewitt speaks.]
47:25-51:25	218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234	One final look at Kipling’s famous words “If you can meet with triumph and disaster and treat those two impostors just the same” and it’s out onto the court of dreams. How will Nalbandian, the long shot, the underdog, react to pressure? Hewitt is straight into his stride hitting out of the sweet spot. He’s a man dashing to his place in history. What response can Nalbandian summon against this inveterate fighter? Well, maybe a touch of the Boris Beckers might inspire him. But a double fault on set point and Hewitt’s legs are motoring again. The crowd is desperate for Nalbandian to put up a fight. And the acclaim for his wondrous backhand volley is thunderous. He proves to be a momentary respite against a flurry of Hewitt winners. With an explosive backhand winner Hewitt’s ahead two sets and a break. The writing is on the wall for the brave fellow. Immaculate shots from the back of the court or a touch winner from inside the service line, Hewitt shows off the depth of his variety. After one hour, 57 minutes a long rally ends with another Nalbandian error and Hewitt is on his back. Exultant, a time to treasure. The centre court crowd take the Australian to their hearts: a young champion to cherish.
51:29-51:45		[Comment Hewitt follows]
51:48-51:59	235 236	For David Nalbandian, an achievement beyond his wildest dreams, for Leyton Hewitt, his hands on the greatest prize in tennis
51:02-52:18		[Comment Hewitt follows]
52:20-52:34	237 238 239	Has anyone planted a more lingering kiss on this golden cup? The story of 2002, now complete, this year will forever be known as the story of Leyton Hewitt’s year.

## Appendix 2: Metaphorical expressions found in the 2002 Official Wimbledon Film (sorted according to the image donor fields they belong to)

### Metaphorical expressions belonging to the *image donor field* “War/Military/Fighting”

Line	metaphorical expression
1	Triumph
2	Heroism
2	Sacrifice
10	Victory
14	to miss the defence of his title
20-21	who has been dealt a double edged sword in her first round match
31	who triumphs this time
39	Moment of triumph
42	venerated champions
49	Sampras’ nemesis in 2001

49	The ferocious hitting
51	Johannson is banished by unheralded Brazilian Flavio Seretta
55	Beaten
64	than his legions of supporters
76	after a second-round-defeat
89	Coming within two points of defeat
92	to dig for victory
93	The defending champion
95	to eliminate
95	Opponent
96	continue to battle it out
104	Bombarding
105	Opponent
106	Victory
124	a baseline battle
142	In time to avoid defeat
187	Defeated her sister
189	on the court best of friends become the fiercest of rivals
194	Victory finally arrives
198-199	this time gunning for the same side
202-203	Victory is finally closed
223	this inveterate fighter
226	Nalbandian to put up fight
227-228	an explosive backhand winner
229	immaculate shots

**Metaphorical expressions belonging to the *image donor field* “Human Body/Human Behaviour/Emotions/Gestures/Personifications”**

Line	metaphorical expression
5	Could this, the year of the Queen’s Golden Jubilee, be Britain’s year?
8	the way to his nation’s aspirations
19-20	the avenues and alleyways are clogged with anticipation
25	one of the true heavyweights in this game
28	the luck of the draw has shown up
33	his graceful forehand cutting [...] down to size
50	Baby Goran
133	the Englishman is safe
144-145	Hewitt, his back against the wall
146	Hewitt is safe
171	The Henman camp cannot hide from the brutal truth
172-173	A dagger to the heart of British hopes.
194	Victory finally arrives
213	One old hand has seen it all before
225	The crowd is desperate for Nalbandian to put up fight
233	The centre court crowd take the Australian to their hearts

**Metaphorical expressions belonging to the *image donor field* “Route/Way/Line”**

Line	metaphorical expression
7	En route, Tim could well come across an old fellow
8	He too is feeling the way to his nation’s aspirations.
30-31	One will progress to face second seed

49	Is swept aside
78	on her way through to the second week
87	as she makes her way through to week two
129	Back on track in the third
143	knocked off course by an overrule
147	William's route to the final
147	has mapped out perfectly
148	Henin is now all that stands in her way
178-179	A set down as he left court for the second time
216	For Leyton Hewitt it's a more well trodden route
217	a long line of Australian champions

**Metaphorical expressions belonging to the *image donor field* "near/far, inside/outside/in front of/behind, up/down" (*orientational metaphors* according to Lakoff's and Johnson's terminology)**

Line	metaphorical expression
9	In the women's game one name stands apart
89	Coming within two points of defeat
89	squeezing through
120-121	are on the verge of an historic hattrick
136	He is two points from victory
173-174	For Tim another tale of so near and yet, so far.
178	A set down as he left court for the second time
212	the final hour approaches
228	Hewitt's ahead two sets and a break

**Metaphorical expressions belonging to the *image donor field* "Weather/Sailing"**

Line	metaphorical expression
24	flashes of inspiration
93	It's not all plain sailing
102	On whose parade would it rain?
109	moments of flashy brilliance
111	Capriati is making heavy weather of her quarter-final
210-211	In the men's locker room it's the calm before the storm.
226	backhand volley is thunderous

**Metaphorical expressions belonging to the *image donor field* "Religion/Bible"**

Line	metaphorical expression
39	with a gracious prayer of thanks
42	The gods of tennis were not looking kindly on
44	graveyard of champions
54-55	Joins Marat Safin in the Russian exodus
228	The writing is on the wall (taken from the Bible: Book of Daniel)

**Metaphorical expressions belonging to the *image donor field* “Nature/Animals”**

Line	metaphorical expression
26	pinnacle of my career
33	the Russian bear
61-62	noted powers of concentration are at their peak
72	The tide turns for Tim.

**Metaphorical expressions belonging to the *image donor field* “Theatre”**

Line	metaphorical expression
16	he takes centre stage
58	leading lights
65	He’s then cast against
196	centre stage

**Metaphorical expressions belonging to the *image donor field* “Literature/Reading”**

Line	metaphorical expression
1	Is to read the story of triumph
3	A story awaits to unfold
173-174	another tale of so near and yet so far

**Metaphorical expressions belonging to the *image donor field* “Machines”**

Line	metaphorical expression
94-95	turning on the power tap
181	His recovery is put on hold

**Metaphorical expressions belonging to the *image donor field* “Photography/Viewing”**

Line	metaphorical expression
170	For Tim, the picture is clear

**Metaphorical expressions belonging to the *image donor field* “Life/Death”**

Line	metaphorical expression
150-151	her glimpse of glory is short-lived

**Metaphorical expressions belonging to the *image donor field* “*Job/Work*”**

<b>Line</b>	<b>metaphorical expression</b>
52-53	is ousted by Jeff Morrison