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Conceptual Metaphor Analysis of Football Lingo on Cameroon National Media

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ABSTRACT

This research paper investigates the use of metaphors in post-match reports of the 2022 FIFA World Cup in Qatar on CRTV-radio and, on the whole, brings out the ideologies that permeate the metaphors in these reports. The data for this study was collected with recourse to archive method and online downloading. The data constituted four (04) texts (post-match reports of Qatar 2022) which were used to build the corpus. The quantitative and qualitative (descriptive) methods were used to analyse the data. The trend of analysis started with the identification of a trope, its source domain (semantic origin), target domain and progressed to uncovering the ideology (concept) packed in each trope. This source-to-target analysis of metaphors is, thus, conducted in tandem with the workings of Charteris-Black's (2004) Critical Metaphor Analysis (CMA), the theoretical framework adopted in this research. To continue, the result proved that CRTV-radio football reporters constructed a plethora of meanings of Qatar 2022 by employing metaphors (registers) from diverse semantic source or domains. Presented in tables and charts, the findings reveal that war metaphors were more pervasive, followed by building metaphors and, finally, by journey metaphors. In essence, the plenitude of war metaphors affirms reporters' construct of football as war, which underpins the conceptual metaphor "football is war". The preponderance of war metaphors is a mark of discursive expression, prescription and expectation of bravery, encapsulated in the 'lion's spirit' creed of the Cameroonian president.

Keywords: *Conceptual metaphor, discourse analysis, mapping, semantic transfer, source domain, target domain*

I. INTRODUCTION

According to Murtaza and Qasmi (2013), every writer speaks through their style, which amongst other idiosyncrasies, includes the use of metaphors. Since Aristotle initiated the use of metaphors in Greek rhetoric, its use and conceptualisation have burgeoned in varied discourse domains: conversations as in Kaal (2012); politics as postulated in Cammaerts (2012); religion by Charteris-Black (2005) and above all, sports as investigated by Bergh (2011) and Lewandowski (2009).

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Charteris-Black (ibid) avers that the use of metaphors as a powerful tool of persuasion in sport rhetoric lends sport reporters (journalists) sufficient space to explore and express a thought using language. In essence, the varied and replete use of metaphors in the rhetoric of sport in general, and football in particular, is, in the opinion of Gunnell and Bergh (2009), well intended. Okafor (2014, p.54) appraises metaphorical usage as the filling of some semantic lacuna by explaining the unknown in terms of the known. In crystal terms, a metaphor is a kind of analogical reasoning through which descriptions and abstractions are concretised and clarified. The choice of metaphors journalists make, therefore, has a bearing on the message that is transmitted.

Every figurative usage entails a semantic transfer, which Lakoff and Johnson (1980a) term “mapping”. Semantic “mapping” thus, takes place from source (origin or literal context) onto a target (new meaning or context). Citing Aristotle, Ashuntantang (2008, p.77) further explains that this semantic transfer is from genus to specie. In sport reports, like in any other discourse domains, Halliday and Hassan (1976) hold that journalists tactfully choose metaphors based on the contexts of field, mode and tenor; which Kövecses (2009: 11) rather attests to, and describes as “major entities participating in discourses” which include the linguistic context; the physical and social settings; and the immediate cultural context, which are order wise, summarised as “topic”, “speaker (conceptualiser)” and “addressee (conceptualiser)”. Cultural differences, Kövecses (2002) thus expatiates, trigger variations in the use and understanding of metaphors. Charteris-Black (ibid, 116) expatiates that metaphors are linguistic outcomes underlying cognitive process whose use in sport reports can be attributed to the salient role they play in establishing coherence, and also for constructing and representing the world around us. This can be adduced in the use of varied, but specific metaphor types in sport reports (especially football). They go a long way to enhance and advance the complexities of richness of football English, attributed to what Broccias (2001) qualifies as the “establishment of identity between life and football.

Chosen with discreet to play a linguistic and pragmatic role, sport language in general and football in particular, is replete and proliferated with lexicon from different semantics fields; most profoundly, conflict. As competitive as sports itself, Jansen and Sabo (1994, p.1) posit, war metaphors are adopted in sports reports as crucial rhetorical tools to mobilise patriarchal values that construct, reform and maintain hegemonic forms of masculinity. Sport and war are, in effect, both competitive and combative; and so, war metaphors in sport reports, to Charteris-Black (ibid, p.113), reinforce social systems that hold competitive social behavior sacrosanct.

In this work, the researcher's interest hinges on uncovering the diverse metaphorical registers, and their underlying thoughts (Conceptual Metaphor), that journalists employ to construct plethora of meaning in football reports on the audio wave of the Cameroon Radio Television, CRTV-radio. Bearing in mind that the use of metaphors in discourse is a conscious one, to attain both linguistic and pragmatic goals, football English on CRTV-radio embraces metaphors from varied and diverse semantic fields. In a nutshell, this study explores the use and ideologies behind metaphors, as a cardinal rhetorical tool in post-football reports. The varied metaphorical choices football reporters make, in essence, convey different thoughts and feelings, with the aim to persuade (glorify, condemn or castigate) and above all, win the sympathy of the audience.

II. ORIGIN OF METAPHOR IN RHETORIC

Moran (1996) traces the origin of meaningful reflection and fame of metaphor (metaphora), firstly, as a philosophical concept, and secondly, as a tool of language, in the classical era of Aristotle in Greek Rhetoric. To start with, Aristotle opens discussions with a conflation of figurative language and lexis from alien contexts or domains to credit discourse with what he terms "semnos", that is dignity. This foreignness or transfer of context is rather, a conscious move to strike a goal, and therefore a virtue in discourse. Aristotle cited in Moran (ibid) expresses robust fascination for the dignity of strange lexis (metaphor) when he avers that Men's feeling towards language is same as they feel towards aliens and fellow citizens, and language users must introduce elements of strangeness in their diction because people marvel at what is strange.

Moreover, Moran (op.cit) opines that Aristotle (1405a, p.8) endears metaphors in rhetoric because of the three virtues they exhibit: pleasing (*hedu*), lucidity (*saphes*) and strangeness (*Xenikon*). To be clarified, pleased and persuaded, the audience must recognise and reconcile with the fact that a speaker in speaking metaphorically or non-literally.

Language in rhetoric, for Aristotle (1410b, p.10), has the great accomplishment of easing the learning of unobvious and strange systems of relations. The virtue in strange lexis in rhetoric is that it adduces why metaphors have attained the realm of a near-deity, proliferating many discourse domains. Cammaerts (2012, p.9) confirms this with the opinion that "politics without metaphor is like a fish without water".

Plato's impression about the use of metaphors in rhetoric was a strong critique of the Sophists, trail blazers of Greek rhetoric. Hunt (1965, p.69) holds that he attacked the Sophists of perpetuating immorality by teaching students to flatter or pander to the audience, via "false pretense of knowledge; overweening conceit, fallacious argument, cultivation of style for its

own sake, and above all, a ready substitution of appearance for reality". In essence, Plato's appraisal of metaphors as vacuous and meaningless words to distract the audience, Hunt (op.cit) reveals, was rather debunked by Aristotle who held that metaphors in rhetoric "set things before the eyes of the audience, via new and varied perception".

III. LANGUAGE AND CONCEPTUAL METAPHOR

A cognitive linguistic view of language, as observed by Lundmark (2005), proffers that there exists no one (objective) view of reality and meaning; which are products of human experiences, beliefs (Cultures) and conceptualisation. The above argument, thus evokes the view Black (1962, cited in Charteris-Black, op.cit) that the language people speak is susceptible to their beliefs and experiences about the world. Charteris-Black (ibid, p.15) refers to a CM as "formal statement of any idea that is hidden in a figure of speech (e.g. metaphor or metonymy) that can be inferred from a number of metaphorical expressions, and helps to resolve their semantic tension". CM, in effect, exhumes and articulates an underlying (hidden) assumption in mapping from the metaphorical expression (metonymy). From the example "The United States of America is a friend to the Afghan people...", cited in Charteris-Black (ibid, p.16), it is evidently conceptualised (framed) that "America is a Person".

Deeply embedded and prominent in cognitive linguistics, Lakoff and Johnson (1980, p.253) postulate that the CMT approaches metaphorical expressions on the basis of thoughts or concepts percolating from mapping across conceptual domains. Metaphorical mapping, to Lakoff and Johnson (op.cit) is the systematic use of inference patterns (correspondence) from concrete source domains to abstract target domains. These domains are shaped and constrained by our sensory-motor experiences that are mapped into each other, with the concrete or physical source being mapped into the abstract target, formulated as *A is B*. Kaal (2012, p.23), thus, posits that these source domains are generally more concrete phenomena (e.g. body, health and illness, animals and plants), while an idiosyncrasy of the target domains is that they are typically more abstract, subjective, affective, and so indescribable, for example, emotions, desire, morality and thought. This A onto B mapping, inherent in conceptual metaphors, echoes in the conceptual metaphors, "Life is a Journey". This conceptual frame is evident in metaphorical vehicles like, "We have come to the crossroads", in which one domain (life) is conceptualised in terms of another (journey).

To add, the invariance principle, stated hitherto, is held sacrosanct in Lakoff's appraisal of CM. In essence, the image-schema structure of the source domain is very consistent and congruent with the inherent attributes (structure) of the target domains which, in effect, render mapping a

blend and/or exchange of relations and attributes. To proceed, Charteris-Black (ibid: 14) explains that Image-schemas (mental pictures), notwithstanding, called primitives, “are derived from every bodily experience or interaction with the physical environment”. This bodily experience is what Lakoff and Johnson (1980; 2003; 2002) term the “embodiment hypothesis”. Gibbs (1999, cited in Charteris-Black op.cit) nurtures the same opinion; that these image-schemas “emerge through sensori-motor activity as people manipulate objects, orient themselves spatially and temporally, or direct the perceptual focus on various purposes”. These image-schemas that originate from human experiences (war, money, love etc) and fundamental domains (space, matter and temperature), Charteris-Black (ibid, pp.14-15) and Gibbs (2006, p.436) continue, are the source of metaphorical (conceptual) mapping used to structure and define more complex concepts like time, love and argument, inter alia.

Based on the beliefs, experiences and/or interactions with the physical environment which form the basis for image-schema, speakers, therefore, conceptualise different phenomena in terms of containers (in and out), space (front-back, up-down) and motion (source-path-goal) (Lakoff, 1993). Speakers, for instance, schematise an argument in terms of war, as evident in the conceptual metaphor “Argument is War”.

Cognizant of the fact that conceptual metaphors originate from Lakoff and Johnson’s (1980/2003) bodily experiences, Chow (2010, p.37), thus hones arguments by viewing conceptual metaphors as “universal”, which he substantiates with the opinionated argument that “bodily experiences are much alike across cultures”. In this regard, Lakoff and Johnson (ibid) hold that the mapping of the image-schematic structure of the source domain into more complex concepts (abstract domains or targets) results in two unique types of mappings: schematic and structural mapping metaphors which Kaal (2012, p.23), also citing Lakoff and Johnson (1980/2003), thus, concurs with as orientational and ontological metaphors respectively. Nonetheless, Lakoff and Johnson’s (ibid) universalist (pervasive) opinion of conceptual metaphors is postulated in four types of CMs: orientational, ontological, structural and conduit metaphors.

- Orientational metaphors are conceptual mappings that structure “whole systems” in terms of “spatial orientation: up-down; front-back; on-off; deep-shallow and central-peripheral” (pp.14-17). These up-down spatialisation (orientational) metaphors can be instantiated in the construct “My *spirit rose*”, from Lakoff and Johnson (2003, p.14).
- Ontological metaphors, on their part, conceptualise quantify and group bodily experiences (events, activities, emotion and ideas, amongst others) in terms of objects, containers, substances and/or discrete entities, for instance, “We’re still trying to *grind-*

out the solution to this equation” (p.31).

- Structural metaphors “are grounded in systematic correlations within our experience” (p.61), as in “He *attacked* every weak point in my argument” which, therefore reverberates with the CM “Argument is War” (p.4).
- As for conduit metaphors, Lakoff and Johnson (2003, p.9) aver that they have three parts: ideas are objects; linguistic expressions are containers and communication is the articulation (sending or transfer) of ideas, as exemplified in “Try to *pack* more thoughts into fewer words”.

To conclude, the study of CMs lend credits to Lakoff and Johnson’s monograph, *Metaphors We Live By* (1980), for furnishing interlocutors with the prowess to conceptualise abstract domains that are deeply embedded in the bodily experiences in their physical environment and culture in which they live. In a nutshell, perception is marked by cross-mapping from concrete source to abstract target domains.

IV. METAPHORS, SPORTS AND MEDIA DISCOURSE

Language is, to Van Dijk (1993) a social construct and, therefore, for media pundits, a potent tool for the construction of social meaning. Fairclough (1989: 49), thus, complements that this social encoding is attributed to the fact that “the nature of the power relations in (mass-media) discourse is not often clear, and there are reasons for seeing it as involving hidden relations of power”. In this way, Commaerts (2012, p.8) posits “it is in the media and through the media that metaphors are produced and disseminated”. Media discourse has, in fact, proven to be a rich repository of metaphors in politics, racism, terrorism, war, marketing and, above all, sport reporting.

According to Marcus Callies (2009), sport is considered an “important aspect of a nation’s (popular) culture. As a popular culture, therefore, sport exhibits the values and beliefs of a community that are constructed in the language of sports. In essence, sport weaves her own lexicon via coinage, and equally embraces lexicon from other semantic fields. In the description and picture of sports practices, Segrave (1997, p.211) reveals that reporters (journalists) deploy a fleet of rich and varied language (patois and patter) which sports reporters and pundits have labeled with the coinage “sportspeak”, “sportuguese”, “sporting-lingo lexicon” and “sporting lexicon”.

Moreover, conscious of the fact that sports is a social practice (popular culture) that encapsulate the life, history and identity of a people, Chateris-Black (2004, p.24) avers that media

practitioners capture it with recourse to metaphor-laced language to create ideologies, owing to its ability to arouse emotions; and relate new to familiar information, and eventually, construct a public and national image or identity. As metaphorical and creative in nature and texture as the language of sports proves to be, Segrave (ibid) and other research minds hold, amongst other metaphorical conventions, that the language of sport is conceptualised in terms of violence, sex and machine.

To start with, Segrave (1997) opines that the “patois” and “patter”, better still, rhetoric sportscasters, analysts and pundits fashion contemporary ontology that structures players and teams as obsessive, neurotic and pre-occupied with control over themselves and the circumstances in which they find themselves. In this regard, sports patter, Segrave insists, reverberates with male chauvinism, considering that it is replete, and therefore, confirm the violence (conflict) metaphors postulated by Chateris-Black (ibid: 113). These war (conflict) metaphors, in fact, echo the conceptual frames (and equally premise) of Ling (2010) and Bergh (2011) that “Sport is War”. The above mapping results from the deployment of lexicon from the semantic field of war into the domain of sports. Ling (2010: 16-17) opines that media experts, in fact, adopt war-oriented lexis like “attack, defense, victory and defeat” that structure sport events as wars and sport strategies as war strategies. War and sports, Ling (op.cit) explains, have shared a common border, and so overlap each other in their cultural and mechanical practices vis-à-vis skilful physical force (strategies, physical fitness and courage), commitment and competitiveness. By so doing, teams are considered troops whose players are soldiers that deploy varied physical and mental strategies to defend themselves, and eventually, conquer the opponent. “Sport is War” metaphor constructs matches as battles fought, the kicks of players conceptualised as soldiers’ shoots (bullets) into the enemy camp, leading to control or victory.

Furthermore, cognizant of the ideological parity between sports and war, vis-à-vis physical fitness, competitiveness strategies and outcomes, Ling (2010: 21) also describes and conceptualises love as war as in the conceptual metaphor “Love is War”. In his argument, myriads of sex metaphors filter and settle in the language of sports to delineate sport competitions (events) in terms of love conflicts and strategies, and above all, to encode the victor-vanquish outcomes of a love encounter in a sports event; where akin to a love event where one partner ends up either winning or losing the heart (love) of the other, so too do teams emerge triumphant or vanquish in sports. Ling’s (op.cit) explanation that “metaphor in love that betokens the support and collaboration a partner gains from another”, in a nutshell, captures an image of successful collaboration, support and strategies put in place by all stakeholders to procure victory.

Segrave (1997: 218) appraises that sport components like speed, energy (resistance) and performance (output) have elicited the entrenchment of the language of machine in the language of sports. The use of machine metaphors in sports (athletic) patois like “rev up”, “burn up the track”, “produce the goods”, and “run out of steam”, therefore, qualify teams as “well-oiled machines, and athletes being the cogs in the machines thus the mapping “Intensity is Speed”; “Progress is Progress Forward”. In like manner, Kövecses (2009: 11) thus conceptualises intensified progress in an event or process, say a sport event or performance of a team, in terms of a machine. A pictorial image of progress is activated using machine metaphors like “accelerate”, “speed up”, “gain momentum”, “shifting gear”. When teams fire on all cylinders, Kövecses further explains, they display excellent performance.

To add, Lewandowski (2011), in a publication, “Football is Not War: Non-violent Conceptual Metaphors in English and Polish Soccer Language”, rather debunks popular opinion and research voices that conceptualise football as war. Appraising the use and might of metaphors in English (*The Independent; The Daily Telegraph; The Guardian*) and Polish (*Gazeta Wyborcza; Dziennick Gazeta Prawna; Fakt and Super Express*) newspaper and online minute-by-minute and post-match television and radio reports, Lewandowski (ibid: 82), thus, observes that a soccer match is not only war, but dramatisation of reality, thus, “a soccer match is a theatre performance”. The pervasion of theatre metaphors in football English, for instance, “dress rehearsal”, “spectacle”, “stage”, “tragedy”, “drama”, and “curtain-raiser”, in effect, applauds the pleasure (entertainment) potential of a football match, whereby players are seen as actors with definite roles to play on the stage, to thrill the spectators.

Just as football language has embraced avalanche of metaphorical loan words from other source domains (fields), so too has the language of sports in general and soccer particular, Kellett (2002: 60-61) remarks, gained wider currency in the construction of daily life. In this light, sports idioms and phrases are transferred to non-sporting contexts to clarify meaning and understand new concepts in terms of sports. Sports metaphors have encroached into new contexts like advertising business, politics and pedagogy, inter alia. This transference has, thus, created a rhetorical function that manipulates reality to neglect conscious thought.

V. THEORETICAL FRAMEWORK

The Critical Metaphor Analysis (CMA) of Charteris-Black’s (2004) is the framework adopted in this research. CMA is an adaptation to Lakoff and Johnson’s (1980) Conceptual Metaphor Theory (CMT) and so, enables the researcher to uncover the ideological embeddings of the metaphors journalists employ in football lingo on the Cameroon national radio.

Reiterating Lakoff and Johnson's view, Charteris-Black (2004, p.21) considers metaphor as a cognitive and pragmatic phenomenon that expresses a thought(s). Located in the brackets of cognitive linguistics (Ezeifeke, 2013, p.177), the CMA, thus, considers metaphor not as an ornamental aspect of language, but rather as a thought and reason via which speakers perceive or conceptualise the world around them. Metaphors, according to Lakoff (1993, cited in Ezeifeke *ibid*), encode the cultural and experiential values of the speakers via cross-mapping or cognitive transfers from the "source" to "target" domains. These cognitive transfers are predominantly from concrete/physical sources to abstract targets.

This framework seeks to identify the underlying thoughts that determine lexical choices, functions under Charteris-Black's (*ibid*) premise that "metaphorical expressions are systematically motivated by underlying (or conceptual) metaphors". The preceding statement implies that there is one principal idea (cognitive frame) that undergirds a number of metaphorical expressions. In this way, metaphors will be analysed vis-à-vis the linguistic (semantic), pragmatic and cognitive criteria. In effect, analysis consists in identifying tropes in the forms of reification (any linguistic reference to an abstract entity using a word or phrase that literally refers to a concrete thing), personification (use of a word or phrase that denotes an animate thing to refer to entity that is inanimate) and metonymy (reference to something that is animate using a word or phrase that, in literal contexts, denotes an inanimate thing). The next step in this procedure is to interpret the ideological mappings that are encoded in the sources and targets of metaphors used.

(A) Methodology

Discussions here encapsulate the data type, and techniques of data collection, statistical analyses and presentation of results. Geared at investigating the use of metaphors on CRTV-radio reports on matches of the 2022 FIFA World Cup in Qatar, this study adopts the qualitative and quantitative methods of data analysis. In this vain, reports (text) on different matches of the selected team (for this study) will be used. To uncover the conceptual quotient of metaphors, analysis, therefore, dwell on the semantic sources (like war, disease, house, and journey) of metaphors mapped onto soccer, as it would be observed in the selected reports (texts) that were broadcast in some radio programmes on the national station of the *Cameroon Radio Television*, the *CRTV - Radio*.

The texts selected for the study were football reports broadcast in six radio programmes: "Cameroon this Morning" (6:30am English newscast); "3pm English News"; "5:30 Bilingual News"; "7pm English News"; "Weekend Sports" and above all, "Cameroon Calling", all on the

National Station of CRTV-radio, in Yaounde (Nlongkak), between 24 November and 04 December, 2022; which were the match days of Pull G to which team Cameroon belonged.

The data collected was both written and spoken, which necessitated the use of the archive method and online downloading. These texts that are broadcast football analyses and commentaries on CRTV-radio were still in their pristine conditions. Considered as a repository of metaphors, some of these reports, especially those between 3rd and 14th of July, were obtained from the national archives of the CRTV-radio in Yaounde. Considering that “National News” (top-of-the-hour news) on CRTV-radio and some important programmes (like “Cameroon Calling”) are viral, the broadcasts (spoken texts) were equally downloaded from the website of Crtv-www.crtv.cm- stored in a USB key, and then transcribed into words.

The text selected for the study did not follow a chronological or linear pattern. So, the researcher employed two sampling techniques: systematic sampling and judgmental sampling. After classifying the reports (texts) under the three segments above, each report (text) was randomly selected from each of the segments based on the convenience of the researcher apropos of the plentitude or recurrence of metaphors in it. The selection of the texts and classification of the corpus were based on the judgment of the researcher. The texts were, thus, selected based on their potency, via metaphors, to capture the ideologies, emotions and expectations of reporters and fans in the 2022 FIFA World Cup in Qatar. This resulted in the random selection of four (04) post-match reports of selected matches.

VI. ANALYSIS AND DISCUSSION OF FINDINGS

Cognizant of the cognitive and pragmatic (contextual) hallmarks of the metaphors identified, analysis in this section will, therefore, be in the direction of mapping them into their underlying conceptual (cognitive) models or frames. These frames that hinge on the sources and targets of these metaphors, explain their persuasive and emotive valence, and above all, the strength of the ideology proffered by CRTV sport reporters.

Trope #1:

The Indomitable Lions of Cameroon will have just another training session this Monday morning out here in Doha, as they *map out new strategies* ahead of Thursday’s game against Switzerland in the N. E. of Qatar. (*Text 1*)

The italicised expression is incongruous to the literal environment of the discourse above. It is, thus, metaphorical in that no maps were actually drawn to strategise performance. This linguistic metaphor is conceptualized under the model “Football strategies are war strategies”,

better still, summarised in the construct “football is war”. In this regard, the source domain is “war”, having “football” as target domain. The semantic tension in the conceptual metaphor above manifests an instance of reification: which Charteris-Black (2004: 21) refers to as reference to an abstract phenomenon with a word or phrase that in literal contexts refers to something concrete. This metaphor is deployed in persuasion and prescription of a more combative attitude from the *Indomitable Lions*, in order to champion their opponents in the next match.

Trope #2:

They have been working in-camera with the *pious hope* of recording a victory in that game (*Text 1*)

In this example, the phrase “pious hope” is rather a trope. It creates a semantic tension by loaning, and therefore mapping the lexical field of religion onto the context of football. A cognitive and pragmatic interpretation of this metaphor, in effect, conceptualises the above mapping in the frame “football is religion.” Proceeding by reification, Simon Lyonga, thus uses this creative metaphor to capture the zeal and faithfulness of the team to win their next match, in a bid to show patriotism for Cameroon, and equally to construct the fanaticism of many a Cameroonian for football.

Trope #3:

Because a defeat will see Cameroon to become the first squad *to be shown the exit from* Qatar 2022, just like was the case in South Africa in 2010. (*Text 1*)

Moreover, the italicised phrase in the excerpt above triggers a semantic discrepancy whereby an abstract phenomenon (defeat) is, in this context, given the concrete feature of a building. The underlying conceptual model in the above metaphor is “soccer competition is a building”. Coined in the process of reification, the speaker maps the concrete concept (source) of “door” or “way-out” onto the abstract phenomenon (target) of defeat. This metaphor is a creative rhetorical tool used by the reporter to convince the Cameroonian audience and fans that defeat is the channel through which the *Lions* will finally be ejected from Qatar 2022, should they fail to trounce Croatia in their next match.

Trope #4:

On *pushing their muscles* a little more than they usually did, especially *up-front*. (*Text 1*)

In the semantic context of the text above, the expressions “pushing their muscles” and “up front” are incongruous because neither was there any pushing of muscles nor spatial phenomena of

“up” and “front”. The source of this metaphor is “athletics”, in which athletes push or stiffen their muscles, race to the front and skip up to cross the line. From the source of the expressions of above, this figurative usage is supported by the conceptual frame “football match is athletics.” This CM, thus, captures the agility and determination of the players on the field of play.

Trope #5:

One of the strikers, Eric Martin Chipou Moulton, has been talking very much to his team mates on what they need to do to score the goals. Meanwhile, as the players prepare, *the drawback* for now is the *absence of striker*, Samuel Eto’o. (Text 1)

In the example above, the reporter, Simon Lyonga, perceives a football player as a “striker”, that establishes a synonymy with “fighter.” The word “striker” creates a semantic rift in the sense that there was no actual striking or fighting. The speaker, in fact, created semantic tension via the linguistic pattern of reification: semantic mapping of the concrete field of battle (war) onto the abstract field of football. The conceptual frame that undergirds the metaphorical expression above is “football is a battle/war. Espousing Charteris-Black (2004: 113), the speaker adopted a war metaphor to show how competitive and combative the players were, like soldiers at war.

Trope #6:

The Lion’s inspirator-in-chief, Vincent Aboubakar, is still suffering from the after-effects of an injured knee, and has not been able to train since they came back from Natal last Friday. (Text 1)

The expression “inspirator-in-chief, in the example above is metaphorical because in a football team, there is a team captain, not “inspirator-in-chief”. The term inspiration is semantically congruous with command because both galvanise action. In effect, a football team has no commander-in-chief like in the army. The team captain is, therefore, constructed as “commander-in-chief” that inspires or commands action in the team. This trope, again, hinges on the conceptual frame “football is war”, with war being the concrete source domain being mapped onto the abstract target (football) domain. This instance of reification, like “striker”, encapsulates the competitiveness and combativeness of the team as the players were poised to emerge triumphant over their opponents.

Trope #7:

For now, the boys have been having intensive training sessions, working twice a day, and *using*

the evenings to watch video sessions of their errors in the last game (*Text 1*)

In example (7) above, the phrase “using the evening” in the semantic context of the sentence, is rather metaphorical because evening is an abstract phenomenon referring to time, and therefore, not a tool. This novel metaphor lies on the conceptual model “time is a tool.” This metaphor is expressed in the linguistic pattern of reification, as the abstract phenomenon of time is considered a tool. The source domain is tool being mapped onto the abstract target domain of time. This shows the speaker’s imagination of time as a tool the players use to correct their errors, and so, ameliorate their performance.

Trope #8:

To see how they can *ameliorate this game plan* on Thursday. (*Text 1*)

This excerpt also proffers an instance of semantic tension, in the expression “ameliorate this game plan”. It is metaphorical because it warrants a pragmatic (contextual) interpretation, considering that no physical sketch or plan is involved. This metaphor, still reification, is generalised under the conceptual mapping “a football team is a building.” In this vain, the players were perceived as the architects that sought to improve upon the dismal performance of the team in the competition. The attribution of the team to a building, in fact, shows the reporter’s admiration for the players’ unflinching will to attain invincibility, and therefore victories.

Trope #9:

This evening, Africa *gets into the dance*, once more, with the Super Eagles of Nigeria to take on Iran in Curitiba (*Text 1*)

The expression “gets into the dance” in the excerpt above is semantically incongruous in the sense that no dancing actually took place. The lexical transfer of dance from the semantic field (source) of art into the abstract domain of football, thus, engenders the conceptual frame “football match is an art/theatre exhibition”. This mapping is to laud the swift and fanciful playing style of the players that eventually entertain their fans and audience. The metaphor, “get into the dance” is, in summary, a creative metaphor that glorifies the entertaining aspect of the football match reported in the text above.

Trope #10:

Conscious of this, the Indomitable Lions and their technical staff have been working extra hard to *turn the tides of victory* in favour of Cameroon and *pave a way* for a second round ticket in this completion. (*Text 2*)

In the example above, the reporter transferred register from the semantic field of (sea) “journey” into football discourse. The expressions “turn the tides of victory” and “pave the way” are all pragmatic (metaphorical) in that no journey was, in any way, embarked on. The above metaphorical expressions are governed by the conceptual frame “football is a journey.” This is another novel or imaginative metaphor that is constructed on reification. This reporter, in effect, perceived “football as a journey” considering the haste, and agile movements made by each team towards the opponent to procure victory. In this regard, the reporter’s impression of every goal scored or spectacular move was that of a step towards the team’s destination of victory.

Trope #11:

Eric Martin Chipou Moultin is being prepared *to sit-in* for Vincent Aboubarka if his injured knee does not permit him to start tomorrow. (*Text 2*)

The expression “sit-in” is incongruous in the semantic environment of the excerpt above. It is metaphorical considering that there was really no house involved, and therefore, no seats. This semantic tension tallies with the CM “a football match is a building”. The house metaphor was deployed to show how formidable the team was, with every wing, like the seats in a house, occupied by a topnotch player. In the CM above, the source being a “building” and “football match” for target, has equally captured a degree of love and subordination among the players.

Trope #12:

With such, *the goal-poaching responsibility* will lay on the shoulders of the thirty-year old Jean Eric Martin Chipou Moultin, and he is aware of that fact as they *prepare to go places*. Despite the optimism of the players, public opinion in Qatar holds a *tougher ride* for the *Indomitable Lions*. (*Text 2*)

In the excerpt above, the expression “goal poaching” is metaphorical, given that its meaning is negotiated contextually, as there was actually no hunting activity involved. In this way, the speakers rather thought of a goal as an animal or protected wildlife, thus the conceptual frame “football is hunting.” Communicating via reification, the speaker considered a goal as an animal (wildlife) that is hunted and targeted by players using varied techniques and shoots.

Moreover, the tropes “prepare to go places” and “tougher ride”, in example twelve (12) above underlie the mapping “a soccer match is a journey”. In the aforementioned frame, “journey” is the source domain that is mapped onto “soccer” as the target domain. The speaker, in essence, adopted these “journey” metaphors to show the progress (victories) that were expected of the *Lions*, amidst the difficult times they had with star-studded teams.

Trope #13:

Tough predictions, therefore, for the Lions who are best when playing with *their backs to the wall*. (Text 2)

The phrase “with their backs to the wall” in the expression above is, nonetheless, a trope whose meaning is imbued in the context of the discourse. It is rather a metaphor in the sense that there was, in reality, no building (with walls) on the field of play. With the source of this metaphor being “building” and soccer match for target, it can thus, be conceptualised that “a soccer match is a building”. This linguistic formation, that is reification in pattern, was used by the reporter to transmit the ideology of the team: that of showing patriotism for their country, Cameroon, and not allowing the national team to crumble, as they vowed to be united and determined to win every match.

Trope #14:

As they take on world number 18th team on the FIFA Classification table, the Lions on spot number 56, are the *outsiders*, but have all the chances to win that game. (Text 2)

In the example above, there is a semantic tension in the word “outsiders”, considering that there was no container from which there was an outside or inside. In this metaphor, the reporter, as postulated by Lakoff and Johnson (1980), classified values in terms of spatial orientation; whereby “good” or “strong” is inside, meanwhile “bad” or “weak” is outside. In conformity with the thought above, it is therefore, framed that a strong team is inside” while “a weak team is outside”. This spatial orientation, more or less, renders FIFA a container that has strong teams inside, and the weaker ones being outside. In effect, the conventional metaphor, “outsiders” culminates to the conceptual model “FIFA is a container”. The speaker’s intention here is to show how poor performance is ungraded and uncontained, and therefore, thrown off.

Trope #15:

As Alex Song, full of remorse for an act which greatly influenced *the course of the game* that saw the Lions *go down* zero to four (0 - 4) to Croatia. (Text 3)

The expression above bears a semantic tension in the phrase “course of the game” and by extension, “go down”. The identified expressions are context-bound, bearing in mind that there was no course or path involved, which necessitated a journey, as whistled by the expression “going down”. Considering that these metaphors have as source domain “journey”, and “soccer match” as target domain, it therefore, led to the conceptualisation that “a soccer match is a journey”. This journey metaphor, therefore, constructed the defeat of the *Lions* as a final step

or walk out of the competition.

Trope #16:

Alex has, therefore, made *an honorary gesture*, that of seeking solace with his kindred, who, on their side, will have to *pad the player on his back*. (Text 3)

In the expression above, a semantic tension is discerned in the phrases “honorary gesture”, and furthermore, “pad the player on his back.” These expressions are considered metaphorical because, in the context of the discourse, neither any gesture made nor a player (Alexandre Song) was padded on the back. The above metaphors underlie the conceptual frame “football is an art/theatre exhibition”, whereby the speaker’s impression of soccer players was that of actors that make gestures that arouse plaudits from the spectators and fans. In the CM above, “art/theatre” is the source domain, with “football match” being the target domain. The speaker, thus, resorted to “art/theatre” metaphor to applaud the penitence of Alexandre Song in the match against Croatia, and eventually render his indecorous attitude forgivable. In a nutshell, the “art/theatre” metaphor discarded the war aspect in the player’s heinous attitude, as it, in essence, constructed a soccer match as entertainment, not war, as was almost hitherto implied in the attitude of the player.

Trope #17:

For now, it is the *nation that is at stake*, and for the players of the national squad, they must *save face* before leaving Qatar. And *saving face* will mean scoring their first goal in the competition, scoring their first point out here or may be their first win in the 2014 Copa Mondiale. (Text 3)

In the context of the text above, the expressions “nation that is at stake”, and “saving face” are tropes whose meanings are not got from the semantico-syntactic neighbourhood, but from the social context out of the text. It is metaphorical in that the nation, represented by the team (*Lions*) is not human to have a face. This semantic transfer is an instance of personification [reference to something that is inanimate using a word or phrase that in other (literal) context refers to something animate (Charteris-Black 2004: 21)]. This metaphor, in fact, elicits the perception that “a nation is a person”, with the bodily attribute, face, being the source domain and nation (Cameroon) for the target domain. The deployment of the “body” metaphor, “face”, was aimed at persuading the audience on the need for more action that was expected of the team”. Citing Gregg (2004), Vertessen and De Landtsheer (2005) affirm that metaphors from the bodily domain are more emotive; bearing in mind that the body has a salient part to play in cognitive processes.

Trope #18:

... but saving the honour of the country is at *grabbing length*". All they need now is to work as a team, correct their errors of the past and *fight* for the honour of Cameroon (*Text 3*)

The expressions "grabbing length" and "fight" in the example above are metaphorical, bearing in mind that there was no violence manifested in "grabbing" or "fighting". These source and target domains (battle and football respectively) in the metaphors above underlie the conceptual frame "football is war/battle". The speaker, in essence, used reification in the production of this creative metaphor to inform the spectators and fans, and equally persuade the coach(es) on a more combative and competitive play style that will endow and empower the team with victory in their matches.

Trope #19:

The task will not be easy because on the *other side of the coin* is the Seleçaos. (*Text 3*)

In the example above, the phrase "on the other side of the coin" is a conventional metaphor because, in actual fact, there was no coin to which the speaker referred. This, in effect, leads to the conceptual metaphor "a football match is durable metal". The mapping of metal onto football is an instance of reification (in which the speaker referred to something abstract using a word or phrase that is semantically concrete). The reporter, therefore, deployed a metaphor from the metallic domain to persuade the audience of the formidable nature of the Seleçaos and her opponent. In other words, its *raison d'être* was to persuade the audience on the worth and/or interesting nature of the match, whose victory was to be bravely worked for.

Trope #20:

And they have a *rich collection* of good football players who want their names written in the *golden books* of soccer in this country of petroleum. (*Text 4*)

In the literal context of the discourse above, the expressions "rich collection" and its complements "golden books" create a semantic incongruity, considering that the discourse had nothing to do with a "rich collection" (album) or "golden books". The above metaphor that is drawn from the source domain of "archive", and transferred to the target domain of "football team", in fact, models the thought "a football team is an archive". With the aid of this creative metaphor, the speaker, in essence, persuaded the fans and spectators of the classic quality of the matches of the Seleçaos, owing to the patriotic texture and mixture of the players; who were suffusing with robust zest for service to their country.

Trope #21:

Let's come back to Monday's game when Neymar Junior scored twice in a *great show of talents* (Text 4)

The phrase "great show of talents" in the example above is metaphorical. It creates a semantic tension in the literal context of the expression because there was really no show or exhibition where talents were exhibited. The trope above, thus, tallies with the conceptual frame "a football match is art/theatre exhibition". This reporter had as intention, to persuade the audience and fans of the exquisite and entertaining texture of Brazilian soccer. This art/theatre metaphor that encapsulates aspects of drama, Vertessen and Be Landscheer (2005) opine, have a higher manipulative valency like those of sport and game.

Trope #22:

To enable the four-star Brazil continue their *road towards* touching their *destination* at the twentieth football bonanza. (Text 4)

In the example above, the phrases "road towards" and "destination" create a semantic tension in the semantic context of the text. They all constitute metaphors because no real journey was made, and so their usage is rather figurative. The metaphorical expressions above, therefore, echo the conceptual model "a football match is a journey." This is reification, with "journey" being the source domain that was mapped onto the target domain of "football match". This metaphor, in fact, reconstructs the Brazilian ideology of victory, and eventual ambition of qualifying and winning the finals of Qatar 2022.

Trope #23:

His two goals side-by-side a Joel Matip-equalizer *rekindled their fans' flame* to see their *fire-brand squad* once again. (Text 4)

The expression "rekindled their fans' flame" and "fire-brand squad" manifests a semantic shift from the context of the example above. There was really no fire, and so this confirms the conceptual model "a soccer match is war." This CM, thus, applauds the powerful nature of the Seleçoes in overcoming or defeating their opponents.

Trope #24:

With Mexico *flying pass* Croatia whom they *beat* three-one in their group game to end a second round ticket. (Text 4)

The phrase "flying pass" and its counterpart, "beat" in the example above are metaphorical in that the match against Mexico involved neither "flying" nor "beating". The speaker, proceeding by reification, considered a football match a war where there was "beating" of an enemy and

“flying” of a war jet. The above metaphor, therefore, seconds the conceptual metaphor “football is war”, as perceived by Charteris-Black (2004: 113). The speaker’s intention is to idealise the competitive and combative zest of Mexico as they subdue their Croatian opponent.

Trope #25:

Since Cameroon came with the pressure of cancelling the old and *bitter memories* of a *disastrous 2010 campaign* in South Africa, but went late *below the surface* of a seemingly unprepared team that was only a *calamity* for Cameroon. (Text 4)

The example above exhibits what Lakoff and Johnson (1980) term metaphoricity in the phrases “bitter memories of a disastrous 2010 campaign”; “below the surface” and “calamity”. This metaphorical expressions mould the conceptual mapping “a soccer competition is an earthquake.” With this cognitive mapping, the speaker creatively constructed an ideology of destruction, sadness and anguish, amongst fans, following the defeat of the *Indomitable Lions*, whom he cognitively pictured as earthquake (disaster) victims interred in rubbles.

Trope #26:

What promised to be the best match of the group was spoilt by the Lions’ inability to match words and action by losing their first two games, there by *setting the pace* for just a *face-saving game* against the Seleçao on day three action. (Text 4)

The example above also displays an aspect of semantic discrepancy, holding that no real journey was made, as expressed in the phrase “setting the pace”. The speaker, in effect, described the abstract concept of football using a concrete phenomenon (journey), and thus, reification. The metaphorical expression above is reflected in the conceptual model “football is a journey”. With this metaphor, the speaker constructed the serial defeats recorded by the *Lions* as a journey out. Meanwhile, the trope “face-saving game” conforms with the CM “a team is a person.” This metaphor from the bodily domain, thus, complements the CM “a football is a journey”, as the team is considered the person to embark on this journey.

Trope #27:

It was no surprise, therefore, that Brazil *came out in flying colours* with a four-one bashing that did not leave many indifferent. (Text 4)

In the semantic context of the discourse above, there is a figurative usage in the expression “come out in flying colours”. It thus, creates a semantic tension in the sense that there was no container in which the Seleçaos were accommodated. This semantic transfer from “container” to “football”, therefore, underscores the construct “a football match is a container”. This image

of football that is viewed as a concrete object is an instance of reification. With this metaphor, the speaker captured the euphoria that accompanied the Seleçao as they emerged victorious, or released themselves from defeat in the difficult and exacting match against the *Indomitable Lions*.

Trope #28:

It is true that the Lions had a brilliant start, exposing the *shaky Brazilian defence*. The clean *incursions* by Allan Nyom, the *close-range finish* by Joel Matip and the easy-overlapping attitude of Henry Samuel Bedimo were clear indications of an announced difficult day for the Seleçao. (Text 4)

Trope #29:

But the absence of the *trademark Lion steel-edge morale*, the absence of the *legendary fighting spirit* (Text 4)

The infiltration of wars registers into soccer discourse, thus, makes football perceived as war; with the players being the soldiers. In the example above, the phrases “shaky Brazilian defence”, “incursions” and “close-range finish” engender a semantic tension emanating from the fact that no war or battle was fought anywhere in the discourse. Conceptualising a football match as “war” or “battle, as constructed in the discourse above, therefore, creates and confirms the conception “football is war.” In fact, the kicks or shoots of players are perceived as bullets darted at “close-range” to “finish” or kill the opponent. In this regard, the speaker perceived the players as soldiers whose competitive and combative actions resulted in wounds or injuries, and above all, victory over the opponent.

Trope #30:

And the absence of a real number ten for the team saw the Lions *crumble* whenever Brazil exerted pressure. (Text 4)

In the example above, the word “crumble” is metaphorical, considering that, in reality, no wall collapsed. With this trope, the speaker visualised the team (*Lions*) with the attributes of a building that is “crumble” or destroyed by defeat, hence, the conceptual frame “a football team is a building”, better still, “The Indomitable Lions is a building”. Proceeding by reification, the speaker’s impression of *The Lions* is that of a building weakened by the rifts of defeats; that precipitate its collapse. In fact, with the metaphor of a “crumbling building”, the speaker castigated the players’ lack of enthusiasm for victory, that eventually sacked them from the competition.

Trope #31:

Ivory Coast and Nigeria are in the same group like Cameroon and it is certainly the team that will be *fresh* that will *move through*. (Text 4)

In the example above, there is a semantic incongruity in the expressions “fresh” and “move through”. The speaker, here, employed reification; by giving concrete attributes to an abstract phenomenon. The trope “fresh”, thus underlies the conceptual metaphor “a football team is a plant”: with “plant” being the concrete source domain that is mapped onto the context of football. The speaker used this plant attribute of “fresh” to create new meaning, persuade and hone the expectations of fans that only teams that could consolidate the robust agility and bravery of the world cup would emerge victorious in the CAN.

Moreover, the phrase “move through” in the expression above denotes journey, thus the conceptual mapping “football is a journey”. In this view, the speaker perceived a football match as a journey that teams undertake to arrive at their destination of victory. Hence, the speaker still sharpened the expectation of the fans vis-à-vis the *Lions* that must exercise bravery that would earn them victories in all their matches.

Trope #32:

Amongst those who came in from Cameroon and who could help in this reflection is Karl Michel. He was part of the World Cup squad in 1982 as a player, and in the 1990 *golden team*, as a deputy coach. (Text 4)

In the context of the discourse above, the expression “golden team” triggers a semantic tension, bearing in mind that there was, in reality, no gilded team. This metaphorical expression, in effect, impinges on the mapping “a football team is durable metal.” This metaphor from metallic source domain was deployed to cause the audience perceive the 1990 team (Lions squad) as one of classic quality, as a result of the victories procured.

Trope #33:

Today, his position as member on the normalisation committee of FECAFOOT gives him the rightful position to have this evaluation of the team’s *balance sheet* in Qatar. (Text 4)

The example above displays an instance of reification in the expression “balance sheet”. In essence, it is incongruous in the sense that the discourse involved no sheet or form that contained the income and expenditures (balance) of the national team. The trope “balance sheet” underscores the conceptual model “a football match is a business enterprise”. As a company, the speaker construed the players as the employers; the team managers (FECAFOOT and

coaches) as the employer and defeats and victories as losses (expenditures) and profits (income) respectively. In a nutshell, the speaker constructed a disgusting image of the *Lions* as a company on the brink of a bankruptcy because of deficits or poor performances on the part of the players and team management.

Trope #34:

Mbunda Stephen Mutia, president of the Y-CPDM national bureau was also out here in Qatar. For him, the Lions' fans should continue *throwing their weight* behind the team. (*Text 4*)

The expression “throw their weight” in the example above elicited a semantic discrepancy in the context of the text, considering that there was no structure that warranted pivotal weight. This metaphor underlies the conceptual frame “a football team is a building”. This speaker, in the above trope, proceeded by depersonification: referring to something animate using a word or phrase that in other contexts (literal) refers to something inanimate. With recourse to the metaphor above, the speaker thus, persuaded the fans of their importance as the roof and pillars, whose support endows the team (*Lions*) with more resilience and bravery.

Trope #35:

The coach of Ivory Coast has resigned, after his team lost to Greece yesterday and *crashed out of Qatar*. (*Text 4*)

The semantic context of the discourse above has no journey involved, so, the expression “crashed out of” is rather pragmatic. The speaker's impression of the poor selection and performance of the team is that of a flight that had encountered an accident. By perceiving the team as the wreckage of a plane crashed, the speaker tactfully affirmed the frame “a soccer competition is a journey”. This journey metaphor thus, transmitted the speaker's feeling of melancholy and disillusionment for the failures or defeats that caused the team to “crash out of” the competition. In this respect, the reporter constructed defeat as an accident, and the team as a casualty.

Trope #36:

He is expected to be replaced by Georvani Trapatoni. Italy's coach, Chesare Prandoli has also *thrown in the towel* after the Squadra Azura were *shown the exit* by Uruguay yesterday. (*Text 4*)

In the example above, the figurative expressions “thrown in the towel” and “shown the exit” are instances of reification whereby the speaker perceives a football team and match as a building. The expression is figurative because it is context-bound, considering that there was

no house or building into which a towel was thrown or exit shown somebody. The trope above, in fact, signals the conceptual claim “soccer competition is a building”, cognizant of the fact that exit is the synonym of door way, which Sala and Ubanako (2008, p.127) equally consider collocate of building. Converging on the preceding thought, resignation was metaphorically construed as a “throwing in” or returning the towel to the household, just as defeat was rather perceived as a door or channel out of the tournament.

Trope #37:

This far, forty of the sixty-four games have been played, with Brazil’s Neymar *topping the gold chart* with four goals. (*Text 4*)

The expression “topping the gold chart”, is semantically incongruous in the excerpt above, considering that there was no chart in the actual context of the text from which it is drawn. The description of topnotch performance in terms of spatial orientation, as in the image of “topping”, in effect, tallies with Lakoff and Johnson’s (2003, p.17) the orientational metaphor “virtue is up” and “depravity is down”. The speaker used reification by grading players’ performances vis-à-vis “top” and “bottom” of the “golden chart”. The metaphorical expression, “topping the golden chart”, therefore, encapsulates the conceptual construct “football competition is an archive”, with the excellent players graded at the top, meanwhile the weak are relegated to the bottom. The “gold chart” metaphor in the excerpt above, in fact, dovetails with Krisnawati’s (2014: 27) conceptual model “Goals are gold”, which reflects the quality of players and number of goals scored.

(A) Source Domains in Reports on Matches of *The Indomitable Lions*

The identification of the source domains (SD) in the conceptual mappings above will be in pursuit of the Critical Metaphor Analysis approach of Charteris-Black (2004, p.113), especially in sports reporting. These Source Domains are mapped onto the abstract target domains (TD), thus creating semantic incongruity via linguistics patterns of reification, personification and depersonification, already discussed hitherto. In the thirty-seven (37) texts analysed above, metaphors were drawn from varied (fourteen) sources, that in turn, occurred in different frequencies, as in the figures below.

Table 1: Source Domains in Reports on Matches of *The Indomitable Lions*

Source Domain	Frequency	% frequency
Building	08	20.51

Battle/war	07	17.96
Journey	07	17.96
Exhibition/Art	03	07.7
Container	02	05.13
Metal	02	05.13
Body/Person	02	05.13
Archive	02	05.13
Religion	01	02.56
Race	01	02.56
Plant	01	02.56
Business Enterprise	01	02.56
Hunting	01	02.56
Total	39	100

The statistics in Table 1 reveal that out of the thirty-nine (39) CMs identified, building metaphors are the most recurrent, with 8 out of 39 (20.51%). These building metaphors were closely followed by battle (war) and journey metaphors that occurred seventeen (17) times, accounting for 17.95% each. Nonetheless, the least used metaphors, with each occurring just once (2.56%), were metaphors drawn from the source domains of archive, religion race, plant, business enterprise, earthquake and hunting. The effervescent and dominant use of building metaphors, in effect, transmits the conceptions and expectations of the fans, and equally, the commitment of the team managers to build a much stronger team that will brave the pressure of more powerful teams in up-coming football competitions.

(B) Target Domains in Reports on Matches of *The Indomitable Lions*

Statistics, in fact, have it that the thirty-nine (39) conceptual metaphors identified in the reports in this part target five (5) different domains, as presented in Figure 1 below.

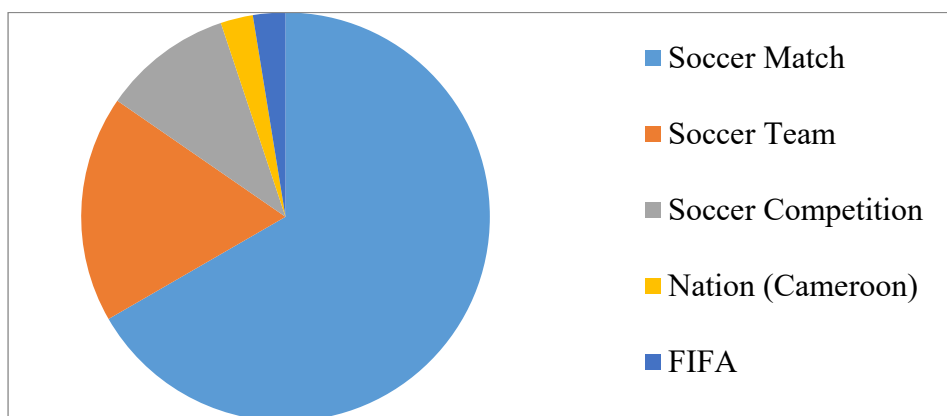


Figure 1: Target Domains in Reports on Matches of *The Indomitable Lions*

In conformity with the afore chart, 66% (26 out of 39) of the metaphors conceptualised soccer match, whereas 18% (07 out of 39) of the CMs constructed pragmatic meaning vis-à-vis the image and quality of the national team. The dominance of soccer match as TD, followed by soccer team, in the CMs, attests to the vision, let alone, zest and tenacity of the reporter(s) and fans calling for an improvement in the qualities of players in the national team that would render their matches entertaining. The rate of nation (Cameroon) and FIFA as target domain is the least, with 03% (1 out of 39) each. These figures, thus, give the impression that the reporter(s) and fans were neither interested in the organisational (logistic) nor continental issues of the competition, but in the game (soccer) itself.

VII. CONCLUSION

As revealed in the analysis, the dominance of “building” metaphors in reports on matches of *The Indomitable Lions*, in fact, communicates the impression and vision of the reporter and fans of *The Indomitable Lions*. The conception here is, therefore, that of a poorly constituted and polarised team at the brink of a collapse, thus the CM ‘Cameroon’s National Team is a poorly constructed house’. This CM, therefore, give the impression that the team should be dissolved and reconstituted (re-built) again. This construct is underpinned by the preponderance of building registers (metaphors) in this segment of the corpus. Another recurrent domain of tropes found is war metaphors, thus translated into the traditional CM ‘Football is war’. The pervasion of metaphors, from the semantic field of war, in fact, communicates the combative and competitive ideology, reverberated in the ‘fighting spirit’ or ‘lion’s spirit’ that is a mark of selflessness, patriotism, invincibility and bravery as prescribed by Cameroon’s President Paul Biya and, therefore, expected by fans.

From the summations above, it is crystal clear that CRTV-radio reporters deploy assorted metaphors to construct soccer. The identification and analysis of the texts (in chapter four)

proffer the result that CRTV-radio journalists weave many and different meanings (constructs) of the 2022 FIFA World Cup in Qatar, via the use of different metaphor types; drawn from diverse semantic sources. The results have illustrated the proliferation of metaphors from diverse source domains. In conformity with the above, the reporters deployed semantic sources (metaphor types) that conceptualised football predominantly as building, war, journey, art (theatre) exhibition, person, machine, durable metal, archive and religion, inter alia. With respect to these results, it can be said that Cameroonians watch the football competition expecting bravery and patriotism that would enable the national team to advance much further in the journey of victory.

In essence, the results obtained from the analysis above ascertained the view that the use of metaphors was not autotelic, as it was a linguistic resource purposefully used by the reporters to attribute and enhance particular meanings, and above all, unpack particular emotions and believes.

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