



Annual Methodological Archive Research Review

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A Comparative Analysis of Stylistic Features of Pakistani and British Cricket Commentary

Abstract

As a spontaneous and live form of sporting discourse, cricket commentary is a rich site of linguistic and cultural investigation. Involving the intersection of narrative, performance and emotion, it sheds light on how language is used in the construction of identity and national utterance. Although cricket has common roots in Britain and Pakistan, there are significant differences in the styles, tonality, structure and stylistic choices made in the two places. The objective of the incumbent researches is comparative analysis of the key lexical, syntactic and stylistic peculiarities of Pakistani and British commentary on cricket and exploration of the impact of cultural and regional peculiarities of the diverse cultural systems on the linguistic variation. The current research is founded on the approach of qualitative comparative that in turn points to the literature by Leech and Short (2007) and Simpson (2004). Recurring patterns of linguistic and stylistic patterns developed have been examined on a sampled corpus of televised commentaries of both of the social systems. The findings confirm that the British commentary is more disposed to such inclinations as clearness, calmness, analytical acuity and rather detached approach in contrast to Pakistani commentary that is characterized by certain emotional zest, switching code and expressiveness. These stylistic differences depict that commentary is not just reportage of sporting event but expression of social values and communicative norms.

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Keywords

Lexical, Syntactic, Stylistic, Cultural, Regional Identities

**VOL-2, ISSUE-6, 2024****1. INTRODUCTION**

Language is not only a means of communication but it is also a reflection of culture, identity and shared experience. In sports media and especially in live commentary, language is the medium through which the game is mediated to the listeners; emotion is worked upon the action and performance becomes a narrative. The commentary of cricket occupies a special place in the field of sports due to the linguistic variety and cultural values. It is an amalgamation of descriptive economy, as well as expressive style and it appeals to the listeners through rhythm, tone and stylistic differences. In Pakistan and in England, cricket commentary has become a form of cultural practice, the nature of which is due to the various social values, the language customs and methods of communication. Such distinctions make the analysis of their stylistic peculiarities a very interesting field to study the linguistic knowledge. British approach to commentating on cricketing matches is at times described as a subtle calm yet critical narration and language restraint that leaves its imprint on a discourse culture that is familiar with the principles of politeness, accuracy as well as distance. It represents the existence and the life of the British people who, as they speak publicly, would prefer not to be vivid in the utterances and to prefer to use the inarticulate and opaque modalities of speech as the summary and the generalization. It creates a brilliant kaleidoscope of enthusiasm, emotional involvement and extemporization. Code switching, the use of Urdu metaphors and idioms which have been given popularity in cultural use makes the commentary into a form of participation and is sympathetic in its appeal to the consumer of the act thus consummately cognate to the anticipation and excitement that are created in the collective experience of the fans. This opposition provides evidence of the fact that language does not give narration of sport only; it examines the structures of national identity and provides a difference of communicative habits. The analysis of stylistic difference in the commentary of cricket is both scholarly and cultural in nature. It brings us to the comprehension of the way the common linguistic resources are conditioned with variations being determined by a culture and the discourse styles are representative of the varieties of collective identity.

While many studies have considered sports discourse in general, there has been limited research into the stylistic and linguistic differences in commentaries between national contexts. Therefore, this research therefore aims to explore that gap through a comparison of Pakistani and British cricket commentary in terms of style. By focusing on the differences in lexical, syntactic and pragmatic terms involved, the research has revealed the way in which linguistic structures combine with specific sociocultural factors to create contrasting national communicative identities. The research draws on the stylistic theories of Leech and Short (2007) and Simpson (2004), which jointly should provide a coherent and useful methodology by which the workings of form and function in discourse can be analyzed. Considering that models to approach analysis of texts in this fashion are useful, the imposition of such a framework may be neither desirable nor useful to literary artists, who, although aware of received knowledge must, for the sake of creation, abide in the conception of language that it is an individual and communicative craft in which overthought and too rigorous an orderly thinking of this kind ruins spontaneity and creates literary and theoretical form over matter and reality. This is an obvious point and the necessary ground for further exploration. It is thus within such a frame of reference that the

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matter of commentary will be examined, i.e. how it works to evoke both a linguistic art and to convey a cultural paradigm. The study has revealed what the main lexical, syntactic and stylistic features of Pakistani and British cricket commentary are and has investigated about the cultural and regional identities involved in such features. The analysis has revealed a deeper truth behind the function of commentary that shows that it is more than a report of the play, it is a form of linguistic performance, determined by context and identity and tradition. In doing so, the research may add to the larger discourse of aesthetic and stylistic diversity within world Englishes and show how English is still evolving within such specific cultural terrain such as its use in the media of sport.

1.1 Research Objectives

- To identify the dominant lexical, syntactic and stylistic variations present in Pakistani and British cricket commentary.
- To investigate the influence of cultural and regional identities on the conversational patterns in Pakistani and Britain commentary.

1.2 Research Questions

1. What are the dominant lexical, syntactic and stylistic variations present in Pakistani and British cricket commentary?
2. How do cultural and regional identities influence the conversational patterns in Pakistani and Britain commentary?

2. LITERATURE REVIEW

The study of stylistic variations in sports commentary falls at the interface of linguistics, discourse analysis and intercultural communication. It has long been emphasized by scholars that language in the media and in particular live sports commentaries is not simply descriptive but performative, creating a common emotional experience between speaker and audience. A stylistic analysis of cricket commentary particularly in the domains of culture such as the South Asian-Pakistan and British contexts reveals how English accommodates itself to local norms of communication and identity.

2.1 Linguistic Variation and Stylistics.

As a science, stylistics examines how linguistic form and aesthetic or communicative effect are related to each other. Early theorists including Halliday (1978) have considered the language to be a social semiotic system whereby choice and variation was the vehicle through which social meaning was conveyed. Besides, vein Carter and Nash (1990:39) have observed that features of style like repetition, rhythm and metaphor produce unique authorial or speaker identity. These characteristics of sporting discourse are used to dramatize performance, to arouse the emotions and to generate audience engagement. Due to Wales (2014:144), stylistic analysis is used to unveil how linguistic patterning expresses an individual expression and culture-relationship. This is true of commentary since one can say that the lexical and syntactic structure is not arbitrary and gives the audience the information about such issues as the attitude of the commentator to the situation culturally and about the perception of the game itself. Spoken stylistics research (Short, 1996) indicates that spontaneous speech as in live commentary is very dependent on prosody, lexical density, syntactic fragmentation as a means of creating immediacy and intensity, which are both features of cricket commentary.

**VOL-2, ISSUE-6, 2024****2.2 Language, Culture and Identity in Sport Discourse**

The way in which language is used in the discourse of sports commentary reflects deep cultural values and communicative habit. Beard (1998) calls the language of sport as 'hybrid discourse' in form combining narrative and analysis with entertainment. The voice of the commentator serves the dual function of storyteller and analyst and to some extent determines what audience perception of the game will be. In cultures like Pakistan, where cricket is a great symbol of national identity, commentary becomes a site of cultural performance. Rahman (2010) claims that Pakistani English language exhibits hybridity, the Urdu idioms, words, and idiomatic phrases serving as markers of identity and emotional identity. Therefore, it is logical that this linguistic hybridity should extend into sport commentary, since it is the emotions and the act of 'code-switching' which serve to create bridges between the cultural and linguistic worlds. However, English sports commentary has been associated with a particular form of language use in which restraint and objectivity are called for. Whannel (2002) has examined the British sports broadcasting and asserted that the tone of voice adopted by British commentaries has a continuing detached quality which is consonant with particular cultural values of fair play, rationality of analysis, politeness, etc. The emphasis on technical vocabulary and composure is in keeping with British communicative norms which reflect a preference for understatement as opposed to dramatic speech. It is this contrast in stylistic tone which serves to characterize the major divergence of British and Pakistani cricket commentary.

2.3 Discourse Features of Sports Commentary

Sport commentary is a unique type of spoken discourse which has unique features of speed, spontaneity and evaluative tone of language. Ferguson (1983) has characterized commentary as a linguistic product which is 'syntactically truncated and lexically repetitive' whereby the use of short phrases and elliptical sentences serves to maintain the flow sequence required for communication at speed. Montgomery (2007) extends this notion observing that commentary may be described as a 'performance of immediacy', a linguistic or communicative forum in which commentators have to think and speak simultaneously, balancing accuracy with excited commentary.

The discourse structure of commentary in South Asia mixes informational transmission with resonant narratives. Pandey (2018) has established that Indian and Pakistani commentators use metaphors, repetitions and idiomatic expressions to create a dramatic and culturally familiar atmosphere. Stylistic devices of this sort concern the audience with more than just the events of the game and make the occasion one of community. However, the British commentary tends towards a sober factualism, the speech of which consists of short descriptive clauses rather than emotive expressions. The contrast would seem to be explained by Stenvall (2008), who states that speech genre frequently reflects the social ideological attitude of the speakers: expressiveness, exclamation and metaphor are dominant in the speech of expressive societies; analytical narration in the speech of decorous societies. Thus, stylistic variation in commentary should not be taken to be merely linguistic. It is also reflective of the broader traditions of social-cum-cultural communication.

2.4 Comparative Stylistics

The importance of research in comparative stylistics, in distributing a yardstick for measurement as to how far the linguistic results in differing Englishes are a consequence of culture as reflected or one of language differences, as yet not

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produced in Indo-Aryan in an English context, provides a considerable scope for research. Kachru (1992), in speaking of the connatural process of development of world Englishes as governed by localized norms of stylistics reflects also the indigenous mode of the culture and discourse practices inherent in the society. Pakistani English, being a variety of English as denoted above belongs to the Outer Circle, possesses its own variety of lexical and syntactic usage as a result of years of influence in respect of Urdu and regional languages. Mughal and Saeed (2019) have showed that in Pakistani English media discourse is not just the native dialect norms but also the affective markers and idiomatic expressions prevalent in Urdu whilst forming part of the English lexicon, differ irremediably from the British norms of discursive pronunciation. All this lends stunning stylistic vibrancy to the modality of Pakistani commentary and in contrast to the former English, the native variety of British English subscribes to established norms of stylistics which, as a result of institutional authority and formal register, prevail. Toolan (2016) confirms that the arrangement of language in the media in British English holds slowest on the inflexibilities that are characteristic of coherence, clarity and grammar lest credibility thereby be compromised.

The characteristics of British sports commentary i.e. chopiness, slow tempo and controlled intonation reflect these partialities. Comparison with the expressive mannerisms of their Pakistani counterparts reveals two different rhetorical strategies implicit in these characteristics i.e. a tendency towards emotive involvement and a tendency towards cold analytical detachment.

2.5 Stylistic Pragmatics and Audience Involvement

Audience involvement is an important feature of the function of style. Semino and Short (2004) have argued that pragmatic stylistics is concerned with how linguistic features create interpersonal meaning between speaker and listener. In commentary this involves handling of affect, excitement and involvement. Pakistani commentators tend to speak to their audience directly through the use of inclusive pronominal reference and collective exclamatory expressions, "*We are living through history here!!*" These occur in order to create shared emotional experience and collective identity. On the other hand, English commentators rely on what is known as the indirect audience involvement, making resolute but carefully-worded comment, e.g. "*What a wonderful show of controlled batting.*" These stylistic differences may be explained by reference to the notion of contextual framing (Tannen, 2007), in that the strategies of linguistic discourse employed are compatible with the expectations of the audiences. The probable expectations of the Pakistani audience are more for animation, humor and expressive tone, while the English audience would rather expect professionalism and restraint. Thus, the variation in style in commentary is an indication of the differing pragmatic orientations to audience involvement which the two countries hold.

2.6 Research Gap

Although stylistic studies have broadly hit on sports language, the comparative study of Pakistani and British cricket commentary still has to some extent to be done. Most of the work done on the subject (e.g. Montgomery, 2007; Whannel, 2002) has been carried out within Western contexts thus leaving much non-Western commentary tradition neglected. In addition, most of the work done relates to the discourse structure or narrative form and does not deal with issues concerning the stylistic texture simply because, in most of these studies, identity and ideology are not

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manifest in lexical and syntactic difference. This study attempts to remedy this situation by applying a stylistic approach to the cricket commentary, comparing the two varieties of English which differ lineally and culturally at the same time. It also takes the discussion of stylistic theory further than purely literary and journalistic texts. It shows the application of the theory at work in such oral, performative genres as sports broadcasting.

3. RESEARCH METHODOLOGY

This study employs a qualitative comparative design to investigate the stylistic differences between the cricket commentaries of Pakistan and England. The particular purpose of this research design is to examine the function of language in communication (meaning, feelings and cultural identity as affect through language) in sports broadcasting. The qualitative approach is appropriate for this study, since it is concerned with in-depth interpretation instead of numerically measurable analysis. It enables the researcher to investigate the way in which commentators treat language in responding to different audiences and in helping to reflect national identity. This study is based on the models of style set forth by Leech and Short (2007) and Simpson (2004). According to the models of these researchers, linguistic choices are reflective of individuality of style, social meanings of language and context. The data (i.e. commentary) have been collected from radio and televised cricket commentaries in Pakistan and in England. The Pakistani commentary data was collected from PTV Sports and Ten Sports while the British data were collected from Sky Sports and BBC Radio Test Match Special. Five cricket test matches from each area were selected which included both Test matches and One Day Internationals. This research area was selected in order to test the variability of style in commentary and the situation itself. Each match produced a total spoken commentary of around 10,000 to 12,000 words, so that the corpus was about 100,000 words. The matches chosen had more than one commentator (that is, at least two) which enabled interactional style and linguistic plurality to be analyzed. All commentaries were transcribed manually in order to avoid tampering with the features of authentic spoken language. Various features of spoken language have been recorded in the written transcriptions (if appropriate). These features include such items as pauses, repetition, false starts, fillers and laughter, as well as the expression of emotions, since they are important to any proper stylistic analysis.

Non-verbal sounds, such as audience cheers were referred to only when they appeared to affect the flow of the commentary. The transcriptions were then separated into categories under the headings of lexical, syntactic and stylistic in order to assist directed and systematic analysis. The data were analyzed by continuing close reading supported by limited quantitative observation. The analysis followed the Leech and Short (2007, p. 169) approach to foregrounding and deviation which is concerned with the strange and creative usages of language which attract attention to themselves. For instance, the demonstrative exclamations, imaginative metaphors, interrupted syntax etc. were used to see their stylistic effects. The work has also employed Simpson's (2004) model of stylistic pragmatics to see how language reflects the speaker's attitude, emotion and feelings towards the audience. Each commentary was recorded for the lexical, syntactic and pragmatic categories and these were next compared across the two forms of English. This methodical attitude to work has revealed many insights into how culture and regional factors are responsible for the stylistic variation present in cricket commentary.

**VOL-2, ISSUE-6, 2024****4. DATA ANALYSIS****4.1 Pakistani and British Cricket Commentary Lexical Differences and Similar.**

One of the most obvious areas of stylistic difference between the commentary on Pakistani and British cricket is lexical choice. Pakistani commentary is characterized by the high propensity towards the use of emotive and evaluative vocabulary and vocabulary which are culturally oriented. Often such utterances as exclamatory and emphatic are made by commentators and express a sense of immediacy and passion. Sentences like: *“Wah! Language Kya shot mara hai - absolutely brilliant timing! or “That is out of the park, what a cracker of a hit”!* demonstrates how lexical intensity is being exerted as a performative strategy in order to induce audience excitement. Expressions that introduce emotion are used also to appeal to the audience emotionally. This type has been termed by Leech and Short 2007 as foregrounding by deviation, which is where linguistic obesity calls attention to itself and invites amplification of affective experience. The same type of mixing English with Urdu code switching is seen here in Pakistani commentary. The bilingualism of the Pakistani audience is seen in this passage of which the following are examples: *He is playing jazba today! Or Ye to kamaal kar diya is batsman ne.* Not only does this linguistic mix provide a source of convenience in terms of both the use of language but it is also a measure of the identity of ethnic groupings as it can put the fragmented into alignment with the local cultural experience. This lexical hybridism depicts cultural entrenchment of Pakistani commentary as well as demonstrates that it is an ordinary emotional, national acting. There is a lexically restrained situation with British commentary, however, a propensity to technical precision and analytical terminology. Examples of British commentary include that which is written by: *“That was the seam made straight; the bowler has done a good job with that spell” or “he has kept a perfect line outside off stump all the way through the spell”.* This kind of British commentary is moderate and restrained and in an evaluative tone. British commentators instead avoid emotional interjections in favor of jargon related to cricket and measured description. Even praise is qualified with analytical intervals of praise, e.g. *“A solid partnership being built here though they will need to accelerate soon if they are to challenge this total.”* This particular choice of vocabulary underpins Simpson’s (2004) observation that variation in style often indexes social identity and communicative purpose i.e. in this case the British commentator’s identity is defined as that of a neutral expert rather than an emotionally involved contributor. The lexical findings thus reveal two separate communicative orientations, the expressive and participatory style of the Pakistani commentary and the analytical and observational style of the British commentary. Both are successful in engagement but employ different modes of vocabulary, the one by taking an affective stance the other by descriptive accuracy.

4.2 Commentary Style as a Regional and Cultural Influence

The cultural and geographical backgrounds of the language cannot divorce and separate the language attributes mentioned above. Cricket is one of the linguistic performances and social rituals in Pakistan. The functions of the commentators are those of emotional mediators where the national sentiment is accumulated. Their similarity in code-mixing and the use of emotional lexis and hyperbole points out to the fact that they share the cultural tendency to emotionality and group involvement. Such a phrase as *Hamari team ne dil jeet liya aaj!* (Our team has won our hearts today!), may be termed to be the usual expression of this national unity and emotional

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participation. The performative note is a culture bias of encountering the group instead of studying individually the game. Cricket in Britain is a sport that is, unarguably bound up with the concept of tradition, decency and fair play and the lingo of commentators is laden with this essence.

The connotation of the commentators is to impact impartiality and equanimity and to shun any prejudice, which is consciously manifest. Even understatement euphemized downsides are even more dominant when it concerns excitement, in even such expressions as *That was quite ugly to the batsman, nipped back a fraction*. Such restraint can be described as an indicator of a cultural trend that causes humility and professionalism to society. This is also done by making even historical references such as, *the match is a throwback to Botham in his heroic deeds in 1981* to maintain the tradition of the cricket game as part of the British cultural identity. Through this contrast, the argument is pushed to an extreme to emphasize the fact that it is not the place of the stylistic variations but rather an ideological place. The emotional collectivism is carried out in the Pakistani commentary and the institutional authority in Britain commentary. Both styles exhibit a cultural identity which is applied in their conversation in the injunction to demonstrate how language is an expression of deeper sociocultural values.

4.3 Interactive and Pragmatic Dimensions

The Pakistani commentary has greater degrees of involvement and cohesiveness than the pragmatic view. It is obtained with the help of the prevalence of the inclusive pronoun (e, g. we, our), the direct address (e.g. dear viewers, you can feel the tension) and makes the commentators and viewers feel that they are directly related to one another. As is the case with such a statement as *We need another boundary here to remain in the game!* the commentator is put in the same emotional context as the audience. This sentence may be referred to as one of the examples of the interpersonal style of Simpson (2004) when choices made in the language may justify the attitudes to the social relations and viewer positioning. By so doing, not only is the commentator an analyst but also a fan, the distance between a professional and a fan has been vanished in favor of a communal excitement. British commentary is, in its turn, more pragmatic detached. This is done by impersonal pronouns (here he, the batsman, the bowler) and qualifications of evaluation are hedged with modal verbs and adverbs, e.g. *and he must have been wrong in the flight there, or that may have been closer than it thought*. This mode makes professional reserve and analytical modesty, a type of construction that is not led into blurred sentential lines between professional commentator and audience. The pragmatic difference is thus actually the manifestation of the diverse social paradigms of expertise, i.e., participatory enthusiasm in Pakistan and analytical observation in Britain.

4.4 Stylistic Meaning and Connotations

The comparison above indicates that the commentary of the Pakistan cricket and the commentary of Britain are the product of two extremes of style, the immediacy of expression which is emotional and the deliberateness of the analytic. The recital of the Pakistani commentators is full of feelings, beats and national identity whose language deviations permit the usual emotional response. These observations signify one element of performance and relationship element where entertainment and information converge. The stylistic repertoire of the British commentary is more conservative, and it uses irony, reticence and even historical allusion. One can show how irony and allusions to other texts help to create a sophisticated impression and

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demonstrate that the person is an insider by using such an epigram as *well that was quite a sanguine one, wasn't it?* or *a touch of 1981 about that innings*. The commentator in this style is posed in a position of a socially elite spectator in accordance with Simpson (2004) concept of social identity as shaped in a manner of being stylistically reserved and employing humor in a polite manner. Metaphors are numerous but they are measured: *he has pegged the innings so well!* or *that ball was as good as clockwork!* are of the examples of the authoritative tone.

4.5 Commentary Style: a Local and Cultural Effect

The characteristics of the language mentioned above are unable to be fragmented or separated by the cultural and geographical backgrounds. One such linguistic performance and a social ritual in Pakistan is cricket commenting. The commentators are the intermediaries of the emotional processes where the national sentiment is concentrated. Their code-mixing, emotional lexis rendering, and hyperbole denote the fact that they are likely to be emotional and to be involved with a group, the latter signs, which confirm that they share some common cultural orientations. Some utterance like *Hamari team ne dil jeet liya aaj!* (Our team has made us win to-day!), can be regarded as the typical symbol of that national unity and emotional involvement. Performative note is a culture bias that has to do with experience in a group rather than analyzing the game individually. It is without any doubt, that the cricketing sport in Britain is, as well, entangled in the ideas of tradition, decency and fair play and as well, it is sprinkled throughout its commentarial lingo. The implication of the commentators is to influence disinterestedness and dispassionateness and avoid any kind of bias which is deliberately exhibited. Even understatement which is moderated less directly than otherwise prevails where there is a case of excitement, in the case even of rhetoric phrases, such as *That was quite unfortunate to the batsman, nipped back a fraction*. This reservation could be termed as a manifestation of a cultural trend, which leads to modesty and professionalism among the masses. Even historical references like *the match is a throwback to Botham in his heroic deeds in 1981* preserve the tradition of having cricket as a part of the British cultural identity. This opposition serves the purpose of ensuring the point on the fact that the processing of the stylistic differences will not be made at the expense of strictly linguistic nature but rather at the level of an ideological nature. The emotional collectivism and the institutional power will be adopted as Pakistani commentary and Britain commentary respectively. The two styles share an element of cultural identity that they use in their discourse in the injunction to show how language is an expression of deeper sociocultural values.

4.6 Interactive and Pragmatic Dimensions

Compared to a pragmatic perspective, there are higher levels of involvement and cohesiveness in the Pakistani commentary. It is achieved through the frequent use of inclusive pronoun (e, g. we, our), direct address (e.g. *dear viewers, you can feel the tension*) and makes commentators and viewers feel that they are closely connected. Like, in the case of such a statement as *We need another boundary here to stay in the game!* the commentator is put into the same emotional context as the audience. This correspondence can be identified as one of the instances of the interpersonal stylistics of Simpson (2004) in which decisions made in the language justify the attitudes to the social relations and the perspective of the audience positioning. In this way, the commentator is not only an analyst but a fan, the professional distance has been destroyed in favor of a role of community excitement. British commentary, on the

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contrary, is more detached pragmatic. Impersonal pronouns are used here (referred to as he, the batsman, the bowler), and evaluative qualifications are hedged using modal verbs and adverbs, e.g. *and he must have been mistaken over the flight there, or that may have been nearer than it seemed*. This mode renders professional reserve and analytical modesty, a form of construction that does not result into blurred sentential lines between professional commentator and audience. The pragmatic difference is therefore the expression of the various social paradigms of expertness, that is, participatory enthusiasm in Pakistan and analytical observation in Britain.

4.7 Stylistic Connotations and Meaning

The analysis provided shows that the commentary of Pakistan cricket and Britain commentary is a result of two contrasts in style, the emotional immediacy of expression and the reserve of the analytic. The Pakistani commentators create a performance that is full of emotion, rhythms and cultural identity whose language digressions allow the collective emotional reaction. On the other hand, the British commentators give priority to the control of language, precision and wittiness where stylistic accuracy is a measure of their perception of professionalism and authority. The concept of foregrounding as put forward by Leech and Short (2007) illustrates how the two styles are brought into prominence through varying kinds of deviation: the Pakistani commentary through grammatical and tonal deviations brings further approach to emotion while the British commentary through ironic and nominally precise deviation creates intellectual charm. The theory of stylistic pragmatics according to Simpson (2004) indicates that the differences in style are differences of encoded social meaning i.e. intimacy and solidarity are the results of the stylistic differences in case of Pakistan and objectivity and distance in the case of Britain. It shows how the difference in style shows how the actual commentary is universally similar but the function to which it is put is locally limited. The linguistic determinations of the commentators are not arbitrary but are conditioned by local expectations and by the audience's identity and the communicative ethos. Thus, cricket commentary is in this sense a living text of national character, participatory and impassioned in Pakistan and reflective and measured in Britain.

5. FINDINGS AND DISCUSSION

The study of Pakistani and British commentary on cricket reveals that there are easily identifiable stylistic characteristics that have been brought about by the culture, language tradition and expectation of the audience. The similarity between the two is that they both aim at entertaining, informing and interpreting the game but the differences that lexicalization, syntax and prosody display are quite remarkable i.e. lexical variation and expressive density. The writing of the Pakistani commentators often aims at frequently making use of emotive and culturally appealing items of words in their language, which results in a sense of exhilaration and patriotism. Dynamic adjectives, exclamations, code-switching to Urdu or use of regional language are actively used in the speeches of these commentators. Sentences such as: *'That's a thunderbolt from Shaheen!'* or, *'Kya shandaar shot tha!'* show the usage of a blend of English and local idioms which increases the emotional impact and shows bilingual competence. This part of their style is in accordance with the view that the language of performative events is representative of the social and cultural identity (Culpeper et al., 2018). On the other hand, the British commentators use a more moderated lexicon and descriptive variety of English tending more towards terminology indicative of clarity and tactical analysis rather than displaying overt

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emotional feelings. Phrases such as: '*A perfectly timed cover drive through extra cover*' show the use of an analytical and controlled tone. The lexical style adopted is a sign of restraint and knowledge. Such a way of commentary is aligned with a tradition of sporting commentary with the stamp of objectivity and decorum (Crystal, 2019). Thus, the two styles reveal that Pakistani commentary is more enthusiastic in the involvement and British commentary is more technical with neutrality. Another conspicuous feature in syntactic comparison is syntactic features and structural style which identifies the various sections of the two styles of commentary. The Pakistani commentators also apply elliptical and fragmented expression to a great extent, they resort to the conversational style, creating immediacy of speech: This rhythmical usage demonstrates the speech telling traditions that are so popular in the South Asian socio-cultural environment.

Nevertheless, the British commentators tend to employ complete sentences with verbs that have been fully formed and grammatically constructed: That delivery slipped off the seam and got the outside edge. The theme of contrast brings out the disparities in the communicative preferences, in Pakistan discourse performance and dramatization are favored whereas in the British discourse correctness of language and flow of information is emphasized. The performances are conditioned by stylistic identity, the influence of culture as well as cultural identity. Pakistani commentary represents the fanaticism of the group that reflects the role of a game as a national stick of cohesion and passion. The reference to metaphors is quite comprehensive; "*He is the lion of Lahore!*" and the evaluating adjectives create the ideas of heroism and national pride. British commentary, in its turn, is an indicative of institutional neutrality that emphasizes skill, discipline and fair play. The low key and the politeness of the humor, that was a pretty bad mistake in the deep, brings back to the British manners of conversation and cultural limitations (Mullany and Stockwell 2015). These stylistic preferences suggest how commentary is a language expression of social attitude. Pakistani commentators are emotive story-tellers guiding viewer passion and British commentators are critical facilitators who aim at being professional. The information presented in the current research confirms that difference in stylized performance of cricket commentary that goes beyond linguistic form to encompass cultural values and styles of communication of any society.

5.1 Conclusion

In the comparative study of the stylistic peculiarities of the Pakistani and British commentary on cricket, it can be seen that both of them are to some extent linguistically and culturally predetermined and objectively based on the socio-communicative orientation of the particular societies. Though they serve a descriptive and performative role, the way this is achieved varies greatly due to cultural identity, rules of discourse and the expectation of the listener because of cultural identity. This study shows that cricket commentary is not just a form of sports commentary, but is rather a type of language performance that indicates national psyche and communicative ideology. Pakistani form of commentary on cricket is observed to have strong lexical and syntactic characteristics, expressiveness, collectivism and emotionalism. The advisory shouting, the ubiquity of interjections, the metaphor of vehicles, and bilingualism help to a large extent to the spontaneity and interactivity of the conversation in question. It shows cordiality and social passion that in turn is a demonstration of indigenous nature easily perceivable and enjoyed by those who consider the game to be a shared emotional experience.

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The identical trendy variety is a foundation of what Fairclough has defined as the interactional production of Identity where the language action itself is the charm of commonsense ideals and a sense of belonging. The British one appears more in favor of self-repression, analysis and precision of language. The form and the tone are dictated by the pretense of objectivity, conciseness and directness. It perfectly fits into the greater communicative culture of the British, with its subjugation and civility in the speaker to the people (Bex B Burke, 2000). The propensity to make an account of situations, with a technical correctness, and with the smallest amount of emotive exaggeration, give that (British) commentator the air of an informed guide, and not of a passionate participant. The former form of commentary could then be characterized as evading an extreme in favor of excessive reliance on expert knowledge, (like in games) by an offsetting influence towards conversational neutrality. The general results of the research are that stylistic change in sports commentary can in no way be understood in terms of real magnitude of linguistic change but that a value must be judged as well of cultural discourse, on the basis of which language as a whole stand as a tool of social commentary. The net impact of Pakistani commentary is to make it an energetic, emotional story that gives the audience a closer connection, whereas the British commentary is more sober and cerebral and makes it meet the needs of analysis and assessment. The two forms thus indicate the capacity of the English language as a global language to indicate various identities and communication modes. Future research could possibly take the comparison to other multilingual countries where cricket is played and how application of local language and the sociocultural context of the location define the type of narrative used in commentary across various settings.

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ISSN (E) 3007-3197

ISSN (P) 3007-3189

Publisher Name : COLLABORATIVE EDUCATIONAL LEARNING INSTITUTE

Frequency Of Journal: Bi-Annual

Annual Methodological Archive Research Review

VOL-2, ISSUE-6, 2024

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