

Face Threatening Acts in Sports Interviews

Bachelor's thesis
Kaisa Maunuaho

University of Jyväskylä
Department of Language and Communication Studies
English
May 2019

JYVÄSKYLÄN YLIOPISTO

Tiedekunta – Faculty Humanistinen tiedekunta	Laitos – Department Kieli- ja viestintätieteiden laitos
Tekijä – Author Kaisa Maunuaho	
Työn nimi – Title Face Threatening Acts in Sports Interviews	
Oppiaine – Subject Englanti	Työn laji – Level Kandidaatintutkielma
Aika – Month and year March 2019	Sivumäärä – Number of pages 28
Tiivistelmä – Abstract <p>Tämä kandidaatintutkielma käsittelee urheiluhaastatteluissa tapahtuvia kasvoja uhkaavia puheakteja, jotka koskevat sekä puhujaa, että kuulijaa. Kasvoja uhkaavia puheakteja tarkasteltiin positiivisten kasvojen ja negatiivisten kasvojen näkökulmasta ja ne ovat osa kohteliaisuusteoriaa. Kasvoja uhkaavat teot perustuivat Brownin ja Levinsonin (2014) määritelmiin.</p> <p>Tutkimuksessa analysoitiin kuutta videoitua urheiluhaastattelua neljästä eri urheilulajista. Haastattelut ovat eri urheilusivustojen tekemiä. Haastattelut litteroitiin ja ne analysoitiin erikseen. Pääasiassa haastatteluissa oli puhujina yksi haastattelijä ja urheilija.</p> <p>Tutkimuksessa selvisi, että samoja kasvoja uhkaavia puheakteja ilmeni kaikissa haastatteluissa. Lisäksi kävi ilmi, että puhuja loi enemmän omia kasvojaan uhkaavia tilanteita, kuin kuulijaa kohtaan. Brownin ja Levinsonin (2014) mukaan keskustelun osapuolten tulee pyrkiä välttämään kasvojen uhkaamista kaikin keinoin. Tämä ei kuitenkaan ollut läsnä urheiluhaastatteluissa, sillä kasvoja uhkaaviin tekoihin ei juurikaan kiinnitetty huomiota eikä niitä siten pyritty tietoisesti välttämään. Tutkimuksen perusteella Brownin ja Levinsonin (2014) ennalta määriteltyjen kasvoja uhkaavien tekojen ei voi nähdä olevan suurta roolia urheiluhaastatteluissa, joiden luonne vaikuttaa olevan enemmän suoritus- kuin kohteliaisuuskeskeinen.</p>	
Asiasanat – Keywords face, face threatening, FTA, facework, interview, sports, politeness	
Säilytyspaikka – Depository Jyväskylä University Digital Archive	
Muita tietoja – Additional information	

TABLE OF CONTENTS

1	INTRODUCTION	3
2	BACKGROUND	4
2.1	Face.....	4
2.2	Face threatening acts.....	5
2.2.1	Threatening the negative face.....	5
2.2.2	Threatening the positive face	6
2.3	Previous study.....	7
2.4	Criticism on Brown and Levinson.....	8
3	DATA AND METHOD.....	9
3.1	Research Aim and Questions.....	9
3.2	Data.....	9
4	ANALYSIS.....	12
4.1	FTAs Towards the Hearer’s Negative Face	12
4.1.1	Orders and Requests.....	12
4.1.2	Suggestions and Advice	14
4.1.3	Promises and Offers	14
4.2	FTAs towards the hearer’s positive face	15
4.2.1	Disapproval or Criticism and Bringing of Bad News	15
4.2.2	Contradictions and Disagreements.....	17
4.2.3	Non-cooperation.....	18
4.3	FTAs Towards the Speaker’s Negative Face.....	21
4.3.1	Expressing and Accepting Thanks	21
4.3.2	Giving excuses	22
4.4	FTAs Towards the Speaker’s Positive Face	23
4.4.1	Accepting compliments.....	23
4.4.2	Confessing and Admitting Guilt or Responsibility	24
4.4.3	Showing Emotions Through Laughter or Tears.....	25
4.5	Discussion.....	27
5	CONCLUSION.....	29
	BIBLIOGRAPHY	30
	APPENDICES.....	31

1 INTRODUCTION

This thesis focuses on the genre of sports interviews and, more specifically, the kinds of face threatening acts in said interviews. The theoretical background for the thesis is Brown and Levinson's 2014 work on politeness and face work. Originally published in 1987, they built on the theories of face and facework introduced by Goffman (1967).

The main aim of this thesis is to examine six chosen sports interviews and to find out in what ways the athletes and the interviewers perform face threatening acts. The face threatening acts will be identified based on the categorisation by Brown and Levinson (2014).

The data was collected by choosing suitable interviews, which were then transcribed. Suitable interviews were chosen on the basis of content, clarity and easy access. Each was a spoken interview and included one athlete and one interviewer. Additional people, such as the crowd or family members, were present in some of the interviews.

Sports interviews are a part of an athlete's profession. For instance, sponsorship contracts may rely on visibility, which is provided by participating in interviews. In the case of skiing sports, for instance, the athletes are required to show their ski brand. Face threatening acts in sports interviews is an interesting field of study because it is not usually the athlete's decision whether to participate or not. Therefore, it is the nature of the sports interviews that can be seen as a face threatening act in itself.

The study is structured as follows: Firstly, the study introduces the background theory and explains the concepts of face and face threatening acts. After the background theory, the study introduces the present study, where the data will be introduced in detail. The present study section includes the research questions and methods of research. Following the present study section is the analysis section, where the interviews are analysed on the basis of the findings. The analysis section will be closed off with a general discussion. Finally, the conclusion for this study will discuss the benefits and limitations of this study.

2 BACKGROUND

In this chapter I will define the concepts of face and face threatening acts, or FTAs. I will also explain different face threatening acts, including threats to a negative face and a positive face. I will include face threatening acts for both the hearer and the speaker.

The notion of face is at the core of Brown and Levinson's Politeness theory. The Politeness theory assumes that every participant in a conversation aims to use certain rules and strategies in order to maximise the wanted needs of the participants in a particular conversation, or to be as polite as possible.

In addition to defining the key concepts, I will present a previous study related to the topic of sports interviews. Also, I will present some criticism on Brown and Levinson's work by Sifianou (2010).

2.1 Face

This thesis focuses on face threatening acts in sports interviews. Therefore, in order to define FTAs, it needs to be clarified what is meant by the concept of face. It is important to note that all participants in said interviews hold the roles of both speaker and hearer.

Brown and Levinson (2014: 61) define face as: "the public self-image that every member wants to claim for himself". According to Yule (2000: 60), face is an aspect which everyone has, and it is expected that everyone acknowledges its existence. Face can be divided into two meanings: negative face and positive face. Negative face is "the desire to be unimpeded in one's actions", and positive face is "the desire... to be approved of" (Brown and Levinson 2014: 13). More specifically, negative face is the need for distance and freedom to act. Positive face is the opposite of negative face in that it is the need for closeness and familiarity, and the need to be accepted and to be treated as equal (Yule 2000: 62).

According to Brown and Levinson (2014: 13), the notion of face is universal, but it is dependent on cultural values as well. Face must be "maintained, or enhanced" in order not to lose it and thus it is an aspect which must be considered at all times in a conversation (Brown

and Levinson 2014: 61). Face is linked to cooperation in a conversation, since the maintaining of face is dependent on every participant and their willingness to take another's face into consideration.

2.2 Face threatening acts

Face threatening acts, or FTAs, are acts that threaten either the speaker's or hearer's face. More specifically, FTAs are acts that "by their nature run contrary to the face wants of the addressee and/or of the speaker" (Brown and Levinson 2014: 65). Brown and Levinson (2014: 60) state that it is generally preferable for the participants of a conversation to avoid FTAs, and unless it is the meaning of a participant to "do an FTA with maximum efficiency", he or she needs to try to "minimize the threat". Yule (2000: 61) adds that the speaker in a conversation may perform a face-saving act by saying something that mitigates the threat against the hearer's face.

It is a part of the athletes' job to participate in interviews after a performance. Thus, an important note regarding this thesis is that the interview itself is a face threatening act, due to its forcing the athlete to reflect on a failed performance. I will now explain further what is meant by threats to a negative and a positive face.

2.2.1 Threatening the negative face

Threats to the hearer's negative face are those that threaten the freedom of action of the hearer. According to Brown and Levinson (2014: 65-66), an act which indicates a future action is a threat to the hearer's negative face, since it asserts pressure on the hearer. Such acts can be orders, requests, suggestions, advice, reminders, threats, warnings or dares. Also, acts which indicate a possible future act, such as offers or promises, force the hearer to either deny or accept them. In addition, acts that indicate a form of desire threaten the hearer's negative face. Such acts may be expressions of envy, admiration, or expressing hatred, anger or lust.

As mentioned previously, FTAs may threaten the speaker's face as well. FTAs that threaten the speaker may end up threatening the hearer's face at the same time, since the maintaining of one's face is a cooperative engagement. The following acts are examples of threatening

the speaker's negative face according to Brown and Levinson (2014: 67-68): expressing thanks, accepting the hearer's thanks or apology, giving excuses (for one's own actions), accepting offers, and making promises or offers unwillingly.

Brown and Levinson (2014: 67-68) explain that expressing thanks can create a threat to the speaker's face by making the speaker accept a debt or by lowering the speaker's status in the conversation. By accepting the thanks or apology, the initial hearer is forced to minimize the preceding act. When the speaker gives excuses, he or she may turn the act to a threat to the hearer as well, since giving excuses can contradict what the hearer has said previously. Accepting offers forces the speaker to accept a debt. Finally, if the speaker is forced to make unwilling promises or offers, he or she is committing him or herself to a future action, which violates the freedom of choice that appealing to a negative face should not break. In addition, if the speaker's hesitation shows, it may create a threat to the hearer's positive face.

2.2.2 Threatening the positive face

Threats to the positive face of the hearer include acts that disregard the hearer's feelings and wants. The following acts are listed as FTAs against the hearer's positive face by Brown and Levinson (2014: 66-67): Negative evaluations and acts which show disregard for the hearer's positive face. Negative evaluations include complaints, accusations, insults, disagreements and challenges, for instance. Acts that show that the speaker does not take the hearer's positive face into consideration include strong, or even violent, emotions, mentioning taboo topics, talking about bad news involving the hearer or about good news involving the speaker, talking about emotional or divisive topics, using status-markers, and being uncooperative by, for example, interrupting.

As with there being a possibility of the speaker threatening his or her own negative face, such a threat exists for the speaker's positive face as well. Brown and Levinson (2014: 68) consider the following as FTAs towards the speaker's positive face: an apology, accepting a compliment, physical and emotional reactions, confessions, admitting guilt or responsibility, performing self-humiliation or being self-contradicting. An apology, for instance, can threaten the speaker's face due to its implying that an FTA has been made previously. Accepting a compliment may force the speaker to answer with a compliment in turn, for example.

2.3 Previous study

There have been very few previous studies on televised sports interviews conducted after the performance or on athletes' reactions after losing. Most studies that have focused on athletes' identity constructions or emotions after the performance used questionnaires or interviews in person. The previous study I present here is by Koskela (2011).

Koskela's study explores the interviewer's role in drawing out the personal experience of the athlete after his/her performance. She explains how the interviewer's choices affect the interview by making statements or giving the leadership to the athlete. Though Koskela's research is not directly related to the responses of the athletes, since it focuses on the interviewer, it does help in understanding the major role that the interviewer has in the athlete's responses. This is because the interviewer is the one who makes the questions that the athlete is expected to answer. Koskela points out that when the study was made, the field of sports interviews had not been researched.

According to Koskela (2011: 40), the purpose of sports interviews is to elaborate on the emotions and thoughts of the athlete after the performance. She explains that sports interviews differ from other interview genres in that they are short and often live, without any editing, and that the interviewers are not expected to remain completely neutral when assessing the athlete's performance (Koskela 2011: 40-41). Finally, she emphasises the fact that it is a part of the athlete's job to perform well in interviews due to the effect the interviews may have on, for example, sponsorships (Koskela 2011: 53).

Koskela (2011: 41) found that sports interviews tend to follow a certain pattern, which is as follows: they begin with assessments from both the interviewer and the athlete, after which more comments and assessments are made. If something which could be counted as a failure was made during the athlete's performance, an explanation would be given. The interview would then move on to comments on sports not necessarily concerning the athlete him/herself. Lastly, the interviews usually end with conversing about future performances. These different phases of the interview all hold possible FTAs. For instance, giving excuses for one's own actions is a threat to the negative face of the speaker, because giving excuses may turn into criticism towards the hearer, or create a difference of opinion and views between the speaker and the hearer (Brown and Levinson 2014: 67).

2.4 Criticism on Brown and Levinson

Sifianou discusses Brown and Levinson's work on politeness and facework as influential, and she compliments them for having laid the base work for more recent theories on the matter. However, the Politeness theory has received a lot of criticism since its publication. Sifianou's criticism is presented here.

According to Sifianou (2010: 27), the main issue with Brown and Levinson's FTAs is that at no point do they explain about or list non-face threatening acts, which indicates that Brown and Levinson think of all acts as face threatening. Sifianou (2010: 18) also presents criticism on that their research is speaker-oriented and focused on the level of utterance. She adds that the Politeness theory is too bias towards English language and culture (Sifianou 2010: 18).

One problem with the Politeness theory is, according to Sifianou (2010: 23), that Brown and Levinson's work claims to be universal. They have justified this with presenting similar findings in three different languages, which were English, Tamil and Tzeltal. Sifianou (2010: 25) gives critique on that Brown and Levinson think that the concept of face is universal as well. She acknowledges, though, that Brown and Levinson have taken cross-cultural variability into consideration. In addition, Sifianou (2010: 24) criticises Brown and Levinson for their view that politeness is "a means of mitigating or avoiding FTAs". She says that the reason this is problematic is because of its ignorance of politeness being a way of "maintaining or creating involvement and solidarity" (Sifianou 2010: 24).

Sifianou (2010: 24) also criticises Brown and Levinson for the way they used empirical data. She says that the ordinary speakers in the data would probably think differently from theories on politeness based on the actual data (Sifianou 2010: 24). In fact, the data is analysed without any consideration of what the speakers would think on the matter.

Brown and Levinson's explanation of face is too restricted, and it "ignores aggressive facework and facework directed to the speaker's face" (Sifianou 2010: 25). This is based on Brown and Levinson stating that an utterance is always cooperative and that the participants in a conversation try to attend to each other's face.

3 DATA AND METHOD

3.1 Research aim and questions

Little to no research has been conducted on the discourse of sports interviews, and this study aims to contribute to the knowledge of this genre by researching the pragmatics of certain types of sports interviews. The aim of this study is to find out what face threatening acts are made in sports interviews after an athlete's loss. Therefore, the research questions for this study are:

1. In what ways do the professional athletes perform face threatening acts in the chosen interviews?
2. In what ways do the interviewers perform face threatening acts in the interviews?

3.2 Data

The data consists of six sports interviews where a professional athlete has been interviewed immediately after a loss. The interviews' lengths vary from just over a minute to almost four minutes. The data consists of three different sports disciplines, two interviews per discipline, or in the case of athletics, as closely related as possible. The three different sports disciplines are biathlon, tennis and athletics. The interview videos were published by sporting networks and they were transcribed for the purpose of this thesis. Spoken interviews were chosen for the study because they provide un-edited interviews, as well as access to any meaningful pauses or sounds. The interviews were chosen based on their applicability to the study, as well as the clarity of the videos themselves. One criterion for choosing the interviews was that most of the talk had to be understandable and transcribable.

The sports interviews were conducted by sports journalists. In each of the interviews, only one interviewer was conducting the interview. Also, in the interview with Mohammed Farah, his family is present, and his children talk towards the end as well. The interviews with Serena Williams and Andy Murray differ from the rest of the interviews in that the interviewer only asks one question. With Williams, the question is at the very start and the

rest of the interview is happening between Williams and the audience. With Murray, the interviewer speaks at the middle part of the interview.

Table 1. The interviews

Discipline	Athlete	Event	Result	Length	Network
Biathlon	Martin Fourcade	World Cup 2018, pursuit	5th	2,36	IBU TV
Biathlon	Kaisa Mäkäräinen	World Cup 2013, 15 kilometers	6th	2,14	IBU TV
Tennis	Serena Williams	US Open 2018, final	2nd	1,58	ESPN
Tennis	Andy Murray	Wimbledon 2017, quarter-finals	Tournament-ending	2,04	Wimbledon
Athletics	Usain Bolt	World Championships 2017, 100 meters	3rd	1,28	BBC Sport
Athletics	Mohammed Farah	World Championships 2017, 5000 meters	2nd	3,52	BBC Sport

Sports interviews in this thesis mean short interviews that were conducted as soon as possible after the athlete's performance. The amount of time passed between the performance and the interview varies in the data. For instance, in the Serena Williams interview more time passes than in the interview with Martin Fourcade because of the nature of the event, meaning that the preparations for the finals ceremony takes time to organise, and, in contrast, biathletes go directly to the interview zone after the performance.

The data will be analysed qualitatively, since this study focuses on the linguistic choices the athletes and the interviewers made. A quantitative approach, and therefore, using mixed methods was not applied to this study due to the limited length. The analysis focuses on the face threatening acts that both the athletes and interviewers made. Each interview will be analysed separately. The FTAs will be identified with the help of the categorisation made by Brown and Levinson (2014). After identifying the predefined FTAs in the interviews, there will be discussion on the role of the FTAs in sports interviews and whether the FTAs can be seen as face threatening in the context.

4 ANALYSIS

This chapter presents and discusses the results found in the data. The section is divided into results, which is further divided into subsections where each FTA will be analysed separately and in detail, and the discussion which includes a more general discussion of all the interviews and findings. The data will be analysed through the concepts introduced in the background, where the main body of reference is the work of Brown and Levinson (2014).

4.1 FTAs towards the hearer's negative face

Threats to the negative face of the hearer are made by limiting the hearer's freedom of action. Brown and Levinson (2014: 65-66) categorise FTAs towards the hearer's negative face into three subcategories, two of which were found in the interviews. The first subcategory concerns those acts that predict a future act, which create pressure for the hearer to commit to that act. These acts include orders and requests, suggestions and advice. The second subcategory includes acts that predict a positive future act, resulting in the hearer having to either accept or reject the act. Acts that predict positive future acts are offers and promises.

4.1.1 Orders and requests

Orders and requests may create a face threat with the speaker indicating that he or she wants the hearer to perform or refrain from doing a certain act (Brown and Levinson 2014: 66). In the interview with Kaisa Mäkäräinen, the interviewer talks of a future action on two instances. In both, the interviewer is pressuring Mäkäräinen to participate in the competitions. First, the interviewer mentions that the competition was the first that Mäkäräinen had attended in Sochi, Russia, and proceeds to say that Mäkäräinen will compete in Sochi for the Olympics the following year, as seen in the extract below. When the interview was conducted, the Olympics were still a year away and Mäkäräinen's participation would not have been certain.

I: Interviewer

18 I First time on the tracks here and next year for the Olympic venue
19 How did it feel for you

27 umm congratulations Naomi
 28 A ((cheering))
 29 SW no more booing ((laughs))

4.1.2 Suggestions and advice

By suggesting that an act should be made, the speaker is limiting the freedom of action that the negative face want of the hearer requires. In the interview with Usain Bolt, the interviewer asks towards the end of the interview if there is anything that Bolt would like to say to the British public who have supported him. The way the interviewer asks the question leaves few options for Bolt, and he is forced to answer with complimenting the audience. The suggestion may be said to not be a strong FTA, since Bolt takes it well and does not seem to mind giving the compliments to the audience. The example is seen below.

I: Interviewer
 UB: Usain Bolt

53 I Is there anything you wanna say to the British public who've got behind you through the
 54 years who've support you and
 55 (.)
 56 You know we've loved seeing you every second of the way
 57 UB Just that brilliant the () and support it's just been outstanding
 58 I can never expect this from any other crowd

4.1.3 Promises and Offers

Promises and offers may threaten either the hearer's or the speaker's negative face. Brown and Levinson (2014: 66) explain that when the speaker is making an offer to do a certain act, he or she might force the hearer to accept a debt whether the hearer wants the offer or not. They add that an FTA may also happen when the speaker makes a promise, but only if the speaker commits him or herself to a future act that would benefit the hearer (Brown and Levinson 2014: 66).

Martin Fourcade makes a promise in his interview that his shape will return to where it is expected to be at. He talks about how he wants to return to number one and he knows how to do it, and by making this promise he is confirming his own wishes. Making a promise is an

FTA against the hearer's negative face. However, in such a case the promise must be made to benefit the hearer in some way, which is not the case here. The extract is seen below.

MF: Martin Fourcade

73 MF And I still
 74 (0.4)
 75 uh: know to do that even if I'm not hundred percent on my shape
 76 (0.5)
 77 But it will come
 78 I'm sure it will come

4.2 FTAs towards the hearer's positive face

FTAs towards the hearer's positive face are divided into two subsections by Brown and Levinson (2014: 66-67). Firstly, there are acts where the speaker is showing a negative stance towards an aspect of the hearer's positive face. These include showing disapproval, giving criticism, contradicting and disagreeing. Secondly, there are acts that show the indifference the speaker has towards the hearer's positive face. These acts include the bringing of bad news and non-cooperation in a conversation.

4.2.1 Disapproval or Criticism and Bringing of Bad News

According to Brown and Levinson (2014: 66), disapproval and criticism are a way of showing that the speaker does not like or want the hearer's wants or acts, for instance. In the interview with Martin Fourcade, the criticism was given by the interviewer in the form of bringing bad news. Brown and Levinson (2014: 67) explain that by bringing bad news, the speaker does not care for the hearer's feelings about the matter, which is present in the utterance. As seen in the below extract, the interviewer asked what changes Fourcade made after the failed sprint competition. Here he implied that something had in fact gone wrong in the sprint and by doing so, he reminded Fourcade of the failed performance.

I: Interviewer

49 I Is there anything you-
 50 you checked from what went wrong during the sprint to adjust it for today
 51 or is it more just a mental thing as you said

In the interview with Kaisa Mäkäräinen, the interviewer expresses a form of criticism once during the interview. He asks Mäkäräinen what happened during the last shooting because it was the only time during the competition when Mäkäräinen missed. The criticism is in the form of a question and is not a direct criticism towards Mäkäräinen, but he does ask about a failure that the athlete made. By addressing this topic, the interviewer shows dislike for what happened during the competition. The criticism is seen here:

53 I An- any idea what happened on that last shooting
 54 was it press[ure]
 55 KM [(small laugh)]
 56 I or just getting tired
 57 KM uh probably getting tired my legs were shaking really much already since the beginning
 58 little bit also in the first standing shooting

Serena Williams orders the audience to stop booing and by doing so, she is showing disapproval of the audience's actions. The tournament Williams participated in was her home tournament and it was expected that the audience would support her and not the winner Osaka. After being disapproved of, the audience does not seem to mind. They continue to support Williams and the booing lessens, which shows the respect the audience have for Williams. This is present in the below extract.

SW: Serena Williams
 A: Audience

27 SW umm congratulations Naomi
 28 A ((cheering))
 29 SW no more booing ((laughs))
 30 A ((cheering)) (2.0)

Andy Murray's interview has an example of bringing bad news, which at the same time is predicting a future act. The example is in the below extract. The interviewer asks Murray how he feels about the fact that his number one ranking could go off to another player after the tournament. This predicament can be viewed as bringing of bad news, since it is something that Murray has no control over. In this instance, predicting a future act is not the FTA because it is not an expression of what the speaker wants the hearer to do in the future.

I: Interviewer
 AM: Andy Murray

44 I Possibility your number one ranking could go off to
 45 this tournament to

46 to Novak I believe
 47 I me- ho- how tough would that be
 48 for that to happen having worked so hard to get to that point

4.2.2 Contradictions and disagreements

Contradicting and disagreeing creates an FTA due to the speaker indicating that in his or her mind the hearer is “wrong or misguided or unreasonable about some issue” (Brown and Levinson 2014: 66). In the interview with Andy Murray, Murray is threatening the positive face of the interviewer by disagreeing with, or challenging, the view of the interviewer. In response to the interviewer’s question about losing his ranking, Murray states that it would not be as tough as others might think and that in fact it must happen at some stage in his career. Murray clearly shows in the below extract that he disagrees with the view of the interviewer in that Murray should be sad or angry about losing his number one ranking.

I: Interviewer

AM: Andy Murray

47 I I me- ho- how tough would that be
 48 for that to happen having worked so hard to get to that point
 49 (1.0)
 50 AM Not very umm:
 51 I spoke about that
 52 (1.8)
 53 a lot the last
 54 the last few months I mean it’s gonna happen at some stage I don’t think anyone
 55 ((inbreathing))
 56 has ever stayed at number one their whole career always
 57 you know always comes to an end umm:
 58 you know and I haven’t played well enough this year to deserve to

Mohamed Farah performs an FTA by disagreeing with the interviewer’s statement. After the interviewer talks about future races, Farah shows hesitation and even states that the track racing chapter of his life has now closed. Farah does, however, agree that racing on the road might happen later. By disagreeing with the interviewer, Farah is making the interviewer look misguided on the topic. The extract can be seen below.

I: Interviewer

MF: Mohamed Farah

112 I you know a couple more races on the track
 113 We’ll see you in Birmingham in Zürich
 114 But also beyond that on the roads
 115 Uh well see you later year great north runner thing and beyond that so

116 (0.7)
 117 We shouldn't say goodbye forever
 118 (0.6)
 119 MF No there's a part of me umm
 120 terms of () few more races planned
 121 (0.6)
 122 After that I wanna take a break and umm
 123 see what
 124 what I could do on the road but
 125 (0.6)
 126 In terms of chapter on my life
 127 (0.5)
 128 This chapter's closed

4.2.3 Non-cooperation

Non-cooperation in a conversation is an FTA in the way that the speaker shows disregard towards the face wants of the hearer by disruptively talking over or by not showing attention (Brown and Levinson 2014: 67). Non-cooperation in sports interviews was present in the form of overlapping speech and disregarding a preceding question or comment.

In the interview with Martin Fourcade, non-cooperation could be seen on two occasions in the form of overlapping speech. In these instances, Fourcade began speaking over the interviewer. The first time, which can be seen in the below extract, Fourcade cut off the interviewer's question and gave a long answer, which meant that the next time the interviewer could speak, he had to move on and finish by thanking Fourcade for the interview. Here Fourcade gave his thanks while the interviewer was still talking.

I: Interviewer

MF: Martin Fourcade

80 I I'm sure that umm racing in such a stadium really brings the motivation [out
 81 MF [I'm say that it
 82 absolute because uh
 83 (0.5)
 84 It has special story for me with Novemesto it was my first senior competition
 85 (0.6)
 86 back in 2008 in European Championships
 87 This competition give me uh the chance to compete in world cup a few days later in
 final
 88 in Oslo because I was good for team France

Another example of non-cooperation in the interviews was in the interview with Kaisa Mäkäräinen. She is creating overlapping by laughing while the interviewer is still speaking. The overlapping is happening for a brief time only, but is seen here:

I: Interviewer

KM: Kaisa Mäkäräinen

53 I An- any idea what happened on that last shooting

54 was it press[ure

55 KM [((small laugh))]

56 I or just getting tired

57 KM uh probably getting tired my legs were shaking really much already since the beginning

58 little bit also in the first standing shooting

Serena Williams is showing non-cooperation in her interview by stating after the interviewer's question that she does not want to do questions at all. In fact, she disregards the question asked and for the rest of the interview, speaks on other topics. With this, she is creating a face threat against the interviewer's positive face. There is another instance of non-cooperation during the interview, where the audience is disrupting Williams' speech by cheering. Because the cheering lasts for over twenty-three seconds, Williams is forced to wait for it to calm down. Both examples of non-cooperation are seen in the extract below.

SW: Serena Williams

A: Audience

11 SW I don't wanna be rude bu- in

12 but I don't wanna interrupt I don't wanna do questions

13 I just wanna tell you guys

14 [she played well and this is her first grand slam

15 A [((cheering))

16 ((cheering)) (23.1)

In Usain Bolt's interview, there are two ways in which non-cooperation is present. Bolt talks over the interviewer once but the overlapping speech is brief. However, when he begins to talk over the interviewer, the following speech does not relate to what the interviewer stated precedingly. The interviewer compliments the crowd by saying that the crowd's reaction was amazing. He then compliments Bolt by saying that it seemed like Bolt thought in the semi-finals that he could take on his opponents. Bolt does not, however, answer this claim, as seen here:

I: Interviewer

UB: Usain Bolt

10 I As for the race itself
 11 in the semis it seemed like you had a little look over to Christian
 12 like okay I-
 13 I can take you in the final ((laughs))
 14 and confidence had gone up a notch maybe:
 15 and then it didn't quite happen for [you
 16 UB [no my start
 17 (0.5)
 18 it's killing me it- it's just

In Bolt's interview, there is overlapping speech at the very end of the interview. The overlapping speech comes from another interviewer who calls Bolt's name while he is still thanking the first interviewer. By doing this, the other interviewer is showing disregard for the ongoing interview. This is present in the below extract.

I: Interviewer
 UB: Usain Bolt
 OI: Another interviewer

61 I Usain we thank you for all the memories
 62 UB Alright thank you very [much
 63 OI [Usain

There are a few instances where non-cooperation is happening in Mohamed Farah's interview. Both the interviewer and Farah utter small agreements in the form of "yea" while the other is still speaking. Also, at the end of the interview, Farah thanks while the interviewer is still thanking him. During the interview with Farah, his four children are present as well. One of the children, Hussein, is making sounds during the interview. Towards the end of the interview, he keeps pointing towards the microphone and Farah's older child Rihanna talks to Hussein, as seen below. This disrupts the interview and the interviewer ends the interview after the instance.

R: Rihanna
 MF: Mohamed Farah

145 R It's a microphone
 146 I [((laughs))
 147 MF [((laughs))
 148 What do you wanna say Hussein
 149 Ask them
 150 (1.6)
 151 I [((laughs))
 152 R [((laughs))
 153 MF [yea
 154 I He's suddenly lost for words

4.3 FTAs towards the speaker's negative face

When a speaker makes an FTA towards his or her own face, he or she is potentially threatening the hearer's face wants at the same time. Brown and Levinson (2014: 67-68) list the following as FTAs towards the speaker's negative face: expressing thanks, accepting thanks and giving excuses.

4.3.1 Expressing and accepting thanks

By expressing thanks, the speaker is accepting a debt and humbling his or her own face (Brown and Levinson 2014:67). Accepting thanks may force the speaker to try to minimize the debt of the hearer, who gave the thanks initially.

Martin Fourcade is expressing his thanks for the Czech fans that supported him during the competition and beyond, as seen in the below extract. Fourcade is humbling his own face and accepting a debt. He is acknowledging that the audience affects his performance as well. In the interview with Fourcade, there is another instance of expressing and accepting thanks. Both the interviewer and Fourcade express their thanks at the end of the interview. Because the interviewer is the first to thank Fourcade for the interview, Fourcade is forced to accept the thanks and express his thanks in return, which is also seen below.

MF: Martin Fourcade

I: Interviewer

96 MF So I think the Czech fan likes me well and I uh love them as much as they- uh
 97 they do
 98 (0.6)
 99 I Thank you so [much
 100 MF [thanks

Serena Williams expresses thanks to her team and to the audience. She thanks the audience three times, all towards the end of the interview. As with Fourcade, Williams is accepting a debt by thanking, since she is saying that both her team and the audience helped her on the way to the finals and during the match. Williams expressing thanks is seen here:

SW: Serena Williams

31 SW umm

32 (5.5)
 33 thank you to my team you guys are amazing
 34 thank you guys the crowd you really are the best in the world
 35 umm thank you so much

Usain Bolt and the interviewer both make FTAs towards their own negative faces by expressing and accepting thanks. Bolt expresses his gratitude towards the crowd, as seen below. The interviewer then proceeds to thank Bolt for the memories he has given for everyone who has followed his career. Finally, Bolt accepts the interviewer's thanks and thanks him in return. The thanks given in this interview differ slightly from the above ones. The interviewer is not thanking Bolt because he has helped him; rather the interviewer is accepting a debt as a result of Bolt giving him great memories.

UB: Usain Bolt
 I: Interviewer

57 UB Just that brilliant the () and support it's just been outstanding
 58 I can never expect this from any other crowd
 59 You know what I mean they're really standing by me and really push me
 60 to do my best and I really appreciate that
 61 I Usain we thank you for all the memories
 62 UB Alright thank you very [much

4.3.2 Giving excuses

Giving excuses may result in a confrontation between the speaker and the hearer. Because the speaker is justifying his or her act, which the hearer has criticised previously, giving excuses might turn into criticism towards the hearer (Brown and Levinson 2014: 67).

Martin Fourcade makes a few excuses why his performances are at the level where he cannot win competitions, which he has done for the past seven years. He explains that he is not skiing as fast as he should be and that he is unable to find the motivation and happiness to perform well. He also comments that he knows that his shape is not at the level it should be. Brown and Levinson (2014: 67) state that giving excuses is criticising the hearer, but such criticism is not seen in the below extract.

MF: Martin Fourcade

33 MF I'm not skiing as fast as this monster it's uh difficult for me to
 34 (0.4)
 35 to find the motivation to find the happiness and uh

36 (0.5)
37 to satisfy my fans my partners and my team

As with Fourcade, Kaisa Mäkäräinen makes excuses for her actions without criticising the interviewer. After the interviewer asks how the track felt for Mäkäräinen, she replies that it was tough and explains why it felt tough, which was that the track was slow due to the snow being wet. Mäkäräinen also explains later in the interview that the reason she missed the last two shots in the competition was that she was getting tired and because of this, her legs were shaking during the shooting, as seen in the transcription below.

KM: Kaisa Mäkäräinen

57 KM uh probably getting tired my legs were shaking really much already since the beginning
58 little bit also in the first standing shooting

Andy Murray creates a threat to his negative face in the interview by giving excuses on his level of play, which is seen in the below extract. He gives credit to his opponent Sam Querrey and states that Querrey's level of play was one of the reasons Murray lost the match. He also gives the excuse that he has been sore for the duration of the tournament. As with the above examples, the excuses given do not turn into criticism against the interviewer.

AM: Andy Murray

24 AM You know Sam served ((sighs)) extremely well the:
25 the end of the match and umm
26 you know loosened up and
27 (0.5)
28 you know was going for shots and nothing
29 nothing much I could do
30 The the whole tournament I've been a little bit
31 a little bit sore but

4.4 FTAs towards the speaker's positive face

4.4.1 Accepting compliments

Accepting compliments may result in the need for the speaker to minimize the compliment or it may force the speaker to respond with a compliment (Brown and Levinson 2014: 68). In the interview with Martin Fourcade, the interviewer compliments Fourcade at the beginning of

the interview. By doing this, Fourcade is forced to accept the compliment, which he immediately mitigates with adding that the result which he achieved was not easy, as seen below.

I: Interviewer

MF: Martin Fourcade

- 1 I Martin congratulations uhh
 2 starting with forty-three and being in the top six is not a common thing but you-
 3 (0.6)
 4 almost use-
 5 used to create these non-common things these days
 6 (0.5)
 7 MF yea it was not easy you know when I came back to my room after the

In the case of the interview with Mohamed Farah, there is one instance of accepting a compliment. Farah accepts a compliment from the interviewer by thanking him and everyone who have supported Farah in return. As a difference from Fourcade, Farah does not mitigate the compliment, as seen below.

I: Interviewer

MF: Mohamed Farah

- 137 I You're going out as one of the great of British athletics in world athletics
 138 MF Well thank you for you all
 139 I just want to say thank you to everyone who've supported me and

4.4.2 Confessing and admitting guilt or responsibility

Brown and Levinson (2014: 68) explain that confessing, admitting guilt or admitting responsibility can concern either having done an act or not having done an act. They add that such an FTA may also be done by showing ignorance of something that the speaker "is expected to know" (Brown and Levinson 2014: 68).

Fourcade gives an explanation to the interviewer's question of what Fourcade changed from the last competition or whether his good result after a failed performance was due to something else. Because Fourcade is admitting that he knows his own position in the World Cup, it results in a response where he is disregarding the interviewer. This is due to Fourcade's response showing that the interviewer has nothing new to say about the topic, which Fourcade himself would not know already. He admits that he is not doing as well as he

should and following this, he takes the responsibility of having let down his fans, partners and his team. The example can be seen here:

MF: Martin Fourcade

33 MF I'm not skiing as fast as this monster it's uh difficult for me to
 34 (0.4)
 35 to find the motivation to find the happiness and uh
 36 (0.5)
 37 to satisfy my fans my partners and my team

Serena Williams admits in her interview that the year has been tough for her, which is seen in the transcription below. She admits to the fact that she lost the final match she was expected to win. Williams blames her loss on her inability to perform on her highest level, though she does give credit to the winner Osaka as well.

SW: Serena Williams

40 SW I hope to continue to go and play here again we'll see ((laughs))
 41 I- uh it's been a tough year for me but thank you so much

4.4.3 Showing emotions by laughing or crying

Showing emotions may be an FTA because it shows that the speaker is not in control of his or her laughter or tears, for example (Brown and Levinson 2014: 68). Brown and Levinson (2014: 68) name the non-control of emotions as emotion leakage.

Kaisa Mäkäräinen shows emotion leakage in the interview by laughing. Her laughter sounds nervous and, on a few occasions, it happens in the middle of a sentence. This might imply that Mäkäräinen is using laughter as a way of thinking what to say next, which could be the result of her not speaking in her native language. Whether the laughter is involuntary or used as a mitigation strategy would need more research. An example of Mäkäräinen's emotion leakage is seen here:

KM: Kaisa Mäkäräinen

20 KM uh it's so tough in here ((laughs))
 21 I think that I'm probably one of the best skiers
 22 and it still felt so hard for me
 23 so I don't want to imagine that how ((laughs))

24 how some of the other girls feel but

Serena Williams laughs on several occasions during the interview. Like Mäkäräinen, Williams' laughter can be seen as a strategy to compose herself rather than losing control of her emotions. In addition, towards the end of the interview, Williams is laughing while her voice is cracking, indicating that she is holding back tears with the help of laughter, as seen below.

SW: Serena Williams

37 SW and umm I really ((laughing while holding cry))
 38 (1.4)
 39 I really hope umm

Andy Murray is expressing his emotions on three occasions in the interview. He sighs noticeably twice during the interview. The first time he sighs after reflecting on how he got broken twice during the match, and the second time he sighs after reflecting on Querrey's play. In addition to the sighing, Murray laughs once during the interview, which happens after he states his disappointment of losing at Wimbledon. Since the laughter is a brief, small laugh, it is not a strong FTA against his own positive face. It seems to be, however, an involuntary laugh. Murray's laughter can be seen here:

AM: Andy Murray

35 AM You know I gave everything I had so
 36 I'm: you know I'm proud about that but it's obviously disappointing co-
 37 to lose umm: ((small laugh))
 38 You know at Wimbledon there's
 39 ((inbreathing))
 40 obviously an opportunity there umm::
 41 so I'm sad that
 42 that it's over

In the interview with Usain Bolt, there is one instance where emotion leakage is present. The interviewer laughs after he gives a compliment to Bolt about the semi-finals. The laughter does not seem to be a result of the interviewer losing control of his emotions; rather it seems to be a humorous addition, as seen below. Bolt does not respond to the claim, or humour used, by the interviewer.

I: Interviewer

10 I As for the race itself
 11 in the semis it seemed like you had a little look over to Christian
 12 like okay I-
 13 I can take you in the final ((laughs))

4.5 Discussion

Several kinds of face threatening acts were made in the interviews, and they were almost the same in each interview. A conversation is expected to be cooperative in which the participants seek to avoid face threatening acts, as mentioned in section 2. However, it seems that in the case of sports interviews, the topic is more important than even considering preserving the other participant's negative or positive face. This shows in the fact that no participant in any of the interviews seemed to mind the face threatening acts, or at least if someone did mind, he or she did not show it, and the interview continued further. This indicates that the predefined FTAs listed by Brown and Levinson (2014) cannot be strictly applied into sports interviews. The findings show that because of the nature of sports interviews, where it is important to ask the questions and get answers, no matter the way in which the participants talk, FTAs do not matter in sports interviews. Sports interviews appear to be goal oriented rather than focused on politeness.

It should be noted when examining face threatening acts in the interviews that not all interviewers or interviewees speak English as their first language. Due to this, FTAs might be made simply because the goal is to perform in the interview even with a limited vocabulary or understanding. In addition, different cultures have different values regarding FTAs.

Apart from the interview with Serena Williams, the interviews had a very similar structure. For instance, all interviews, apart from Andy Murray's, ended with a "thank you", which seems to be an efficient way to end an interview. This is apparently a universal way of acting in a sports interviews, because every athlete and interviewer followed this principle no matter what nationality they were. In addition, every interview apart from Murray's began with the interviewer talking. Since Murray is, however, beginning the interview by reflecting on the match, we can assume that a question has been asked before, and has simply been cut from the video.

One noticeable feature in the interviews was how and when the athletes laughed. The laughter happened usually straight after the athlete had indicated his or her disappointment. In the case of Williams, the laughter was used as a way of hiding her tears and to prevent her from starting to cry. With this, it could be argued that laughter is a way for the athletes to compose themselves. The matter of laughter appears to be a mitigation strategy.

It was notable in the interviews that there were more FTAs towards the speaker's face rather than towards the hearer. Also, most of the FTAs towards the speaker's face were made by the athlete. This might imply that the interviewers hold avoiding FTAs in a higher regard, while the athletes have a goal of getting through the interview.

Finally, all of the interviewers spoke to the athletes with their first name, or in the case of Mohamed Farah, with his nickname Mo. Rather than being an FTA avoiding strategy, it might be a result of knowing each other well enough to be comfortable with calling each other with first names. There is a tendency in sports interviews to have approximately the same interviewers in the races and competitions. In the interview with Farah, the interviewer and Farah even recall their first meeting in 2008.

5 CONCLUSION

The aim of this study was to find out how the athletes and the interviewers make face threatening acts in sports interviews. Face threatening acts were made against the hearer's negative and positive face, as well as the speaker's negative and positive face. FTAs towards the hearer's face were present in the forms of ordering and requesting, suggesting or giving advice, making promises, giving criticism, bringing of bad news, non-cooperating, showing disapproval and disagreeing. FTAs towards the speaker's face were present in the forms of expressing thanks, accepting thanks, giving excuses, accepting compliments, making confessions, admitting responsibility and showing emotions.

The findings offer a new area of research in the theory of politeness and facework. Examining face threatening acts builds on an existing theoretical framework. Sports interviews, however, have not been widely researched. The field should be expanded upon, while this thesis gives only one aspect from the point of view of language. However, even on the basis of this thesis, research could be made on the construction of sports interview, for instance.

There are obvious limitations of this work. Firstly, more interviews could have been examined, which was not possible due to the limitations of a bachelor's thesis. In addition, a separation could be made between native and non-native English speakers, as well as male and female athletes. Nativeness may have an influence on politeness and face work because the non-native English speakers can have difficulty in expressing themselves, which may result in unintentional FTAs and impoliteness. Secondly, the focus here was on transcribed interviews, where any gestures or facial expressions were left out. In addition to focusing on spoken interviews, research could be made where both spoken and written interviews would be considered. Thirdly, since this study only focuses on the FTAs in the interviews, a future study could also research the mitigation strategies used in sports interviews. Finally, the emphasis on this study was on the work of Brown and Levinson (2014), which was originally written in 1987. Their work has now been criticised more, and more recent research could be applied to future studies.

BIBLIOGRAPHY

Alekseyenko N. (2016). *Politeness Theory*. Centre for Socio-Cognitive Discourse Studies at Moscow State Linguistic University [online]. <http://scodis.com/for-students/glossary/politeness-theory/>. (28 April, 2019).

Birner, B. (2012). *Introduction to Pragmatics*. Chichester: Wiley-Blackwell.

Brown, P. and Levinson, S. (2014). *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge University Press.

Goffman, E. (1967). *Interaction ritual: essays on face to face behaviour*. Garden City: New York.

Koskela, H. (2011). *Constructing knowledge: epistemic practices in three television interview genres*. University of Jyväskylä.

Locher, M.A. and Graham, S.L. (2010). *Interpersonal Pragmatics*. Berlin, New York: De Gruyter Mouton.

Saira, H. (2017). *Fighting words: representations of dominant masculinity in the interviews of a mixed martial arts champion*. University of Jyväskylä.

Sifianou, M. (2010). Linguistic politeness: Laying the foundations. In M.A. Locher and S.L. Graham (eds.), *Interpersonal Pragmatics*. Berlin, New York: De Gruyter Mouton, 17-41.

Yule, G. (2000). *Pragmatics*. Oxford University Press.

APPENDICES

APPENDIX 1: Martin Fourcade

I: Interviewer

MF: Martin Fourcade

- 1 I Martin congratulations uhh
 2 starting with forty-three and being in the top six is not a common thing but you-
 3 (0.6)
 4 almost use-
 5 used to create these non-common things these days
 6 (0.5)
 7 MF yea it was not easy you know when I came back to my room after the
 8 (0.8)
 9 the sprint on the::: Thursday I was
 10 (0.7)
 11 () one hundred percent sure that I will not compete today because
 12 (0.6)
 13 I was so disappointed about my ways and I knew that
 14 (0.7)
 15 nothing could- could be possible but
 16 (1.1)
 17 you know then I realised that I did not build my career
 18 ((drawing breath))
 19 when it was easy
 20 ((drawing breath))
 21 so I decided to fight even:: for the top thirty
 22 ((drawing breath))
 23 then for top twenties and I knew that uh top ten was possible and finally I-
 24 (0.5)
 25 I reach the top five
 26 (1.0)
 27 You know it's not easy because the last uh: seven years I uh
 28 (0.7)
 29 I've made a monster
 30 (0.8)
 31 and today each time I'm uh
 32 (1.3)
 33 I'm not skiing as fast as this monster it's uh difficult for me to
 34 (0.4)
 35 to find the motivation to find the happiness and uh
 36 (0.5)
 37 to satisfy my fans my partners and my team
 38 (0.7)
 39 anyway I uh
 40 (0.5)
 41 I chose then today that this monster was () die
 42 (0.7)
 43 and uh:
 44 (0.6)
 45 that uh:: I love to fight and I love my sport
 46 (0.6)
 47 whatever the position
 48 (1.1)
 49 I Is there anything you- you checked from what went wrong during the sprint to adjust it
 50 for today

51 or is it more just a mental thing as you said
 52 (0.7)
 53 MF I know my shape is not as good as it uh: should be and that I hope
 54 (0.7)
 55 Anyway I'm uh
 56 (0.7)
 57 able to::
 58 (0.6)
 59 to make good competitions like I did in the::
 60 (0.4)
 61 in the opening like I did the sprint and pursuit in Hochfiltzen and like I did today
 62 (0.6)
 63 so I need to start thinking about uh
 64 (0.7)
 65 being the best being the number one
 66 (0.4)
 67 I need to focus on
 68 ((drawing breath))
 69 what I
 70 ((drawing breath))
 71 uh: know to do
 72 It's uh being a good athlete
 73 And I still
 74 (0.4)
 75 uh: know to do that even if I'm not hundred percent on my shape
 76 (0.5)
 77 But it will come
 78 I'm sure it will come
 79 (.)
 80 I I'm sure that umm racing in such a stadium really brings the motivation [out
 81 MF [I'm say that it
 82 absolute because uh
 83 (0.5)
 84 It has special story for me with Novemesto it was my first senior competition
 85 (0.6)
 86 back in 2008 in European Championships
 87 This competition give me uh the chance to compete in world cup a few days later in
 final
 88 in Oslo because I was good for team France
 89 (0.8)
 90 and uh::
 91 ((drawing breath))
 92 It holds so many good memories from the world champs here
 93 (0.5)
 94 Uh:: from the last world cup we did with two victories in a row
 95 (0.7)
 96 So I think the Czech fan likes me well and I uh love them as much as they- uh
 97 they do
 98 (0.6)
 99 I Thank you so [much
 100 MF [thanks

APPENDIX 2: Kaisa Mäkäräinen

I: Interviewer

KM: Kaisa Mäkäräinen

- 1 I Kaisa Mäkäräinen from Finland uh sixth place
2 (0.6)
3 here at the individual
4 (.)
5 in Sochi the Olympic track
6 (0.7)
7 Are you happy or just disappointed with your performance
8 (0.7)
- 9 KM Umm maybe both
10 because this was the best shooting what I have this season in the:
11 when we have four
12 four shootings
13 But also it started so fa-
14 so good ((small laughter)) I hit my first eighteen targets and then missed the last two one
15 so:
16 of course it's little bit disappointed too
17 (0.9)
- 18 I First time on the tracks here and next year for the Olympic venue
19 How did it feel for you
- 20 KM uh it's so tough in here ((laughs))
21 I think that I'm probably one of the best skiers
22 and it still felt so hard for me
23 so I don't want to imagine that how ((laughs))
24 how some of the other girls feel but
25 and it was also pretty slow
26 because the snow was wet
27 ((draws breath))
28 so: I hope little bit faster conditions
29 (1.0)
- 30 I Do- do- what is the toughest part of the track actually
31 (0.7)
- 32 KM uh:: it's after:: um
33 when we started from the lowest point
34 I don't know how many kilometres we have skied but it's so long uphill
35 and it's in the () loop () loop not two k loop but the two and half
36 it's also the same long uphill and
37 it felt that it will never end ((laughs))
38 (1.0)
- 39 I Then you come down to the shooting range pretty tired I imagine
40 (0.6)
41 How are the conditions there
42 (0.9)
- 43 KM uh it was pretty nice
44 I had to few clicks to my second prone so sometimes it's a little bit windy and the:
45 the direction is changing little bit
46 but it's not too difficult
47 also in the training days it was possible to handle and I like that the:
48 there is some flat part before the shooting range
49 (0.6)
50 so: I can ski little bit
51 I'm not on my best when we come directly after the downhill
52 (1.3)
- 53 I An- any idea what happened on that last shooting
54 was it press[ure
- 55 KM [((small laugh))]
56 I or just getting tired
- 57 KM uh probably getting tired my legs were shaking really much already since the beginning
58 little bit also in the first standing shooting
59 (.)

60 so I was kind of
 61 prepared that it can be very difficult
 62 but I tried my best but I missed the last two
 63 no can do
 64 (0.6)
 65 I Alright good luck for the sprint [on Sa]turday
 66 KM [haha]
 67 Thank you

APPENDIX 3: Serena Williams

I: Interviewer

A: Audience

SW: Serena Williams

1 I And now if you would for our finalist Serena Williams
 2 A ((cheering))
 3 I Serena
 4 (0.6)
 5 not the result that you wanted tonight
 6 (1.7)
 7 how do you put into perspective what this match contained
 8 (0.8)
 9 SW umm ((sighs)) well
 10 (0.5)
 11 I don't wanna be rude bu- in
 12 but I don't wanna interrupt I don't wanna do questions
 13 I just wanna tell you guys
 14 [she played well and this is her first grandslam
 15 A [((cheering))
 16 ((cheering)) (23.1)
 17 SW umm
 18 (1.8)
 19 and I know- I know you guys were here rooting and I was rooting too
 20 but let's make this moment the best we can and
 21 (0.6)
 22 we- we'll get through it but umm
 23 but let's give everyone the credit where credit's due and
 24 let's not boo anymore we- we just- we're gonna- we're gonna get through this
 25 and let's be positive so
 26 (.)
 27 umm congratulations Naomi
 28 A ((cheering))
 29 SW no more booing ((laughs))
 30 A ((cheering)) (2.0)
 31 SW umm
 32 (5.5)
 33 thank you to my team you guys are amazing
 34 thank you guys the crowd you really are the best in the world
 35 umm thank you so much
 36 A ((cheering)) (1.5)
 37 SW and umm I really ((laughing while holding cry))
 38 (1.4)
 39 I really hope umm
 40 I hope to continue to go and play here again we'll see ((laughs))
 41 I- uh it's been a tough year for me but thank you so much

APPENDIX 4: Andy Murray

AM: Andy Murray

I: Interviewer

1 AM umm: I think
 2 well I had chances in the first three sets I:
 3 (2.1)
 4 prob-
 5 (1.0)
 6 I mean the the second set I
 7 (1.2)
 8 I was up I think
 9 I was up 4-3 and then
 10 ((draws breath))
 11 (1.0)
 12 well it got broken twice there
 13 ((sighs))
 14 You know that obviously turned out to be quite an important of the
 15 the match
 16 I did manage to
 17 to win the third but
 18 ((inbreathing))
 19 Umm: you know maybe I could've got the match done in
 20 in three sets there had I
 21 had I closed out the
 22 the second after getting the break and then
 23 ((inbreathing))
 24 You know Sam served ((sighs)) extremely well the:
 25 the end of the match and umm
 26 you know loosened up and
 27 (0.5)
 28 you know was going for shots and nothing
 29 nothing much I could do
 30 The the whole tournament I've been a little bit
 31 a little bit sore but
 32 you know I try my best right
 33 right to the end I was
 34 ((inbreathing))
 35 You know I gave everything I had so
 36 I'm: you know I'm proud about that but it's obviously disappointing co-
 37 to lose umm: ((small laugh))
 38 You know at Wimbledon there's
 39 ((inbreathing))
 40 obviously an opportunity there umm::
 41 so I'm sad that
 42 that it's over
 43 (0.6)
 44 I Possibility your number one ranking could go off to
 45 this tournament to
 46 to Novak I believe
 47 I me- ho- how tough would that be
 48 for that to happen having worked so hard to get to that point
 49 (1.0)
 50 AM Not very umm:

51 I spoke about that
 52 (1.8)
 53 a lot the last
 54 the last few months I mean it's gonna happen at some stage I don't think anyone
 55 ((inbreathing))
 56 has ever stayed at number one their whole career always
 57 you know always comes to an end umm:
 58 you know and I haven't played well enough this year to deserve to
 59 to stay there for
 60 ((inbreathing))
 61 much longer
 62 You know if
 63 if it doesn't happen
 64 by the end of this tournament it will happen umm
 65 you know by the end of the US Open so
 66 (0.5)
 67 umm
 68 (0.7)
 69 You know that's
 70 that's fine obviously I'd rather be ranked number one than two three or
 71 ((inbreathing))
 72 or four but umm:
 73 (1.7)
 74 you know I-
 75 I go away now and try and find a way to
 76 to get back there and
 77 umm hopefully I can do that

APPENDIX 5: Usain Bolt

I: Interviewer

UB: Usain Bolt

OI: Another interviewer

1 I Can you even begin to sum up what's happened to you out there tonight
 2 You know you've not taken the gold but you've taken the adulation of this packed
 crowd
 3 i- it was amazing
 4 UB Yea it was wonderful ah: I didn't expect any less
 5 I know they're gonna come out and support
 6 (0.4)
 7 I just sad that I couldn't come out really deliver that I want to so
 8 it's just one of those things
 9 (0.8)
 10 I As for the race itself
 11 in the semis it seemed like you had a little look over to Christian
 12 like okay I-
 13 I can take you in the final ((laughs))
 14 and confidence had gone up a notch maybe:
 15 and then it didn't quite happen for [you
 16 UB [no my start
 17 (0.5)
 18 it's killing me it- it's just
 19 I () normally I would get to through the rounds
 20 I get better through the rounds but
 21 (0.6)

22 it didn't come together
 23 and that's what killed me it didn't
 24 come together and it
 25 (0.4)
 26 and I knew it didn't come together but I felt like
 27 it was there you know what I mean so
 28 (0.6)
 29 to find out I didn't get it that's why
 30 (.)
 31 that's the reason I lost but
 32 it's also one of those things
 33 (0.6)
 34 I How're you able to handle your emotions of the whole day 'cause the enormity of it for
 35 us it- wa-
 36 it was something
 37 (.)
 38 umm
 39 (0.5)
 40 You know your last race your last individual race at the major championships
 41 (0.5)
 42 UB It- it wa- it was rough you know what I mean
 43 (0.5)
 44 It's up and downs a little bit of stress but
 45 as I said I come out here I take it as
 46 like any other championship and
 47 and that's why I did I came out tonight did my best
 48 (0.7)
 49 I And now: uh ()
 50 your career about to come to an end
 51 I know you've got th- the relay to come
 52 UB Yea
 53 I Is there anything you wanna say to the British public who've got behind you through the
 54 years who've support you and
 55 (.)
 56 You know we've loved seeing you every second of the way
 57 UB Just that brilliant the () and support it's just been outstanding
 58 I can never expect this from any other crowd
 59 You know what I mean they're really standing by me and really push me
 60 to do my best and I really appreciate that
 61 I Usain we thank you for all the memories
 62 UB Alright thank you very [much
 63 OI [Usain

APPENDIX 6: Mohamed Farah

I: Interviewer
 MF: Mohamed Farah
 H: Hussein
 R: Rihanna

1 I Well Mo
 2 (0.6)
 3 what a send-off you've just received from this crowd
 4 and you're here with your family now I know
 5 (0.8)
 6 all the sacrifice you've made through your career

7 (0.7)
 8 certainly where family's involved
 9 (0.6)
 10 now to share this moment and this send-off with them must be very special
 11 MF No it's very special you know the time when they were in
 12 (0.6)
 13 uh t- uh mommy's tummy and then uh to see them as big girls and
 14 Hussein and Rihanna's grown up and
 15 (0.8)
 16 you know it's been amazing it's been a long journey but it's been incredible and umm
 17 (0.7)
 18 Doesn't quite hit back 'til you actually
 19 you know you compete here and
 20 (.)
 21 finally
 22 (0.6)
 23 after crossing the line and
 24 (.)
 25 having a couple of minutes to myself
 26 realise this is it
 27 (1.0)
 28 I Yea I could tell that your emotion is there
 29 (0.7)
 30 Let's talk about the race before we talk about
 31 (0.7)
 32 anything else in the future
 33 (0.7)
 34 umm: how much did the (tanking) take out of you
 35 (0.9)
 36 MF To be honest with you uh:
 37 it takes so much out of me it's not- I'm no-
 38 it's no excuse but it took a lot more heart
 39 a lot more out of me than I realised and
 40 (1.1)
 41 Tactically I was trying to cover every move and
 42 (0.9)
 43 they had a game plan one of them was gonna sacrifice self
 44 I [yea
 45 MF [a]nd umm that's what they did tonight
 46 and I bet I might've won another day but you know
 47 (0.7)
 48 I gave it all
 49 I gave it all
 50 I didn't have a single bit left at the end
 51 (0.8)
 52 I When you're coming down the home straight and you saw that inside track did you-
 53 did you sort of think it might be possible
 54 MF I thought it might be possible but m- my legs had had it
 55 (0.6)
 56 umm:
 57 (0.5)
 58 I got boxed in early on
 59 uh it doesn't normally happen
 60 but I got boxed in and by the time I got out
 61 (1.3)
 62 wasted a little bit of energy and but
 63 (1.6)
 64 Just:: was one of these races where you just have to take in
 65 (1.9)
 66 I If your good game plan aside

67 what happened aside
 68 a silver medal aside
 69 we really should concentrate on what an amazing you've had
 70 how many gold medals you've brought us on a global stage
 71 (0.5)
 72 and: can you quite i-
 73 can you quite imagine how that
 74 that person I spoke to back in 2008 in Beijing
 75 at the Olympics
 76 doing all that you've managed to do
 77 MF No at all because I remember speaking to you in 2008 umm
 78 so disappointed didn't d-
 79 I didn't know what to do what
 80 what with myself
 81 I didn't know whether to carry on with the sport
 82 uh to make changes in
 83 make big changes
 84 umm: and I had to make that decision where you know
 85 had to make that decision what I wanted
 86 What it takes to be a champion and
 87 involve w- moving the another side of the world and
 88 (0.9)
 89 And nothing was guaranteed even though I was making th-
 90 making that plan to move the other side of the world I was still willing to go
 91 it- I'm going to-
 92 In my heart I know I gave it a hundred and ten percent
 93 if it works out it works out if not
 94 (0.8)
 95 At least I know
 96 (0.7)
 97 in later on in life I will never regret that
 98 (0.5)
 99 I And boy how did it work out
 100 it was so fantastic
 101 so many fantastic memories
 102 Twenty-twelve you'll never regret but to come back here again and how
 103 it feels like it's a
 104 the kind of a perfect (tent) how this crowd sent you off don't you think
 105 MF No this crowd's amazing
 106 London's all about this there's no place like home and
 107 (0.6)
 108 I really enjoyed the journey and umm
 109 This is this moment that makes it special and you won't forget
 110 (0.8)
 111 I And this isn't the end though we should remember you've got
 112 you know a couple more races on the track
 113 We'll see you in Birmingham in Zürich
 114 But also beyond that on the roads
 115 Uh well see you later year great north runner thing and beyond that so
 116 (0.7)
 117 We shouldn't say goodbye forever
 118 (0.6)
 119 MF No there's a part of me umm
 120 terms of () few more races planned
 121 (0.6)
 122 After that I wanna take a break and umm
 123 see what
 124 what I could do on the road but
 125 (0.6)
 126 In terms of chapter on my life

127 (0.5)
 128 This chapter's closed
 129 (0.6)
 130 This is it the track season's
 131 it's done really
 132 (0.8)
 133I On behalf of us all Mo
 134 with the BBC team and all the athletics fans watching
 135 thanks for all the fantastic memories and
 136 (0.5)
 137 You're going out as one of the great of British athletics in world athletics
 138 MF Well thank you for you all
 139 I just want to say thank you to everyone who've supported me and
 140 (1.4)
 141 it's been an incredible last
 142 last- last week or so in terms what I've had the home support and the crowd and
 143 from everywhere around the world
 144 I just wanna say thank you to all the people out there
 145 H It's a microphone
 146 I [((laughs))
 147 MF [((laughs))
 148 What do you wanna say Hussein
 149 Ask them
 150 (1.6)
 151 I [((laughs))
 152 R [((laughs))
 153 MF [yea
 154 I He's suddenly lost for words
 155 (0.5)
 156 Mo congratulations on all your achievements
 157 Thank [you
 158 MF [Thank you guys
 159 Thank you