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**TÍTULO:**

**Feedback and Verbal Interaction during On-Court  
Coaching Periods in WTA Tournaments: The Cahill-  
Halep Case Study**

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# Feedback and Verbal Interaction on On-Court Coaching Periods in WTA Tournaments: The Cahill-Halep Case Study

## 1. Abstract and Keywords

From 2008 until the outbreak of the coronavirus pandemic in 2020, tennis coaches were allowed to deliver on-court coaching to advise female single players for certain match periods. The objective of this research is to observe and analyze the verbal feedback in the English language occurring during the on-court coaching periods between Cahill, a professional tennis coach, and Simona Halep, an elite tennis player, in WTA Tournaments. Systemic Functional Linguistics (SFL) and the Grammar of Conversation have been adopted as two relevant linguistic frameworks to describe significant features of verbal interaction between Cahill and Halep, mainly from a non-quantitative point of view. The perspective assumed by the University of Warwick group working on Applied Linguistics in the field of sports has also influenced the development of the study of the coach's tennis strategies. Verbal feedback from audiovisual television media sources has been collected. The transcriptions of 50 recorded on-court coaching periods have been obtained from a commercial company (*Scribie*) and have been analyzed by applying different software programs (*UAMTool 3.3v*; *Voyant Tools*; *Text Inspector*; *AntConc*). Numerous qualitative data have been collected in the form of tables or observational grids. These data have been interpreted linguistically bearing in mind the methodological limitations of a case study. Quantitative data from dyadic interaction have also been gathered. This analysis might enable tennis coaches to explore the nature of the verbal feedback and the linguistic patterns occurring during these periods to improve their verbal performance during their interactions with their players.

Keywords: Sports coaching, tennis, on-court coaching, feedback, verbal interaction

## 2. Resumen y Palabras Clave (español)

Desde 2008 hasta el estallido de la pandemia de coronavirus en 2020, a los entrenadores de tenis se les permitió brindar entrenamiento en la cancha para asesorar a jugadoras solteras durante ciertos períodos de partido. El objetivo de esta investigación es observar y analizar la retroalimentación verbal en idioma inglés que ocurre durante los periodos de entrenamiento en la cancha entre Cahill, entrenador de tenis profesional, y Simona Halep, tenista de élite, en Torneos de la WTA. La Lingüística Sistémico- Funcional (SFL) y la Gramática de la Conversación han sido adoptadas como marcos lingüísticos relevantes para describir características significativas de la interacción verbal entre Cahill y Halep, principalmente desde un punto de vista no cuantitativo. La perspectiva asumida por el grupo de la Universidad de Warwick que trabaja en Lingüística Aplicada en el campo del deporte también ha influido en el desarrollo del estudio de las estrategias de tenis del entrenador. Se han recopilado períodos de coaching verbales procedentes de fuentes de medios audiovisuales de televisión. Las transcripciones de 50 períodos de coaching en pista grabados se han obtenido de una empresa comercial (*Scribie*) y se han analizado aplicando diferentes programas informáticos (*UAMTool 3.3v*; *Voyant Tools*; *Text Inspector*; *AntConc*). Se han recopilado numerosos datos cualitativos en forma de tablas o cuadrículas de observación. Estos datos han sido interpretados lingüísticamente teniendo en cuenta las limitaciones metodológicas de un estudio de caso. También se han recopilado datos cuantitativos de la interacción diádica. Este análisis podría permitir a los entrenadores de tenis explorar la naturaleza de la retroalimentación verbal y de los patrones lingüísticos que ocurre durante estos períodos para mejorar el desempeño verbal durante sus interacciones con sus jugadores.

Palabras clave: Coaching deportivo, tenis, coaching en la cancha, retroalimentación, interacción verbal

### 3. Introduction

Sports coaching<sup>1</sup> is an extensive area of analysis that covers topics such as professional development, social settings, delivery execution and coaching know-how. Interpersonal relationships and sports performance are also included. The major goal of coaching is the facilitation of positive individual change in the direction of the following features: long-term excellent performance, self-correction, and self-generation (Grant & Cavanagh, 2011); Stout-Rostron, 2012). Sports coaching can be regarded in different settings such as educational institutions or professional scenarios. Currently, the professionalization of sports coaching has become a strengthened focus of attention worldwide (Duffy, Hartley, Bales, Crespo, Dick, Vardham, Nordmann, & Curado, 2011). In this respect, the current research paper deals with two professional agents, Darren Cahill, a professional tennis coach, and Simona Halep, a professional tennis player, in an elite tennis setting.

The importance of coaching science research is manifested in different ways. First, the numerous academic journals whose object of analysis is coaching such as *Sport Coaching Review* (UK) and *International Sport Coaching Journal* (USA) evidence this significance. Apart from worldwide academic journals, nonformal and informal coach education alternatives can be observed around the globe. An example of a hierarchically arranged education structure is the *Australian National Coach Accreditation Scheme*, whose formal learning is provided in a sequential program. Nonformal education embraces coaching clinics, workshops, seminars, congresses, symposiums, and conferences (e.g., *International Council for Coach Education ICCE Global Coach* conferences). Informal education is based on material retrieved from the Internet, coaching guides, and journal articles. Coaching science has entered universities in the form of degree programs, both graduate and postgraduate programs, being instance of the former the *Bachelor of Sport Coaching* offered by the *University of Canterbury* (Bennie, Apoifis, Caron, Falcão, Marlin, Bengoechea, Koh, Macmillan, & George (2017).

In racket sports research, coaches as a subject of study have received scant attention. When it comes to knowledge and experience, coaches play a chief role to accomplish professional success. (Del Corto Motta, Barreira, Corrêa Cortela, Galatti, 2021). This research is

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<sup>1</sup> According to the ITF (International Tennis Federation) Rules of Tennis (2019) (Rule 30), ‘*coaching is (...) communication, advice or instruction of any kind and by any means to a player*’.

innovative in the sense that it attempts to bridge the gap in the field of tennis coaching, providing an initial insight into the linguistic discourse used in coach-player interactions during professional competition. In this way, the current study covers on-court coaching, leaving aside off-court interactions.

High-pressure situations occur frequently in sports actions and sports coaching. Therefore, it is necessary to define accurately the diverse circumstances under which the coach-player interactions can be analyzed. In this respect, it can be observed that several sports display these types of conditions because of psychological momentum changes<sup>2</sup>.

Regarding the structure of the current research, this work is divided into ten chapters, as it has been shown in the Table of Contents. Nevertheless, two main encompassing blocks deserve special attention: the theoretical framework and the empirical section. The theoretical framework reviews the topics related to concepts such as case study, on-court coaching, coach-athlete communication under temporal pressure, case study, and feedback in the context of sports coaching, context, and two theoretical linguistic frameworks, *Systemic Functional Linguistics* (SFL) and the Grammar of Conversation. The empirical part consists of the analysis of the interactions established between the coach, Darren Cahill and the player, Simona Halep, during a series of on-court coaching periods at different linguistic levels of study. Finally, the results are discussed, and relevant conclusions are determined.

#### **4. Research Question and Objectives**

The research question postulated for this research is as follows:

- What are the features of the type of linguistic discourse and genre that were observed in the Cahill-Halep dyadic interactions belonging to the on-court coaching periods between 2015 and 2020 in WTA tournaments?

The chief objective of the present case study is to describe the main features of the feedback and verbal interaction in the English language of the *on-court coaching* (OCC) between coach Darren Cahill and tennis player Simona Halep in the WTA Tournaments in the 2015-

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<sup>2</sup> These situations may be perceived, for instance, in tennis (e.g., a service break in the third serve) or basketball (e.g., the fifth foul of the main player in a team in the last minutes of a game with both teams having a minimal difference in the match score).

2020 period. The final aim of the exploration of these interactions is to discover Cahill's patterns of verbal behaviour. Being a case study, an important goal would be the optimization of this coach's feedback to be delivered in future interventions to raise awareness related to these patterns on the part of the coach.

In the current study, the following specific objectives are targeted:

- Characterize the type and features of the feedback delivered by Australian tennis coach Darren Cahill in OCCs from the Grammar of Conversation point of view.
- Examine the type of context in the observed coach-player interactions and the verbal communication from the SFL perspective.
- Analyze the situational characteristics of the register and genre used in these interactions.
- Explore the interpersonal function by studying modalization and modulation as essential components in the SFL background.

## 5. Theoretical background

### 5.1. Significant Concepts

The following lines provide a brief review of four concepts (i.e., case study; on-court coaching; communication under temporal pressure) and two linguistic frameworks that support this academic work (i.e., Systemic-Functional Linguistics and the Grammar of Conversation)

#### 5.1.1. Case Study

This research represents a typical example of a case study. According to Stake (1995: xi), a *case study* is the study of the '*particularity and complexity of a single case*'. Likewise, Dörnyei (2007) points out that cases are mainly people, but programs, institutions, organizations, or communities can be objects of research. Stake (1995, 2005) accounts for three types of case study: a) the *intrinsic case study*, which is carried out to comprehend the characteristics of a specific case; b) the *instrumental case study*, whose objective is to understand a more extensive topic, being the existing case of an inferior concern, and the *multiple case study*, where an individual case deserves even less consideration, and several cases are investigated together to examine an event or overall situation.



### 5.1.2. On-court Coaching

Specifically in WTA tennis during the period analyzed, the player might request the presence of her coach on the court to deliver instructions. This fact was called on-court coaching (OCC). In tennis, the OCC is a type of communication under temporal pressure (typically less than 90/120 seconds) and other environmental constraints (e.g., sound, space, presence of other persons) between tennis coaches and tennis players. Verbal interactions could occur in any chosen language.

The introduction of on-court coaching in the WTA Tour occurred in 2008. At the Grand Slams or on the ATP Tour, it was not allowed. The frequency of appearance was once per set, and when the rival took a break (e.g., change of attire, toilet break, medical timeout). OCCs and conversations could be captured through the coach's wearable microphone to be used during media broadcasts, allowing television spectators and commentators to listen to the conversations between coaches and players. Currently, coaching from stands is authorized.

### 5.1.3. Communication under Temporal Pressure

Even though non-verbal communication is essential to comprehend the whole phenomenon of communication, in general, and the OCC, particularly, the object of the present study is limited to verbal communication. Linked to this issue, Weinberg and Gould (2003) point out several goals by which coaches' communication with players may be accomplished such as a) persuasion, b) evaluation, c) information, d) motivation and inspiration, and e) solution to the problems.

From a linguistic perspective, when attempting to describe the phenomenon of communication under temporal pressure, such as on-court coaching, several authors need to be mentioned such as Miller and Weinert's words (1998, p. 22):

*'Spontaneous speech is produced in real time, impromptu, and with no opportunity for editing, whereas written language is generally produced with pauses for thought and with much editing'.*

As Leech (2000) points out, the meaning of this quotation represents that conversation is pressurized by real-time processing, and as a result, there is a surplus of short terms.

Levelt (1989, p. 24), for instance, draws attention to the effects of the temporal constraint, indicating that, syntactically ‘*normal dysfluencies such as hesitation pauses, hesitation fillers, repeats, retrace-and-repair sequences, incompletions, and syntactic blends*’, can be observed. This author also signals that this type of real-time limitation on conversation displays *omissions* and other *reduction mechanisms*, which include *ellipsis/elision* of auxiliaries and *negative* and *verb contractions*. These devices shorten the messages conveyed.

Following the data of the *International Tennis Federation* (2007) (ITF) paralinguistic communication and body communication contribute to the total amount of communication with 38% and 55%, respectively. Verbal communication only accounts for 7% of all communication.

#### **5.1.4. Feedback in the Context of Sports Coaching**

The study of verbal interaction between coaches and players is a relevant topic in the field of sports coaching and sports pedagogy. Coaches may become catalyzers and motivators in the development of players at all stages of a sports career, using their words and, above all, their actual practice. The type of feedback transmitted from the coach to the athlete has been the object of research not only in learning environments but also in competitive settings in numerous scientific papers.

##### **○ Feedback Qualitative Information**

The data collection was accomplished through observational grids. Five systems of categories have been applied to explore the nature of the feedback employed by coach Cahill. These categories are displayed in Tables 1, 2, 3, 4, and 5, and are based on the main typologies of sports feedback explained above. The first type covers the principal categories concerning the *features* and *purpose* of information delivered by the coach. The second type of system is based on the relevant concept of *feedback valence*. The third system of categories takes into consideration a relevant psychological feature in sports, such as the *focus of attention* used by the player. The fourth type refers to the kind of *knowledge* delivered by the coach. The fifth type indicates the sort of *support* expressed by the coach’s feedback.

Based on *emotional value*, feedback addressed to athletes can be of two kinds: *positive* and supportive or *negative*. Positive feedback is “*praising, motivating, and constructive*”, and

negative feedback is “*critical or scolding*” (Smith and Cushion, 2006; Ford et al., 2010; Luft, 2014).

In terms of the type of focus of attention, Benz (2014) distinguishes:

- *Internal Focus of Attention*: The athletes’ conscious attention is focused on a part of the body, being communicated by the coach.
- *External Focus of Attention*: The athletes’ conscious attention is focused on a particular feature of the environment in the course of a movement, being communicated by the coach.
- *Neutral Focus of Attention*: The athletes’ conscious attention is focused on non-awareness not identifying either a part of the body or a particular feature of the environment all through a movement. This is communicated by the coach.

Likewise, Sanz (2003) distinguishes the following kinds of feedback based on the features of the information delivered by coaches and its purpose.

- *Specific*: It is the type of feedback addressed towards some component of learning in a specific and straight manner. It can be:
  - *Descriptive*: The coach provides information including aspects of the execution of the movement performed.
  - *Explanatory*: The coach informs related to the causes of errors in the execution.
  - *Evaluative*: The coach assesses the performance and delivers an explanation.
  - *Prescriptive*: The coach provides information regarding the next executions that should be accomplished.
  - *Interrogative*. The coach asks players a question regarding the performance involved, aiming at causing them to reflect and become aware of their implementation.
- *Nonspecific*: It represents affective information associated with the emotional dimension of the player.

In addition, drawing upon the work accomplished by Carpentier & Mageau (2013), it can be distinguished two following types of feedback according to the sort of *support* expressed by the coach’s feedback: a) Autonomy, and supporting b) Controlling. Finally, Magill (2001) proposes the following types of Feedback according to the kind of knowledge delivered by the coach: A) Knowledge of performance (KP) and b) Knowledge of results (KR). Figure 1

shows the different dichotomies used for gathering relevant qualitative information on Cahill's feedback.

**Table 1.** Types of Feedback according to the Features and Purpose of Information Delivered by the Coach. Based on Sanz (2003) and Sánchez Bañuelos (1997).

Type of feedback	Examples
<b>Descriptive</b>	
<b>Explanatory</b>	
<b>Prescriptive</b>	
<b>Interrogative</b>	
<b>Affective</b>	
<b>Evaluative</b>	
<b>Comparative</b>	

**Table 2.** Types of Feedback According to Their Valency. Based on Smith and Cushion (2006); Ford et al. (2010), and Luft (2014).

Types of Feedback according to their valency - Examples	
Positive Feedback	Negative Feedback

**Table 3.** Types of Feedback According to their Focus of Attention. Based on Benz (2014).

Focus-of-Attention Feedback	Examples
<b>Internal</b>	
<b>External</b>	
<b>Neutral</b>	

**Table 4.** Types of Feedback According to the Kind of Knowledge Delivered by the Coach. Based on Magill (2001).

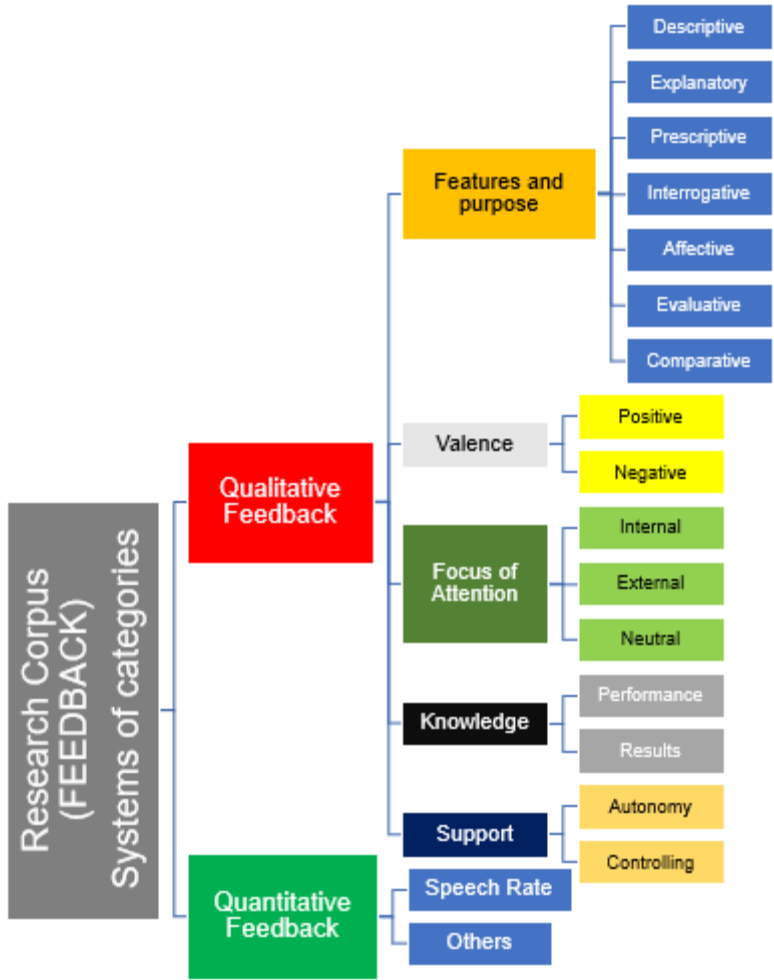
Feedback regarding knowledge	Examples
<b>Knowledge of performance (KP)</b>	

<b>Knowledge of results (KR)</b>	
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**Table 5.** Types of Feedback According to the Kind of *Support* Expressed by the. Based on Carpentier & Mageau (2013).

Feedback	Examples
<b>Autonomy-supportive</b>	
<b>Controlling</b>	

**Figure 1.** The Different Dichotomies for Gathering Relevant Qualitative Information in Cahill’s Feedback.



○ **Feedback Quantitative Information**

When it comes to feedback quantitative information, an important aspect is the feedback speech rate, which is calculated by the following formula:

$$\text{Total number of the coach's words} / \text{Total effective time in seconds}$$

Other aspects regarding feedback quantitative information deal with the absolute number of words emitted by the coach (and its comparison with the absolute number of words released by the tennis player), the number of syllables or the lexical density.

Likewise, quantitative aspects, such as the relative frequency of some items within a category of a part of speech (for example, the percentage of evaluative adjectives related to the total number of adjectives) or the proportion between verbal markers and non-verbal markers in the study of modality (see Table concerning modality) may be relevant to the study.

## 5.2.Linguistic Frameworks

### 5.2.1. Systemic-Functional Linguistics (SFL)

SFL is the acronym for *Systemic-Functional Linguistics*, representing a theory of language focused on language function. This approach to language revolves around the function of language, and, at the same time, it explains the syntactic structure of language. Compared with other more structural approaches, which focus on the language components and their combinations, SFL prioritizes what language does and the manner it does it. Social context is the origin point of SFL. From this perspective, on the one hand, social environment constrains language, but, on the other, language acts upon social context.

According to Eggins (2004, p. 3), there are four chief theoretical tenets regarding language:

- 1) That language is functional, 2) That its function is to make meanings, 3) That these meanings are influenced by the social and cultural context in which they are exchanged, 4) That the process of using language in a semiotic process, a process of making meanings by choosing.

In SFL, Context, Semantics, Lexico-grammar, and Phonology are significant areas of analysis. Due to the integrality of context in the whole process of building meaning, it is a vital topic of SFL. Language is connected to several types of contexts such as the *context of culture* (genres) or the *context of the situation* (register). According to Eggins (2004), the following three elements should bear in mind when dealing with context: a) *field*, b) *tenor* and c) *mode*. Eggins (2004) claimed that *field* is ‘*the situational variable that has to do with*

*the focus of the activity*’ or *‘the ‘topic’ of the situation*’ or *‘what the language is being used to talk about*’. Likewise, *tenor* represents *‘the social role relationships played by the interactants*’ and *mode* is *‘the role language is playing in the interaction*’.

At the level of *Discourse-Semantics*, three metafunctions can be observed: a) *Interpersonal* metafunctions, b) *Ideational* metafunctions, and c) *Textual* metafunctions. The *ideational* metafunction refers to the piece of meaning dealing with the manner of representation of the outside reality in the text. Likewise, the *interpersonal* metafunction corresponds to the relationships between the speaker and her/his addressee(s), and between the speaker and her/his message. Besides, the *textual* metafunction represents the chunk of the meaning potential making a text into a text, in opposition to a simple string of words or clauses (Banks, 2002). The *ideational* metafunction is linked to *Transitivity*, one of its main grammatical systems. Transitivity covers elements such as the processes, the participants occurring in these processes, and the circumstances involved (Matthiessen & Halliday 1997). Likewise, *Thematic Structure*, *Information Structure*, and *Cohesion* are aspects associated with *textual* metafunction. Matthiessen & Halliday (1997) state that one of the chief grammatical systems of the *interpersonal* metafunction is *Mood* and *Modality*.

### 5.2.2. The Grammar of Conversation

One interesting model of linguistic analysis used for describing the coach-player interaction is the grammar of conversation, which is based on Biber, Conrad and Leech (2003) and reflects the features of interaction, stance and temporal pressure included in an OCC period. Three main microfeatures of this approach are as follows: 1) Conversation is interactive, 2) Conversation expresses stance, and 3) Conversation takes place in real time. Table 6 exhibits relevant macro-features and features of this approach.

**Table 6.** Macro-features and Features of the Approach conducted by Biber, Conrad and Leech (2003). Based on Biber, Conrad, and Leech (2003).

Macro-features of conversation	Features
<b>Interactivity</b>	<ul style="list-style-type: none"> <li>• Negatives; Eliciting responses; Sequences of Question-Answer; Non-clausal fragments; Question tags; Greetings-Farewells; Backchannels; Response elicitors; Imperatives; Attention-signalling forms; Vocatives; Discourse Markers</li> </ul>

<b>Stance</b>	<ul style="list-style-type: none"> <li>• Speech Acts: Requests; Greetings; Offers; Apologies; others; Vocatives; Stereotypic polite openings; Collective first-person imperatives; Second-person imperatives; Special features displaying a varied range of attitudes: Endearments; Interjections; Expletives; Exclamations; Evaluative predicative adjectives; Stance Adverbials</li> </ul>
<b>Real-time Scenario</b>	<ul style="list-style-type: none"> <li>• Dysfluencies: Pauses, Hesitations; Repeats; Repairs; Reduced forms: Elisions and Contractions; Restricted and repetitive repertoire: Local repetitions; Lexical bundles; Higher frequency of a few items in any syntactic categories; Other characteristics</li> </ul>

Likewise, Leech (2000) analyzed several features of spoken English, which complement the Table above. This author considers the existence of *C-units* as a unit of analysis for spoken language, whose average length is approximately less than six words, instead of regarding sentences as the standard for these kinds of discourses. Likewise, this researcher indicates that the *add-on principle* reflects the decomposition of spoken utterances into short units, which are linked together, frequently expressed employing words such as *and*, *but*, *or*, *so*, *because*, or direct juxtaposition. This fact generates an easiness of processing in the mind. In this way, spoken grammar is seemingly a *streamline*, produced to alleviate pressure observed on the operational memory. Other significant points regarded are syntactic blends, the end-weight principle, and shared context links to interactivity.

## 6. Sports Coaching Research and Feedback Research

From a historical perspective, the birth of sports coaching research is recent. According to Fletcher (2006), the beginning of this field is the 1920s with Griffith's research concerning the principles of athletic competition in the area of psychology. Afterwards, the late 1970s and the 1980s were the starting point of the success of coaching science research. In this period, there was a succession of quantitative studies linked to coaching leadership and coach behaviours. Coaching leadership research applied questionnaires (e.g., Chelladurai & Carron, 1978; Smoll & Smith, 1989). The studies concerning coaching behaviours used systematic observations (e.g., Smith, Smoll, & Hunt, 1977; Smith, Zane, Smoll, & Coppel, 1983). Both types of studies offered a route for the upcoming coaching research.

The highest point in qualitative sports coaching research occurred in the late 1990s and early 2000s. During this time, the methods employed interviews, structured observations, and document analysis to perform the coach's role research (Côté, Salmella, & Russell, 1995), individual coach features (Bloom & Salmella, 2000), and properties of coaching from the



point of view of Sociology (Cassidy, Jones, & Potrac, 2009). Currently, a multiplicity of methodological perspectives have been deployed in studying coaching (e.g., Araya, Bennie, & O'Connor, 2015).

The goal of applying qualitative methods, mostly via interviews, is to allow researchers to comprehend the manner and the reason for coaches at the time of deploying specific behaviours and practice systems or activities (Smith & Cushion, 2006; Potrac, Jones, & Armour, 2002; Potrac, Jones & Cushion, 2007; Partington, Cushion, & Harvey, 2014). Potrac et al. (2007) indicated the necessity of understanding the reason for coaches' performance to modify it. However, athletes have been the focus of scientific research occasionally (Webster, Hunt, & LeFleche, 2013) or chief stakeholders (Vinson et al., 2016) to analyze the manner these agents perceive the coach's behaviour. Field note recordings are an additional qualitative method employed to scrutinize coaching activity (Stodter & Cushion, 2014; Vinson et al., 2016).

The concept of 'coaching philosophy' is significant in sports coaching. Cassidy, Jones, and Potrac (2009) accomplished a critical analysis concerning this idea. According to these authors, three features define the leading discourse of 'coaching science': performance, rationality, and a hierarchical coach/athlete relationship. Likewise, Prain and Hickey (1995) considered that technical description and procedure are significant elements in this type of discourse. From this perspective, these authors highly regard the coach as endowing with specialist 'factual' knowledge to direct and supply sequence. Furthermore, most of this discourse is focused on its biomedical features. From this viewpoint, the four key elements in the language involved in this current rationalistic performance coaching discourse are productivity, efficiency, prediction, and accountability.

Johns and Johns (2000) suggested a transformation in the perspective of the sport performance pedagogy discourse, which includes a refusal of the existing dual coach-athlete configuration. These authors also underline increased esteem for competitors. The latter point would be accomplished by generating greater equity in relationships.

Different linguistic frameworks have been applied to study sports coaching. For example, Conversation Analysis, Critical Analysis<sup>3</sup>, Ideological Analysis, and Narrative Analysis have been utilized in studying sports coaching. Some examples of these types of research supporting these discourse approaches are displayed in Table 7.

**Table 7.** Examples of Types of Coaching Research Supporting Different Linguistic Discourse Approaches.

Discourse Perspective	Authors (Year)	Title of the Research
<b>Conversational Analysis</b>	Groom, Cushion, and Nelson (2012)	Analysing coach-athlete ‘talk in interaction’ within the delivery of video-based performance feedback in elite youth soccer.
<b>Ideological Analysis</b>	Nash, Sproule, & Horton, (2008)	Sport coaches’ perceived role frames and philosophies.
<b>Critical Analysis</b>	Cushion & Partington (2016)	A critical analysis of the conceptualisation of ‘coaching philosophy’.
<b>Discursive Psychology</b>	Potter, J. (2012)	Arsène didn’t see it: Coaching, research and the promise of a discursive psychology. A commentary.
<b>Narrative Analysis</b>	Douglas & Carless (2006)	Performance, discovery, and relational narratives among women professional tournament golfers.
	Crespo Dualde (2023)	Storytelling and tennis: coaching, marketing and selling the game
<b>Interactional Sociolinguistics</b>	Partington & Cushion (2012)	Performance during performance: using Goffman to understand the behaviours of elite youth football coaches during games
<b>SFL</b>	Doran, Caldwell & Ross (2021)	Language in action: Sport, mode and the division of semiotic labour
<b>Post-structuralist Theory and Social Theory</b>	Mills & Denison (2018)	How power moves: A Foucauldian analysis of (in)effective coaching
	de Haan & Norman (2020)	Mind the gap: the presence of capital and power in the female athlete–male -coach relationship within elite rowing
	Dennison & Stokes & Sullivan (2021)	Smorgasbords, Cracked Pots and Potholes: The Role of Chronotopes in Shaping Coaching Conversations

<sup>3</sup> Coaching is a practice that is controlled by ideology. Universality, rationality, and obviousness characterizes coaches’ and researchers’ perceptions of coaching.

A referent in this TFM has been the work by *The Sports Culture and Communication Research Collective* (File, Schnurr, Clayton, Wolfers, and Stavridou, 2020) from the University of Warwick (UK), whose investigation line is the case study analysis of communication in high-performance sport contexts. In boxing, this research team explored coaches' talk between rounds. To this attempt, these researchers developed an outline of boxing coaches' functions and strategies. They also studied the most frequent words and coaches' body language involved in their interactions. These authors attempted to construct an effective coaching identity in the coach talk between rounds, by identifying the linguistic patterns deployed in communication under time pressure. Previously, Halperin, Chapman, Martin, Abbiss, & Wulf (2016) dealt with coaching cues in amateur boxing of ringside feedback between rounds by analyzing real-time feedback according to three feedback variables: attentional focus, autonomy support, and feedback valence.

Working from a different linguistic perspective, Evans and Reynolds (2016) stated that although sports coaching scholars had dealt with theoretical and methodological discussions, an ethnomethodological conversation analytic approach (EMCA) in empirical coaching analyses was very narrow. These authors point out that Groom, Cushion, and Nelson's (2012) analysis of coach-athlete talk-in-interaction in the field of football is an exception to this statement. The results of this research indicate that the coach tried to control the sequential arrangement of the sessions, utilizing asymmetrical turn-taking distributions, an imbalanced chance to talk, the power over the subject of the conversation and the application of questioning as a way of deciding on the speakers in the corresponding turn-takings.

Using Conversation Analysis, Craig (2011) studied strategies of performance feedback in a professional Australian Rules context to examine the delivery and receipt of positive and negative feedback in coach-player interactions. Delivery of positive feedback was manifested directly and not deviously whether coach-to-players interactions or players-to-coach exchanges occurred. On the contrary, negative-feedback evaluation delivery in players-to-coaches interactions was indicated through pauses, qualifiers, hedges, and repairs, involving a dispreferred action.

## 7. Method

The current study is an example of a case study methodology. Traditionally, case studies, as well as ethnography<sup>4</sup>, interviews, introspective methods, diary studies and research journals involve qualitative data collection. This research encompasses the study of the feedback released from a monad (Darren Cahill, the coach) and the verbal interaction between the members of a dyad (this coach and the tennis player, Simona Halep) at different temporal points in the 2015-2020 period. In this sense, this case study can be considered nomothetic and diachronic. In addition, the current research includes one level of exploration (i.e., verbal behaviour).

### 7.1. Participants and settings

The participants in this research have been the Australian coach Darren Cahill (former professional tennis player) and the Romanian player Simona Halep in the WTA circuit tournaments in the 2015-2020 period. The recordings of 50 OCCs of 41 different matches (16 lost – 25 won) have been analyzed. The year, the tournament, the round, the rival, and the result of the entire set of matches have been gathered in a specific format. To illustrate this point, two matches appear in their original format of the data collection in Table 8.

**Table 8.** The Set of Matches that Contain the 50 OCCs of the sample.

Year	Tournament	Round	Rival	Result
2015	BNP Paribas WTA Finals Singapore presented by SCglobal Singapore	RR1	M. Sharapova	L 64 64
2016	Sydney	1/8 F	C. Garcia	W 64 62 61
2016	Sydney	QF	K. Pliskova	W 64 75
2016	Sydney	QF	K. Pliskova	W 64 75
2016	Sydney	SF	S. Kuznetsova	L 76(5) 46 63
2016	BNP Paribas Open Indian Wells	1/16 F	E. Makarova	W 62 64
2016	BNP Paribas Open Indian Wells	1/8 F	B. Strycova	W 63 10 Ret'd

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<sup>4</sup> (Auto)ethnography can also be applied to coaches' internal efforts with their observed effectiveness in an elite junior environment around tennis coaching (Gowling, 2020). Two of the main conclusions found in this study were that performance narratives affected young coaches' behaviour and that relational narratives occurred in this field.

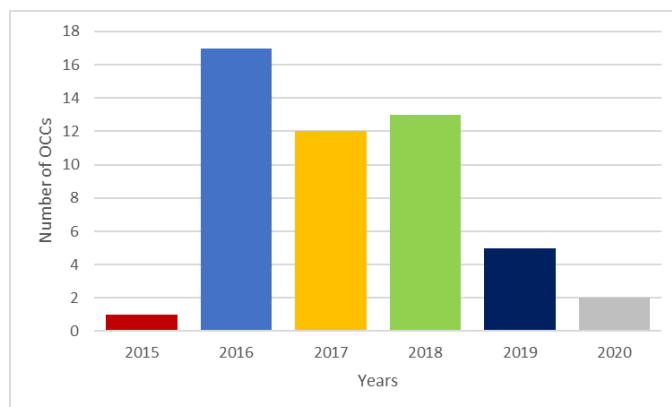
Year	Tournament	Round	Rival	Result
2016	BNP Paribas Open Indian Wells	QF	S. Williams	L 64 63
2016	BNP Paribas Open Indian Wells	QF	S. Williams	L 64 63
2016	Miami Open presented by Itau Miami	1/32 F	D. Kasatkina	W 63 75
2016	Miami Open presented by Itau Miami	1/32 F	D. Kasatkina	W 63 75
2016	Omnium Banque Nationale presente par Rogers Montreal	QF	S. Kuznetsova	W 36 61 61
2016	Omnium Banque Nationale presente par Rogers Montreal	QF	S. Kuznetsova	W 36 61 61
2016	Omnium Banque Nationale presente par Rogers Montreal	SF	A. Kerber	W 60 36 62
2016	Western & Southern Open Cincinnati	1/16 F	A. Beck	W 63 61
2016	Western & Southern Open Cincinnati	QF	A. Radwanska	W 75 61
2016	Western & Southern Open Cincinnati	SF	A. Kerber	L 63 64
2016	BNP Paribas WTA Finals Singapore presented by SCglobal Singapore	RR2	M. Keys	W 62 64
2017	Shenzen Open Shenzhen	1/16 F	J. Jankovic	W 61 36 63
2017	BNP Paribas Open Indian Wells	1/32 F	D. Vekic	W 64 61
2017	BNP Paribas Open Indian Wells	1/16 F	K. Mladenovic	L 63 63
2017	Miami Open presented by Itau Miami	QF	J. Konta	L 36 76(7) 62
2017	Miami Open presented by Itau Miami	QF	J. Konta	L 36 76(7) 62
2017	Mutua Madrid Open	SF	A. Sevastova	W 62 63

Year	Tournament	Round	Rival	Result
	Madrid			
2017	Internazionali BNL d'Italia Rome	SF	K. Bertens	W 75 61
2017	Internazionali BNL d'Italia Rome	F	E. Svitolina	L 46 75 61
2017	Citi Open Washington, DC	1/8 F	M. Duque Marino	W 36 64 62
2017	Western & Southern Open Cincinnati	F	G. Muguruza	L 61 60
2017	BNP Paribas WTA Finals Singapore presented by SCglobal Singapore	RR1	E. Svitolina	L 63 64
2017	BNP Paribas WTA Finals Singapore presented by SCglobal Singapore	RR3	C. Garcia	W 64 62
2018	BNP Paribas Open Indian Wells	1/16 F	C. Dolehide	W 16 76(3) 62
2018	BNP Paribas Open Indian Wells	1/8 F	Q. Wang	W 75 61
2018	BNP Paribas Open Indian Wells	SF	N. Osaka	L 63 60
2018	Mutua Madrid Open Madrid	SF	K. Pliskova	L 64 63
2018	Mutua Madrid Open Madrid	SF	K. Pliskova	L 64 63
2018	Internazionali BNL d'Italia Rome	SF	M. Sharapova	W 46 61 64
2018	Internazionali BNL d'Italia Rome	F	E. Svitolina	L 60 64
2018	Omnium Banque Nationale presente par Rogers Montreal	F	S. Stephens	W 76(6) 36 64
2018	Western & Southern Open Cincinnati	1/16 F	A. Tomljanovic	W 46 63 63
2018	Western & Southern Open Cincinnati	1/16 F	A. Tomljanovic	W 46 63 63
2018	Western & Southern Open	1/16 F	A. Tomljanovic	W 46 63 63

Year	Tournament	Round	Rival	Result
	Cincinnati			
2018	Western & Southern Open Cincinnati	SF	A. Sabalenka	W 63 64
2018	Western & Southern Open Cincinnati	F	K. Bertens	L 26 76(6) 62
2019	Shiseido WTA Finals Shenzhen	RR1	K. Pliskova	L 60 26 64
2019	Shiseido WTA Finals Shenzhen	RR2	B. Andreescu	W 36 76(6) 63
2019	Shiseido WTA Finals Shenzhen	RR2	B. Andreescu	W 36 76(6) 63
2019	Shiseido WTA Finals Shenzhen	RR3	E. Svitolina	L 75 63
2019	Shiseido WTA Finals Shenzhen	RR3	E. Svitolina	L 75 63
2020	Adelaide International Adelaide	1/8 F	A. Tomljanovic	W 64 75
2020	Adelaide International Adelaide	QF	A. Sabalenka	L 64 62

The temporal distribution of the number of OCCs throughout the 2015-2020 period is displayed in Figure 2. 2016 was the year in which the greatest number of matches were collected.

**Figure 2.** The Temporal Distribution of the Number of OCCs throughout the 2015-2020 period.



## 7.2. Materials

On-court coaching recordings from the *Women's Tennis Organization (WTA) TV* and other resources on the *World Wide Web* have been used. The transcripts have been obtained from the commercial company *Scribie*. Three linguistic tools have been utilized in this research: *UAM CorpusTool 3.3v*, *Voyant Tools*, *Text Inspector*, and *AntConc*.

*UAM CorpusTool 3.3v* is a linguistic software mainly used for multi-layer annotation of a corpus of text. It enables two types of annotation: automatic annotation and manual annotation. Nevertheless, this software offers other capabilities for different annotations of corpora, for instance, concordance search, CQL<sup>5</sup> search, or statistical analyses. This program has been used to analyze the data obtained from the transcripts mainly from an SFL perspective (e.g., modalization and modulation).

Another software applied to this study is *Voyant Tools*. This software delivers different text metrics such as *word clouds*, *trend tools* or *keywords* in context. Likewise, this research has made use of the software called *Text Inspector*, which analyses, among other aspects, results on statistics and readability, lexical density, or allows the tagging of the parts of speech. The results originating from these tools have been double-checked by manual examination to discover potential errors and their fixation.

In addition, the *AntConc* software has been employed in this research. This freeware tool enables concordance calculations and text analysis. This software also includes, among other tools, the possibility of obtaining *clusters/N-Grams*.

## 7.3. Procedures

This typical case of coach-player interaction can help researchers find an explanation, description, or exploration of sports complex phenomena. In this investigation, the application of a case study methodology can shed light on the interactions that occur in a prototypical tennis environment, with two main protagonists, the coach, Darren Cahill, and

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<sup>5</sup> CQL is the acronym for *Corpus Query Language*.



the tennis player, Simona Halep, on a tennis court on a competitive situation under time pressure.

In the present research, several aspects of the study of feedback are based on quantitative descriptive techniques. For example, information quantity, such as lexical density, word strings, or the number of words delivered by the coach per unit of time, using basic descriptive statistics that fall into the quantitative methodology. In addition, to describe the different parts of speech, statistical data can be relevant.

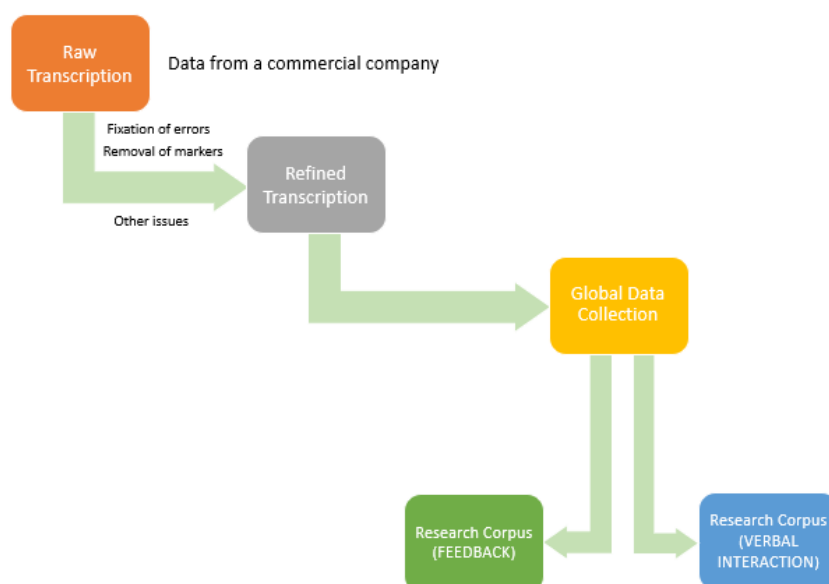
### 7.3.1. Data collection

The research corpus consists of 50 on-court coaching talks coming from different *World Wide Web* sources. The corresponding transcriptions have been accomplished by *Scribie*<sup>6</sup>, a commercial company and have been refined subsequently. Therefore, the potential errors of the initial transcription have been corrected. In this way, from the original transcription delivered by *Scribie*, the following markers have been removed: music, overlapping conversation, sports television commentators' voices, background, chuckle, laughter, foreign language, pause, time marks, the word "time" uttered by the chair umpire, indicating the finalization of the break time, the name of the turns, signalling different speakers, comma splice correction, missing commas, and spelling correction. Finally, these data have been mainly introduced into the observational grids or the *UAM Corpus Tool 3.3v* software, applying the *txt* format. Figure 3 shows the different stages in the achievement of the different research corpora.

**Figure 3.** Stages in the Achievement of the Different Research Corpora.

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<sup>6</sup> *Scribie* is a commercial company for San Francisco that is specialized in automated transcriptions, video transcriptions and podcast transcriptions.



## 8. Results

### 8.1. Morphological Level

#### 8.1.1. Affixes: Prefixes and Suffixes

At the morphological level, concepts such as prefixes, and suffixes emerge in Cahill’s discourse. Table 9 displays the main types of prefixes and suffixes observed in three different parts of speech: nouns, adjectives, and verbs. Inflectional verb suffixing is not included.

**Table 9.** Different Kinds of Prefixes and Suffixes in Cahill’s Feedback.

POS	Affixes	Examples	
Nouns	Suffixes	-ence (7)	<i>confidence, difference, patience</i>
		dis- (1)	<i>disgrace</i>
		-er (18), -or (1)	<i>competitor, kicker, trainer, winner,</i>
		-ing (3)	<i>attacking, defending, padding</i>
		-ity (11), -ty	<i>majority, mentality, opportunity, quality</i>
		-ment (3)	<i>adjustment, movement</i>
		-ness (1)	<i>aggressiveness</i>
Adjectives	Prefixes	-sion (3), -tion (39)	<i>concentration, competition, frustration, occasion, position, rotation, variation</i>
		im- (2)	<i>impatient</i>
		out- (1)	<i>outstanding</i>
		un- (9)	<i>unbelievable, unforced</i>

POS	Affixes	Examples	
Nouns	-able (4), -ible (2)	<i>capable, comfortable, unbelievable, possible</i>	
	-al (6)	<i>individual, mental, normal, occasional, physical, real</i>	
	-ent (18)	<i>confident, decent, different, excellent, impatient</i>	
	-ful (3)	<i>careful</i>	
	-ic, -ical (1)	<i>athletic, panic (shot), physical</i>	
	-ing (10)	<i>outstanding, serving, spinning, wide-swinging, winning, working</i>	
	-ious, -ous (4)	<i>dangerous, nervous</i>	
	-ive (37)	<i>competitive, defensive, offensive, aggressive (25), selective</i>	
	-y (10)	<i>risky, tricky, windy, bloody, crazy, lucky</i>	
Verbs	Prefixes	<i>over-</i> (4)	<i>overcomplicate, overplay, overthink</i>
		<i>re-</i> (19)	<i>redefine, redirect, reset, restart</i>
		<i>un-</i> (1)	<i>uncomplicate</i>
	Suffixes	-ate (14)	<i>concentrate, dictate, generate, overcomplicate, uncomplicate</i>
		-en (3)	<i>flatten, loosen</i>

The most relevant suffixes for nouns are *-sion* and *-tion*, and *-ive* for adjectives. Verb prefixes and suffixes are displayed only in the infinitive form, being *-over* and *-ate* the principal prefixes and suffixes, respectively. Verbal inflections have been not considered in this respect.



## 8.2. Lexical Level

### 8.2.1. Word Number and Other Metrics

At the lexical level, the number of words, word clouds, word strings, word frequency, lexical density, and word fields are studied in Cahill's discourse. Additionally, different chains of words of four different sizes (3; 4; 5; 6) have been discovered in Cahill's speech, by using the *AntConc* software. The most significant three-word chains are by far 'a little bit' (108) and 'a little more' (60). Likewise, the most frequent four-word chains are 'don't have to' (24) and 'you don't have' (20). Similarly, the most repeated five-word chains are 'you don't have' (20) and 'the middle of the court'. Finally, regarding six-word chains, the most relevant is 'to the middle of the court' (14). The importance of the negative imperative of the semi-modal 'have to' in Cahill's speech is evident.

The different *word numbers*, *word clouds*, *vocabulary density*, *readability indexes*, *average words per sentence*, and most frequent terms of Cahill’s feedback, Halep’s speech, and Cahill – Halep dyad’s interaction are displayed in Table 10.

**Table 10.** Word Cloud and Most Frequent Terms in Cahill’s Feedback, Halep’s Speech, and in Cahill – Halep dyad’s Interaction.

	Cahill’s Feedback	Halep’s Speech
Word cloud		
Most frequent terms	<a href="#">you're</a> (236); <a href="#">little</a> (194); <a href="#">just</a> (121); <a href="#">bit</a> (120); <a href="#">serve</a> (111); <a href="#">good</a> (108); <a href="#">court</a> (104); <a href="#">okay</a> (101); <a href="#">ball</a> (97); <a href="#">forehand</a> (88); <a href="#">come</a> (87); <a href="#">backhand</a> (82); <a href="#">it's</a> (79); <a href="#">time</a> (68); <a href="#">she's</a> (64); <a href="#">going</a> (62); <a href="#">line</a> (60); <a href="#">games</a> (59); <a href="#">alright</a> (58); <a href="#">play</a> (58); <a href="#">gonna</a> (55); <a href="#">yeah</a> (54); <a href="#">point</a> (52); <a href="#">couple</a> (50); <a href="#">game</a> (49)	<a href="#">_____</a> (55); <a href="#">yeah</a> (21); <a href="#">I'm</a> (15); <a href="#">serve</a> (15); <a href="#">play</a> (9); <a href="#">think</a> (9); <a href="#">ball</a> (7); <a href="#">just</a> (7); <a href="#">hit</a> (6); <a href="#">it's</a> (6); <a href="#">backhand</a> (5); <a href="#">need</a> (5); <a href="#">balls</a> (4); <a href="#">feel</a> (4); <a href="#">forehand</a> (4); <a href="#">good</a> (4); <a href="#">second</a> (4); <a href="#">bit</a> (3); <a href="#">cause</a> (3); <a href="#">chances</a> (3); <a href="#">dead</a> (3); <a href="#">like</a> (3); <a href="#">miss</a> (3); <a href="#">missed</a> (3); <a href="#">played</a> (3)

The total word number of Cahill’s feedback is 13703, which is a high value compared to Halep’s words (780). Regarding vocabulary density, Cahill and Halep have respective densities of 0.074 and 0.284. When it comes to the readability index, Cahill’s rate is 6.961, whereas Halep obtains a value of 28.786. The average number of words per sentence is 12.7 and 34.0, respectively. The most relevant term in Cahill’s feedback is the personal pronoun ‘you’, which has a high absolute frequency (840). The form ‘you’re’ occurs 236 times.

### 8.2.2. Word Fields

In this study, several word fields, such as technique, tactics and strategy, tennis elements, physical-conditioning-related issues, psychology, weather conditions, social aspects, and time, have been considered. Several subfields within each field have been regarded. These words have been classified into three specific parts of speech: nouns, adjectives, and adverbs. Table 11 shows the main Word Fields and Subfields in Cahill’s feedback.

**Table 11.** Main Word Fields and Subfields in Cahill’s Feedback.

Word Fields	Subfields Examples
Technique	<ul style="list-style-type: none"> <li>• ‘<i>Tennis</i>’ occurs 15 times</li> <li>• <b>Tennis shots and biomechanics</b> <ul style="list-style-type: none"> <li>▪ <b>Nouns:</b> <i>acceleration, backhand, crack, drop shot, forehand, hit, inside-out, kicker, pace, rally, return, rhythm, serve/service, slice, slider, strike, style, swing, timing, toss, volley</i></li> <li>▪ <b>Adjectives:</b> <i>servicing, spinning</i></li> <li>▪ <b>Verbs:</b> <i>absorb, accelerate, blast, bounce, catch, contact, crack, crush, drive, dump, flatten, float, fly, hack, hit, impact, lift, loosen, pop, push, relax, return, roll, scoot, serve, slice, slide, spin, stump, take, throw</i></li> </ul> </li> <li>• <b>Play</b> <ul style="list-style-type: none"> <li>▪ <b>Nouns:</b> <i>play, player</i>; <b>Verbs:</b> <i>play</i></li> </ul> </li> </ul>
Tactics and Strategy	<ul style="list-style-type: none"> <li>• <b>Court and its geometry</b> <ul style="list-style-type: none"> <li>▪ <b>Nouns:</b> <i>angle, back, baseline, center, clay-court, corner, court, end, line, mid-court, middle, net, part, room, side, slot, spot, three-quarter (court), zone</i></li> </ul> </li> <li>• <b>Player’s placement</b> <ul style="list-style-type: none"> <li>▪ <b>Nouns:</b> <i>standing, position</i>; <b>Verbs:</b> <i>stay, stand</i></li> </ul> </li> <li>• <b>Player’s movement</b> <ul style="list-style-type: none"> <li>▪ <b>Nouns:</b> <i>(the) go, (that) move, movement, (a) run, (the) running, step, (the) stretch</i>; <b>Verbs:</b> <i>back, chase, come, dance, drift, go, move, run, rush, sink, skip, slow, step, stretch, tread, zigzag</i>; <b>Adverbs:</b> <i>backwards, forward</i></li> </ul> </li> <li>• <b>Space</b> <ul style="list-style-type: none"> <li>• <b>Ball trajectory height</b> <ul style="list-style-type: none"> <li>○ <b>Nouns:</b> <i>height, rise</i>; <b>Adverbs:</b> <i>down, up</i></li> </ul> </li> <li>• <b>Ball trajectory direction</b> <ul style="list-style-type: none"> <li>○ <b>Nouns:</b> <i>direction</i>; <b>Adjectives:</b> <i>cross-court, down the line</i>; <b>Verb:</b> <i>redirect</i></li> </ul> </li> <li>• <b>Ball trajectory width</b> <ul style="list-style-type: none"> <li>○ <b>Adjectives:</b> <i>left, wide</i></li> </ul> </li> <li>• <b>Ball trajectory length</b> <ul style="list-style-type: none"> <li>○ <b>Nouns:</b> <i>depth</i>; <b>Adjectives:</b> <i>long, short</i></li> </ul> </li> <li>• <b>Ball trajectory speed</b> <ul style="list-style-type: none"> <li>○ <b>Nouns:</b> <i>speed</i>; <b>Adjectives:</b> <i>fast, quick, slow</i>; <b>Adverbs:</b> <i>fast</i></li> </ul> </li> <li>• <b>Ball trajectory spin</b> <ul style="list-style-type: none"> <li>○ <b>Nouns:</b> <i>rotation, slice, spin</i>; <b>Adjectives:</b> <i>flat, hard, heavy</i>; <b>Adverbs:</b> <i>flat, hard, heavy</i>; <b>Verbs:</b> <i>flatten</i></li> </ul> </li> </ul> </li> <li>• <b>Strength</b> <ul style="list-style-type: none"> <li>• <b>Nouns:</b> <i>power</i>; <b>Adjectives:</b> <i>soft, strong, tight, tough</i>; <b>Verbs:</b> <i>loosen</i></li> </ul> </li> <li>• <b>Attack and Defense</b> <ul style="list-style-type: none"> <li>• <b>Nouns:</b> <i>(the) attacking, balance, bothering, (the) defending, defense, risk, winner</i>; <b>Adjectives:</b> <i>defensive, winning</i>; <b>Verbs:</b> <i>attack, defend, disturb, force, hurt</i></li> </ul> </li> <li>• <b>Win and Lose</b> <ul style="list-style-type: none"> <li>• <b>Nouns:</b> <i>double, error, faults, freebie, miss, mistake, win, winner</i>; <b>Verbs:</b> <i>beat, drop, fix, lose, miss, win</i></li> </ul> </li> </ul>

Word Fields	Subfields Examples
	<ul style="list-style-type: none"> <li>• <b>Opponent</b> <ul style="list-style-type: none"> <li>○ <b>Nouns:</b> <i>opponent</i></li> </ul> </li> <li><b>Tactics and Strategy</b> <ul style="list-style-type: none"> <li>▪ <b>Nouns:</b> <i>chance, margin, occasion, opportunity, plan, risk, strategy, surprise</i></li> <li>▪ <b>Verbs:</b> <i>fight, force, surprise</i></li> </ul> </li> <li><b>Score</b> <ul style="list-style-type: none"> <li>▪ <b>Nouns:</b> <i>3-2, 15-30, 15-love, 30-love, 40-love, ad, break, breakpoint, deuce, game, lead, love-15, match, percentage, point, result, score, scoreboard, set, (stat) sheet, three-two, two-all; Verb:</i> <i>convert, restart</i></li> </ul> </li> <li><b>Competition</b> <ul style="list-style-type: none"> <li>• <b>Nouns:</b> <i>athlete, contest, competitor, Grand Slam, opponent, round, tournament</i></li> <li>• <b>Adjectives:</b> <i>competitive</i></li> <li>• <b>Verbs:</b> <i>compete</i></li> </ul> </li> </ul>
Physical Conditioning-	<ul style="list-style-type: none"> <li><b>Nutrition and hydration</b> <ul style="list-style-type: none"> <li>▪ <b>Nouns:</b> <i>sweat, water; Verbs:</i> <i>drink</i></li> </ul> </li> <li><b>Medical issues</b> <ul style="list-style-type: none"> <li>▪ <b>Nouns:</b> <i>padding, relief, trainer</i></li> </ul> </li> <li><b>Physical conditioning</b> <ul style="list-style-type: none"> <li>▪ <b>Nouns:</b> <i>athlete, breathing, effort, energy, marathon, power, series, sprint; Adjectives:</i> <i>physical, tired; Verbs:</i> <i>breathe, warm</i></li> </ul> </li> </ul>
Psychology-related terms	<ul style="list-style-type: none"> <li>• <b>Nouns:</b> <i>aggressiveness, attention, attitude, benefit, comfort, concentration, confidence, determination, discipline, disgrace, ethic, feeling, focus, frustration, fun, instinct, mentality, mind, panic, patience, problem, pressure, reset, smile, stress, worry</i></li> <li>• <b>Verbs:</b> <i>believe, calm, commit, concentrate, decide, feel, focus, grind, like, love, matter, mind, overcomplicate, overthink, panic, press, pressure, process, reckon, relax, remember, reset, scare, surprise, think, worry</i></li> <li>• <b>Adjectives:</b> <i>afraid, awesome, bad, comfortable, confident, cool, crazy, dangerous, decent, excellent, frustrated, good, honest, impatient, lucky, mental, negative, nervous, bloody, outstanding, positive, right, risky, scared, sure, tough, tricky, unbelievable, wrong</i></li> </ul>

As can be observed, technical and tactical terms as well as psychology-related terms are the most relevant subfields in this study. This can be linked to the internal logic of tennis. Weather conditions are expressed through the following nouns: *breeze, conditions, heat, sun, wind*, and the adjective *windy*. Social aspects are described using nouns such as *coach* (Halep uses the term ‘*stewards*’ on one occasion), *crowd*, and *person*. Time is developed employing the following nouns: *career, course, hour, minutes, moment, month, stage, tempo, time, timing, week, year*; adjectives: *last, long-term, next*, and adverbs: *after, before, early, now, today, tomorrow*. There are also several nouns linked to the parts of the body such as *arm*,

*belly, body, eye, foot, hand, head, heart, knee, leg, mind, nose, shoulder, toe, and waist.* Several tennis elements such as *ball, racket, sweet spot, and towel,* are mentioned.

### 8.2.3. Lexical Relations

Several lexical relationships can be observed between the different terms in Cahill’s speech. Several kinds of relevant lexical relationships such as *synonymy, antonymy, and meronymy* can be observed in this corpus. Table 12 shows different examples of pairs of synonyms in Cahill’s speech, according to their POS.

**Table 12.** Examples of pairs of synonyms in Cahill’s speech, according to their POS.

POS	Examples of pairs of synonyms
Nouns	<i>chance – opportunity; energy – power; level – standard; mind - brain; mistake – error; move – movement; opponent – competitor; risk – chance; rhythm – tempo; plan – strategy; serve – service; spin – rotation; tempo – pace; wind – breeze</i>
Adjectives	<i>afraid – scared; fast – quick; good – nice; good – positive; hard – tough; okay – good; okay – fine; wrong – bad</i>
Verbs	<i>expect – wait (for); fight – struggle; focus – concentrate; force – make; force – press; force – pressure; hit – strike; keep – continue; let – allow; matter – mean; pop – hit; press – pressure; relax – calm (down); think – believe</i>

A taxonomy of the different shots of tennis can be designed. This taxonomy might be developed considering the traditional division of tennis shots into five categories, *basic shots without effect, basic shots with effect, situation shots, special shots, and others.* No specific lexical terms correspond to these hypothetical hypernyms. At a lower level, it might be included as cohyponyms terms such as *service, serve, forehand, backhand, volley, return, and drop shot.* In this way, a *swing volley* might be regarded as a hyponym of *volley*; a *kicker*, as a hyponym of *service* or *serve*, and an *inside-out* forehand, as a hyponym of *forehand*. An example of possible lexical relationships in Cahill’s discourse is found in the terms *service/serve, forehand, backhand, and volley,* which can be considered *cohyponyms* in a hierarchical taxonomy of the basic shots in tennis. The hypernym of all these terms could be *shot*. A *kicker* can be a hyponym for *service* or an *inside-out* can represent a hyponym for *forehand*.

*Meronymic* relationships can be found in terms of the human body. In Cahill’s speech, the following meronymic relationships can be observed: *body > leg > foot > toe; body > head > nose; head > eye; arm > hand.*

The three different types of *antonymy* are *gradable antonymy*, *complementary antonymy*, *relational antonymy*, and *reverses*. Gradable antonyms refer to relationships over a continuum. When dealing with reverse antonyms, the same situation is viewed from opposite perspectives. Relational antonyms articulate binary relationships that are configured with no middle ground. Table 13 shows different types of antonyms found in Cahill’s feedback.

**Table 13.** Types of antonyms and relevant examples in Cahill’s feedback.

Types of antonyms	Pairs
<b>Gradable</b>	<i>big – small; easy – hard; long – short; high – low; good – bad; right – wrong; soft – tough; fast – slow; early – late; positive – negative; mental – physical; soft – hard; first – last; tight – loose</i>
<b>Complementary</b>	<i>sink – float; on – off; same – different</i>
<b>Relational (converses)</b>	<i>win – lose; attack – defend; give – take</i>
<b>Reverses</b>	<i>come – go; up – down; in – out; push – pull; rise – fall; break – fix</i>

Likewise, Cahill’s speech exhibits other types of configurations, such as *linear structures*. A monopolar chain of measures is *minute, hour, week, month, and year*. An example of a short monopolar chain of degree can be *breeze – wind* noticed in the coach’s discourse. Other lexical relationships between time terms can be found in Cahill’s feedback. Within activity verbs, it is interesting to pay attention to *motion* verbs and *hit* verbs, because of their frequency and relevance. Table 14 displays the verbs of motion found in Cahill’s speech, following Levin’s (1993) and Garrudo’s perspectives.

**Table 14.** Verbs of motion in Cahill’s speech. Based on Levin’s (1993) and Garrudo’s perspectives.

Types of Verbs	Verbs	Types of Verbs	Verbs
<b>Roll Verbs</b>	<i>bounce, drift, drop, float, move, roll, slide</i>	<b>Carry Verbs</b>	<i>pull, push,</i>
<b>Motion Around an Axis</b>	<i>spin, turn</i>	<b>Drive Verbs</b>	<i>drive, fly</i>



<b>Agentive Verbs of Manner of Motion</b>	<i>bounce, drift, float, fly, jump, roll, run, rush, scoot, skip, slide, sneak, stump, zigzag</i> <i>blow, break, crush, drop, shoot, steal, step, struggle</i>	<b>Chase Verbs</b>	<i>chase</i>
<b>Waltz Verbs</b>	<i>dance</i>	<b>Meander Verbs</b>	<i>cut, drop, go, run, stretch</i>
<b>Verbs of throwing</b>	<i>hit (ball), kick (ball), throw</i>	<b>Funnel Verbs</b>	<i>dump, push, scoop, shake</i>
<b>Send Verbs</b>	<i>return, sneak</i>	<b>Verbs of Putting with a Specified Direction</b>	<i>drop, lift, raise</i>
<b>Slide Verbs</b>	<i>bounce, float, move, roll, slide</i>	<b>Verbs of sound emission</b>	<i>blast, crack, pop, roll</i>
<b>Bring, Take</b>	<i>bring, take</i>	<b>Carry Verbs</b>	<i>pull, push</i>

The group of verbs of motion that have more lexical terms than other groups is the *Agentive Verbs of Manner of Motion*. This fact is consistent with the nature of motion in sports, where an athlete or a player moves consciously interacting with other players. It is also significant to point out that there are some nominalizations of several motion verbs such as, *kick, knock, rotation, sprint, strike, swing, toss, track, and turn*.

Verbs of contact are significant in this research. In this respect, Faber and Mairal (1999, pp. 185-6) discuss the verbs of contact. These authors include the following elements in the context of action: 1) an agent of the action of blowing; 2) a blow specified considering the parameters of sound, force, and movement; 3) an instrument to accomplish this; 4) an entity involved; 5) a reason for the blow; 6) contextual frames triggered. In tennis, these elements are omnipresent in the action of the game. There are two players (agents), impacting (physical action of contacting with a certain degree of force) a ball (entity involved) alternatively, with an instrument (racket), with a purpose (force the opponent to win the point), and in the institutionalized frame of a tournament or competition. Likewise, Faber and Mairal (1999, p. 183) define *hit*, a lexical term that is relevant in Cahill's speech, as '*to touch somebody/something quickly using a lot of force*'. One's hand or another object can be used to '*hurt them/push them into something else*'. Another contact verb that appears in this corpus is *to slice*, which these authors regard as '*to hit a ball*', appearing a level lower in the hierarchy of the *contact* domain. Another contact verb is *to miss* as '*to not hit*'. This

verb also belongs to Cahill’s repertoire. These authors also state that the domain of *contact* is likely to be one of the most idiosyncratic types of action, considering *to hit* its chief term. Nevertheless, a verb such as *to impact*, used by Cahill, is not included in this domain.

Likewise, *to hit* reveals the need for volition to move an entity. When a player hits a ball, she/he purposely attempts to achieve a goal. According to the simplified *VerbNet* entry for *Hit – 18.1 class*, this type of verb is basic transitive, having the following syntactic structure: *Agent – V – Patient*. From the semantic point of view, it follows this semantic frame:

*Cause(Agent, E)manner(during(E), directedmotion, Agent) !contact(during(E), Agent, Patient)manner(end(E), forceful, Agent) contact(end(E), Agent, Patient)*

### 8.2.4. Function Words

#### o Determiners

The definite article ‘*the*’ (806) is by far the most important determiner. This is followed by the indefinite article ‘*a/an*’ (417). The demonstratives ‘*that*’ (155) and ‘*this*’ (102) appear in the third and fourth places, respectively. Table 15 reflects the frequency of all determiners in Cahill’s feedback.

**Table 15.** Frequency of the Main Determiners in Cahill’s Feedback.

Determiners	
<b>Definite Article:</b> <i>the</i> (806)	<b>Indefinites:</b> <i>another</i> (4), <i>other</i> (8)
<b>Indefinite Articles:</b> <i>a</i> (397), <i>an</i> (20), <i>some</i> (27), <i>any</i> (8)	<b>Distributives:</b> <i>every</i> (50), <i>each</i> (2), <i>both</i> (2)
<b>Demonstratives:</b> <i>that</i> (155), <i>this</i> (52), <i>these</i> (23), <i>those</i> (22)	<b>Predeterminers:</b> <i>all</i> (29)

The use of cardinals, ordinals, percentages, and fractions is frequent in Cahill’s discourse. Table 16 shows the frequency of the different types of numerals in Cahill’s speech.

**Table 16.** Types of Numerals in Cahill’s Feedback.

Types of Numerals	Items
<b>Cardinals</b>	<i>one</i> (58), <i>two</i> (12), <i>three</i> (14), <i>four</i> (8), <i>five</i> (6), <i>seven</i> (2), <i>2</i> (4), <i>10</i> (3), <i>12</i> (3), <i>15</i> (3), <i>25</i> (1), <i>90</i> (2), <i>95</i> (3), <i>96</i> (1), <i>150</i> (1), <i>165</i> (2), <i>170</i> (1), <i>1000</i> (2)
<b>Ordinals</b>	<i>first</i> (90), <i>second</i> (33), <i>third</i> (3)

<b>Percentages-Fractions</b>	75% (1), 100% (2), half (3), three-quarter (2),
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As can be observed from Table 16, the most important cardinal and ordinal are respectively *one* and *first*. There are also multipliers, such as *double* (2), percentages and fractions. In addition, the term *doubles* (1) is used as a noun.

○ **Pronouns**

Table 17 shows the frequencies of the different types of pronouns, namely, *demonstrative*, *personal*, *reflexive*, *indefinite*, and *reciprocal* in Cahill’s feedback. Reciprocal pronouns do not occur in Cahill’s discourse. As far as demonstrative pronouns are concerned, ‘*that*’ and ‘*this*’ are far more numerous than their plural counterparts. When it comes to personal pronouns, ‘*You*’ occurs 840 times, being by far the most relevant personal pronoun. This pronoun appears in the forms of ‘*you’re*’ and ‘*you*’. The second more frequent pronoun is ‘*she*’. Regarding reflexive pronouns, the only one that Cahill uses is ‘*yourself*’.

**Table 17.** Occurrences of the Different Types of Pronouns in Cahill’s Feedback.

Types of Pronouns	Wordings (occurrence)	Types of Pronouns	Wordings (occurrence)
<b>Demonstrative</b>	<i>this</i> (46), <i>that</i> (61), <i>these</i> (1), <i>those</i> (2)	<b>Indefinite</b>	<i>anything</i> (15), <i>everything</i> (22), <i>nothing</i> (4), <i>something</i> (13)
<b>Personal</b>	<i>I</i> (75), <i>you</i> (840), <i>she</i> (117), <i>we</i> (32), <i>they</i> (1), <i>me</i> (26), <i>us</i> (‘s) (34), <i>them</i> (7), <i>yours</i> (1), <i>hers</i> (2)	<b>Reciprocal</b>	<i>each other</i> (0), <i>one another</i> (0)
<b>Reflexive</b>	<i>yourself</i> (33)	<b>Quantifiers</b>	<i>any (of)</i> (1), <i>(a) few (of)</i> (4), <i>enough (of)</i> (1), <i>none (of)</i> (1), <i>some (of)</i> (4)

○ **Modal auxiliaries<sup>7</sup> and semi-modals**

Another significant fact is the occurrence of modal auxiliaries and semi-modals.. The list of the modal auxiliaries includes: *can* (96), *’ll* (12), *would* (11), *will* (7), *could* (7), *might* (2), and *should* (2). The semi-modal verbs in Cahill’s feedback are: *have to* (43), *need to* (7). The

<sup>7</sup> Auxiliary verbs are included in a general scheme of verbs provided by the SFL.

most important modal auxiliary is ‘can’, followed by ‘will’(plus ‘ll’). The semi-modal ‘have to’ is six times more frequent than ‘need to’.

○ **Prepositions**

The ten most important prepositions and their frequencies are listed as follows: *on* (259); *of* (195); *in* (123); *with* (108); *for* (79); *at* (53); *into* (41); *from* (31); *down* (31); *through* (29); *like* (27) and *about* (26). Frequently, these prepositions accompany verbs forming prepositional verbs. In Cahill’s speech, there are also complex prepositions such as two-word complex prepositions (e.g., *apart from* (1), *instead of* (3), *out of* (11)) and three-word prepositions (Prep + N + simple Prep) (e.g., *on top of* (1))

Two relevant kinds of strings in Cahill’s feedback are [*Preposition – Determiner ‘the’ – Noun*] and [*Preposition – Determiner ‘a’ – Noun*]. Table 18 shows the frequencies of the string: [*Preposition – Determiner ‘the’ – Noun*].

**Table 18.** Frequencies of the String: [*Preposition – Determiner ‘the’ – Noun*]

Prep – Det ‘the’ – N	Frequency	Prep – Det ‘the’ – N	Frequency
<i>of the court</i>	30	<i>on the court</i>	9
<i>down the line</i>	24	<i>through the court</i>	9
<i>at the moment</i>	20	<i>with the forehand</i>	9
<i>on the backhand</i>	20	<i>on the return</i>	9
<i>on the forehand</i>	14	<i>on the ball</i>	8

The most recurrent [*Preposition – Determiner ‘a’ – Noun*] string is ‘*at a time*’, which occurs nine times.

○ **Coordinators and Subordinators**

Regarding coordinating conjunctions, the coordinating ‘and’ is by far the most frequent conjunction, followed by the adversative ‘but’. ‘Or’ is ranked in third place. Concerning subordinating conjunctions, ‘if’ is the most significant. ‘Because’ (‘cause’) appears in second place. The main conjunctions and their frequencies are shown in Table 19.

**Table 19.** Main Conjunctions in Cahill’s Feedback.

Types of conjunctions	Items
Coordinating	<i>and</i> (262), <i>but</i> (76), <i>or</i> (49), <i>either</i> (8), <i>nor</i> (1), <i>both (...and)</i> (1)

<b>Subordinating</b>	<i>if</i> (92), <i>because</i> (18), <i>'cause</i> (13), <i>so</i> , <i>however</i> (1), <i>as long as</i> (6), <i>once</i> (9), <i>until</i> (6), <i>when</i> (54), <i>here</i> (10), <i>how</i> (8), <i>that</i> , <i>as</i>
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Another significant aspect that takes place in Cahill’s speech is the position of the coordinating conjunctions ‘*and*’ and ‘*but*’ at the beginning of the clauses. ‘*And*’ and ‘*but*’ begin their clauses 33 times and 28 times, respectively, such as in, ‘***And*** *don’t be scared to hit the ball with a little spin...*’ and ‘***But*** *as long as you stay low*’.

**8.2.5. Lexical Words**

○ **Nouns**

The most relevant nouns and their frequencies used in In Cahill’s feedback are displayed in Table 20, which also shows the most frequent 2-noun strings and 3-noun strings.

**Table 20.** Frequencies of the main Nouns and strings (2-noun string and 3-noun string) of Nouns in Cahill’s Feedback.

Types of strings	Main nouns and strings
<u>Noun</u>	<i>bit</i> (119), <i>ball</i> (103), <i>serve</i> (97), <i>court</i> (87), <i>backhand</i> (77), <i>forehand</i> (73), <i>time</i> (68), <i>games</i> (58), <i>line</i> (58), <i>point</i> (51)
Noun-Noun	<i>service games</i> (11), <i>service game</i> (9), <i>return games</i> (9), <i>backhand side</i> (8), <i>forehand side</i> (5), <i>finish line</i> (4), <i>body backhand</i> (3), <i>drop shot</i> (3), <i>stat sheet</i> (3), <i>swing volley</i> (3)
Noun-Noun-Noun	<i>return service game</i> (1), <i>bit body backhand</i> (1)

Apart from ‘*bit*’, the following five terms: *ball*, *serve*, *court*, *backhand*, and *forehand*, are closely related to the field of the tennis technique. Furthermore, it is also common the use of Noun-Noun strings, which are often linked to the technical domain. A great number of psychological terms are *abstract nouns*, as is observed in the Table above. Cahill also uses *proper nouns* such as *Andre*, *Grand Slam*, *Simona*, *Simone*, and *Stejarii Club*, which fall into three categories: personal names, tennis championships, and a place name. Likewise, within the group of *quantifying nouns*, Cahill employs nouns that express length and speed. These are the so-called *measure nouns*, such as *kilometre*, and *kilometres per hour*. There is also *unit nouns* such as *a (little) bit of*, which is frequently used.

○ **Verbs**

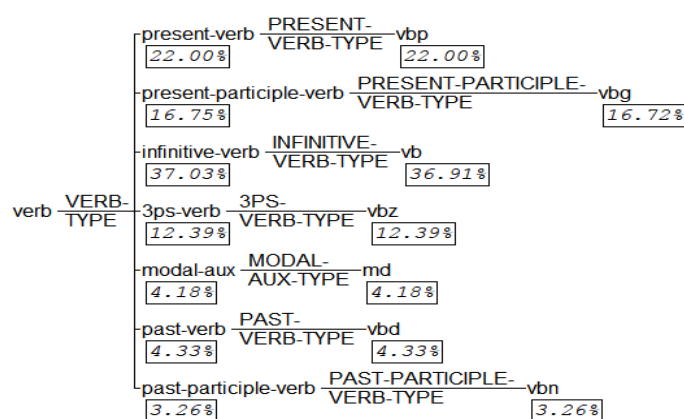
Table 21 shows the most relevant verbs in Cahill’s feedback. ‘be’, ‘get’, ‘go’ (plus ‘gon’), ‘do’, ‘go’, and ‘have’ are ranked in the first five places. These verbs are reflected as lemmatising wordings in this Table.

**Table 21.** Frequencies of the Most Relevant Verbs in Cahill’s Feedback. Main verbs appear as lemmatised wordings.

Words	N	%	Words	N	%	Words	N	%
<i>be</i>	718	21.90%	<i>hit</i>	82	2.50%	<i>work</i>	47	1.43%
<i>get</i>	228	6.96%	<i>play</i>	82	2.50%	<i>stay</i>	46	1.40%
<i>do</i>	188	5.74%	<i>take</i>	74	2.26%	<i>use</i>	43	1.31%
<i>go</i>	159	4.85%	<i>keep</i>	66	2.01%	<i>think</i>	40	1.22%
<i>have</i>	153	4.67%	<i>gon</i>	55	1.68%	<i>feel</i>	33	1.01%
<i>come</i>	107	3.26%	<i>make</i>	54	1.65%	<i>start</i>	32	0.98%
<i>can</i>	96	2.93%	<i>let</i>	52	1.59%	<i>give</i>	32	0.98%

Figure 4 displays the occurrences of the type of verbs that occur in Cahill’s feedback. These data have been retrieved from *UAMCorpusTool*. The most important category is the *infinitive-verb* type (vb), followed by the *present-verb* type (vbp), the *present-participle-verb* type (vbg), the *past-verb* type (vbd), and *modal auxiliaries* (md). The *past-participle verb* type (vbn) is ranked in the last position. *The 3-person-singular-verb* type (vbz), having the ‘s’ inflectional ending, is also relevant.

**Figure 4.** Occurrences of the different types of verbs in Cahill’s feedback.



- **Active vs Passive**

Another important feature to bear in mind when analyzing Cahill’s speech is the question of the application of *voice*. Most of Cahill’s discourse is in the active voice. Nevertheless, this coach uses the passive voice on some occasions. Likewise, in the coach’s feedback, two types of passive can be distinguished: *get passive* and *be passive*. The latter occurs twice as much as the former. These examples of the *be passive* (*be + -ed form*) (18) illustrate this point: ‘*so don’t be worried about playing long points.*’; ‘*...don’t be scared of playing extended points...*’; and ‘*...she’s going to be tired as well...*’. The *get passive* (*Get + -ed form*) (9) can be illustrated through these examples: ‘*...you start getting pumped up with all the positive things.*’; ‘*...to get it worked...*’; and ‘*...you get stretched to the forehand side...*’. All these examples shed light on the exception to the rule of the overwhelming frequency of the active voice in Cahill’s discourse.

Table 22 shows the frequencies of the 10 most relevant verbs according to their tense in Cahill’s feedback. The most important verbs in the present tense are *to be*, *to have*, and *to do*. *To go*, *to be*, and *to do* are the most relevant in the past tense. When it comes to the present-participle tense, unquestionably *to go* is ranked in the first place. Regarding the past-participle tense, *get* and *be* are the major verbs.

**Table 22.** Frequencies of the Most Relevant Verbs According to their Tense in Cahill’s Feedback. Main verbs appear as lemmatised wordings.

Present verb	Past verb	present-participle verb	past-participle verb
<i>be</i> (298), <i>have</i> (99), <i>do</i> (83), <i>get</i> (45), <i>know</i> (25), <i>want</i> (25) <i>think</i> (19), <i>go</i> (15), <i>wan</i> (14), <i>see</i> (10)	<i>get</i> (42), <i>be</i> (21) <i>do</i> (12), <i>hit</i> (7), <i>have</i> (7), <i>play</i> (6), <i>make</i> (4), <i>miss</i> (4), <i>think</i> (3), <i>start</i> (2)	<i>go</i> (62), <i>gon</i> (55) <i>do</i> (40), <i>get</i> (33), <i>hit</i> (32), <i>play</i> (26), <i>feel</i> (15), <i>come</i> (15), <i>work</i> (14), <i>try</i> (14)	<i>get</i> (24), <i>be</i> (15) <i>prepare</i> (8), <i>come</i> (8), <i>do</i> (7), <i>hit</i> (6), <i>scare</i> (4), <i>give</i> (3), <i>take</i> (3), <i>change</i> (2)

#### ▪ Dummy ‘do’

The forms of *dummy ‘do’* and their frequencies in Cahill’s speech are shown in Table 23. The present-tense negative form ‘*don’t*’ is by far the main one. A great number of these negative forms belong to the imperatives uttered in Cahill’s directives.

**Table 23.** Forms of *dummy ‘do’* in Cahill’s Speech.

Forms of dummy 'do'	<i>do</i>	<i>don't</i>	<i>does</i>	<i>doesn't</i>	<i>did</i>	<i>didn't</i>
Number of occurrences	7	71	3	8	6	4

The *emphatic 'do'* occurs once when Cahill states, '...if she **does** get a decent ball away...'.

### ▪ Copular Verbs

When it comes to types of copular verbs used by Cahill, the 'state-of-existence' copular verb *to be* is the most frequent. *Be* is mainly used in this respect with recurrent evaluative adjectives. Other 'state-of-existence' copular verbs such as *keep*, *seem*, and *stay* are also used. 'Sensory-perception' copular verbs (*feel*, *look*, and *sound*) are also displayed in Cahill's repertoire. Cahill also uses the 'result' copular verbs *get* and *go*. Several examples of the different copular verbs used in Cahill's discourse are shown in Table 24.

**Table 24.** Examples of the Different Copular Verbs in Cahill's Discourse.

Types of copular verbs	Examples
<i>be</i>	<ul style="list-style-type: none"> <li>• ...<i>be aggressive</i>...</li> </ul>
<i>keep, seem, stay</i>	<ul style="list-style-type: none"> <li>• ...<i>keep it nice and simple</i>; ...<i>you seem to rush</i>; ...<i>stay aggressive</i></li> </ul>
<i>feel, look, sound</i>	<ul style="list-style-type: none"> <li>• ...<i>as long as you feel comfortable</i>...; ...<i>you're looking unbelievable</i>...; <i>Yeah, sounds good</i>.</li> </ul>
<i>get, go</i>	<ul style="list-style-type: none"> <li>• ...<i>it will get easier for you</i>; ...<i>it was going great</i>.</li> </ul>

### ▪ Semantic Categories of Lexical Verbs

According to Biber et al. (2013), the semantic categories of lexical verbs fall into six groups: *Activity Verbs*, *Communication Verbs*, *Mental Verbs*, *Causative Verbs*, *Verbs of Occurrence*, *Verbs of Existence or Relationship*, and *Verbs of Aspect*. The semantic categories of verbs in Cahill's speech are displayed in Table 25.

**Table 25.** Semantic Categories of Verbs in Cahill's Speech.



Semantic categories of lexical verbs	Verbs
<b>Activity</b>	<i>accelerate (1), attack (4), back (3), blast (2), bounce (4), break (7), breathe (1), bring (2), buy (8), catch (1), chase (3), clean (1), close (1), come (107), compete (1), crack (1), crush (4), cut (10), dance (1), defend (11), dig (2), drive (6), drift (4), drink (1), drop (3), dump (1), fall (7), fight (6), fix (2), flatten (2), float (1), flow (1), fly (1), generate (1), get (228), give (32), go (159) + (55), grant (1), hack (1), hit (82), hold (6), hurt (5), impact (1), kick (1), leave (6), lift (5), litter (3), loosen (1), make (54), mix (2), move (14), open (18), overplay (1), pay (3), play (84), pop (1), press (1), pressure (1), pump (1), pull (4), push (15), put (14), raise (1), reach (3), redirect (3), return (5), roll (2), run (14), rush (4), scoot (1), serve (19), set (4), shake (2), show (5), sink (1), sit (11), skip (2), slay (1), slice (2), slide (1), slow (4), spin (1), steal (2), stretch (3), step (21), stump (1), take (74), throw (15), tread (1), try (27), use (43), wait (2), work (47), zigzag (5)</i>
<b>Communication</b>	<i>ask (2), call (4), dictate, promise (1), say (3), speak (2), talk (4), tell (7), write (2)</i>
<b>Mental</b>	<i>believe (3), care (2), commit (2), compare (1), concentrate (11), control (9), decide (1), define (2), expect (3), feel (33), feeling (2), find (5), focus (6), forget (4), know (29), like (4), listen (9), love (2), matter (4), mean (4), mind (3), need (5), overthink (2), panic (2), process (1), read (1), reckon (3), remember (6), scare (4), see (22), smell (2), surprise (2), think (41), trust (4), want (29) + (15), worry (4)</i>
<b>Causative</b>	<i>allow (1), force (4), help (1), let (52)</i>
<b>Occurrence</b>	<i>become (1), change (15), happen (14)</i>
<b>Existence or relationship</b>	<i>live (1), look (20), seem (1), sound (3), stand (4), stay (46), Staying (1)</i>
<b>Aspect</b>	<i>continue (4), finish (9), keep (66), restart (4), start (32), stop (3)</i>

As can be seen from the Table above, the most important groups of verbs, by frequency and variety of terms, are *Activity Verbs* and *Mental Verbs* respectively.

○ **Adjectives**

The simple adjectives ‘*little*’<sup>8</sup>, ‘*first*’, ‘*good*’ and ‘*great*’ are the most significant simple adjectives occurring in Cahill’s speech. ‘*More*’, ‘*better*’, ‘*slower*’, ‘*less*’, ‘*tougher*’, ‘*braver*’, ‘*bigger*’, ‘*softer*’, and ‘*easier*’ are the comparative adjectives employed in Cahill’s feedback, being ‘*more*’ the more frequent with 43 occurrences. As far as superlative adjectives are concerned, ‘*most*’, ‘*best*’, ‘*least*’, and ‘*biggest*’ are the unique superlative used in Cahill’s discourse. The Adjective-Adjective-Noun string occurs on one occasion, such as in ‘*loose unforced errors*’ or ‘*next few games*’.

Moreover, it might be interesting to study the position of the evaluative adjective adjectives in Cahill’s speech. Table 26 displays the number of occurrences of several relevant evaluative adjectives in Cahill’s speech.

**Table 26.** Frequencies of Several Relevant Evaluative Adjectives in Cahill’s Speech.

Evaluative adjective	Attributive position (absolute frequency)	Predicative position (absolute frequency)	Evaluative adjective	Attributive position (absolute frequency)	Predicative position (absolute frequency)
<i>good</i>	63	25	<i>outstanding</i>	-	1
<i>bad</i>	1	5	<i>right</i>	3	-
<i>fine</i>	-	35	<i>wrong</i>	1	-
<i>excellent</i>	-	7	<i>better</i>	2	8
<i>awesome</i>	1	2			
<i>best</i>	3	1			
<i>great</i>	22	10			

As can be observed from Table 26, *good*, *great*, *right*, *best*, and *wrong* have higher frequencies in attributive positions. On the contrary, *fine*, *better*, *excellent*, *awesome*, and *outstanding* occur more frequently in predicative positions. Furthermore, in Cahill’s speech, adjectives as postposed modifiers occur in clauses such as ‘*You didn’t do everything **wrong**.*’, ‘*...a chance to go for something **big**.*’, ‘*...do something **different**.*’, ‘*Nothing **good** comes without hard work...*’.

Table 27 exhibits the type of adjectives and their semantic categories observed in Cahill’s speech. Two types of adjectives can be distinguished, namely, descriptors and classifiers. Descriptors comprise five semantic categories (*colour*, *size/quantity/extent*, *time*,

<sup>8</sup> This adjective is most frequently in the formula ‘a little bit’.

*evaluative/emotive, miscellaneous*), whereas classifiers encompass three semantic categories (*relational/classificational/restrictive, affiliative, topical/others*).

**Table 27.** Semantic Categories of Adjectives in Cahill’s Speech.

Types of Adjectives	Semantic Categories	Wordings
<b>Descriptors</b>	<b>Colour</b>	<i>red</i>
	<b>Size/Quantity/Extent</b>	<i>big, bigger, biggest, deep, heavy, high, little, low, long, short, small, three-quarter, wide</i>
	<b>Time</b>	<i>early, new, occasional</i>
	<b>Evaluative/Emotive</b>	<i>afraid, alright, awesome, bad, better, best, bloody, brave, braver, careful, crazy, comfortable, confident, dangerous, decent, easier, easy, excellent, fine, frustrated, good, great, honest, impatient, important, loose, lucky, nervous, nice, okay, outstanding, perfect, real, right, risky, simple, sorry, tough, tougher, tricky, unbelievable, wrong</i>
	<b>Miscellaneous</b>	<i>aggressive, free, cool, fast, flat, golden, hard, negative, open, positive, quick, ready, slow, slower, solid, strong, sweet, windy</i>
<b>Classifiers</b>	<b>Relational/Classificational/Restrictive</b>	<i>back, certain, complete, different, extra, first, full, last, next, only, particular, possible, same, second, single, standard, sure, third, winning, whole</i>
	<b>Affiliative</b>	---
	<b>Topical/Others</b>	<i>athletic, competitive, defensive, mental, normal, offensive, physical</i>

○ **Adverbs**

The three main adverbs detected in Cahill’s feedback are *not*<sup>9</sup> (*n’t* included), *just*, and *so*. *So* appears frequently as a discourse marker.

There are several mixed (with other parts of speech) strings: Adverb-Adjective string, Adverb-Adverb-Adjective string and Adverb-Adjective-Noun string, and Adverb-Adjective-Adjective-Noun string in Cahill’s feedback. The most frequent Adverb-Adjective strings are *little more* (52), *more aggressive* (9); *much better* (8). Likewise, the most repeated Adverb-Adjective-Noun strings are found in *little more spin* (9), *little more time* (4); *little more air* (3). The unique Adv - Adj - Adj – N string is *pretty bloody good opponent* (1).

<sup>9</sup> Currently, negator ‘not’ is considered a member of a single-word class.

Table 28 exhibits the semantic categories of adverbs observed in Cahill’s speech. Eight semantic categories of adverbs can be distinguished. These categories are *place*, *degree*, *time*, *addition/restriction*, *manner*, *stance*, *linking*, and *others*. Moreover, the *degree* category can be divided into *Amplifier/Intensifier* and *Diminisher/Downtoner*.

**Table 28.** Semantic Categories of Adverbs in Cahill’s Speech.

Semantic category	Items
Place	<i>ahead</i> (5), <i>apart</i> (1), <i>around</i> (5), <i>away</i> (25), <i>back</i> (55), <i>backwards</i> (5), <i>close</i> (6), <i>cross</i> (5), <i>crosscourt</i> (1), <i>down</i> (38), <i>forward</i> (13), <i>further</i> (2), <i>here</i> (51), <i>high</i> (1), <i>higher</i> (4), <i>inside</i> (1), <i>low</i> (8), <i>lower</i> (2), <i>o’clock</i> (1), <i>out</i> (25), <i>right</i> (16), <i>short</i> (7), <i>there</i> (30), <i>up</i> (90), <i>where</i> (13), <i>wherever</i> (1)
Degree	<b>Intensifier:</b> <i>about</i> (1), <i>absolutely</i> (4), <i>bloody</i> (1), <i>completely</i> (3), <i>enough</i> (5), <i>extremely</i> (1), <i>damn</i> (1), <i>least</i> (1), <i>more</i> (62), <i>most</i> (1), <i>much</i> (31), <i>pretty</i> (8), <i>quite</i> (2), <i>very</i> (4), <i>way</i> (1) <b>Downtoner:</b> <i>little</i> (64)
Time	<i>again</i> (5), <i>ago</i> (1), <i>always</i> (6), <i>anymore</i> (1), <i>before</i> (3), <i>early</i> (3), <i>ever</i> (1), <i>finally</i> (1), <i>firstly</i> (1), <i>forever</i> (1), <i>last</i> (1), <i>late</i> (1), <i>never</i> (2), <i>normally</i> (3), <i>now</i> (37), <i>occasionally</i> (1), <i>once</i> (15), <i>secondly</i> (2), <i>sometimes</i> (1), <i>soon</i> (4), <i>still</i> (2), <i>then</i> (62), <i>today</i> (3), <i>tomorrow</i> (1), <i>when</i> (55), <i>whenever</i> (1)
Addition/Restriction	<i>just</i> (121), <i>also</i> (3), <i>else</i> (4), <i>especially</i> (12), <i>even</i> (9), <i>much</i> (31), <i>only</i> (9), <i>too</i> (43)
Manner	<i>alone</i> (1), <i>alright</i> (11), <i>better</i> (15), <i>confident</i> (1), <i>easier</i> (1), <i>easy</i> (1), <i>exactly</i> (9), <i>far</i> (7), <i>fast</i> (7), <i>flat</i> (2), <i>fine</i> (9), <i>hard</i> (9), <i>harder</i> (5), <i>how</i> (20), <i>incredibly</i> (1), <i>nice</i> (1), <i>physically</i> (2), <i>quickly</i> (1), <i>right</i> (16), <i>simple</i> (1), <i>soft</i> (1), <i>smarter</i> (3), <i>straight</i> (1), <i>strong</i> (7), <i>stronger</i> (4), <i>strongly</i> (1), <i>upright</i> (1), <i>well</i> (54)
Stance	<i>actually</i> (12), <i>obviously</i> (1), <i>possibly</i> (1), <i>probably</i> (3), <i>really</i> (22)
Linking	<i>anyway</i> (4), <i>instead</i> (3), <i>otherwise</i> (2), <i>so</i> (120), <i>then</i> (62)
Others	<i>apart</i> (1), <i>cross</i> (5), <i>cross-court</i> (7), <i>crosscourt</i> (1), <i>why</i> (4)

As can be noticed from Table 28, the semantic categories that concentrate the bulk of adverbs in Cahill’s speech are manner, place and time.

Within Cahill’s feedback, there are truly peripheral elements such as *conjunctions*, *prefaces*, *tags*, *inserts*, and *vocatives*. Single-word classes are also seen in Cahill’s feedback, including elements such as ‘*existential there*’, *negator not*, and the *infinitive marker ‘to’*.

- ‘Existential there’

As it is well-known, the principal function of clauses having ‘existential *there*’ structures is to present new information. The number of occurrences of ‘existential *there*’ is 14. Three forms of existential ‘*there*’ are observed in Cahill’s speech, namely, ‘*there*’s’ (10), ‘*there is*’ (2), and ‘*there could*’ (2). An example of this structure can be seen in ‘...***there is no finish line.***’

### 8.2.6. Phrases

The different types of phrases (NP, AdjP, VP, AdvP, PP) in Cahill’s speech are schematized in Table 29, which include some features (and syntactic roles) with several examples.

**Table 29.** Examples of Types of Phrases (NP, AdjP, VP, AdvP, PP) in Cahill’s Feedback.

Type of Phrase	Features (and syntactic roles)	Examples
NP	Preceded by a determiner	• <i>the trainer; this game; your emotions</i>
	Followed by complements (that-clauses/infinitive to clauses)	• ...it's a good <b>chance</b> <i>that you're playing the right way...</i> • ... <b>confidence</b> <i>to go after it...</i>
	PP phrase as postmodifier	• ... <b>that fire</b> <i>in the belly...; Any ball around here...</i>
AdjP	Modifier before a noun	• <b>good</b> <i>decisions;</i>
	Taking complements	• ... <b>capable of doing this.</b>
	Subject following the verb	• <b>Your last four, five games</b> <i>have been okay...</i>
	Predicative	• <b>You are a better athlete</b> <i>than what she is.</i>
VP	Splitting parts	• <b>You are a better athlete</b> <i>than what she is.</i>
	Simple; perfect; progressive; perfect progressive; perfect passive; progressive passive	• <b>All takes work; You've done</b> <i>a great job; All her errors are coming off the forehand side; If you're not prepared to work...; you've been playing okay...;</i>
AdvP	Adverb head alone	• <b>Let her come to you occasionally.</b>
	Optional modifier before the Adv head	• ... <b>you have to play pretty fast</b> ...;... <b>right now</b> ...
	Optional modifier after the Adv head	• <b>You're playing well</b> <i>enough...</i>
	Modifier in AdjP or AdvP	• <b>Standard of tennis is really</b> <i>good.</i> • ... <b>you're serving really</b> <i>well...</i>
	Adverbial on the clause level	• ---

Type of Phrase	Features (and syntactic roles)	Examples
PP	Taking complement clauses (wh-clauses/ing-clauses)	<ul style="list-style-type: none"> <li>• ...<i>by playing strong aggressive tennis</i>...</li> <li>• ...<i>hit a little harder <b>from</b> <u>where you're standing</u></i>...</li> </ul>
	Extended PP by an initial adverbial particle	• ... <i>your second serve much better <b>now</b> <u>in the second set</u></i> ...
	Adverbial on the clause level	• <i>If you've got 30-love or 40-love <b>in a game</b>...</i>
	Modifier or complement following a noun	• <i>Series <b>of short sprints</b>...</i>
	Stranded prepositions	• <i>What are you asking <b>for</b>?</i>

As can be seen from the Table above, there are no perfect passives and progressive passives in Cahill's discourse. Due to space limitations, only some samples of Cahill's speech have been shown.

### 8.3. Syntactic Level

#### 8.3.1. Types of Sentences

In Cahill – Halep interactions, the whole repertoire of types of sentences (simple, complex, compound, complex – compound) can be regarded. Nevertheless, from the point of view of the Grammar of Conversation, it is preferable to focus on C-units. In Table 30 several examples of all types of sentences are shown.

**Table 30.** Examples of the Repertoire of Types of Sentences in Cahill's Feedback.

Type of Sentences	Examples
Simple	<ul style="list-style-type: none"> <li>• <i>You're doing a really good job.</i></li> </ul>
Compound	<ul style="list-style-type: none"> <li>• <i>You're getting back into it now and you're moving and you're getting more balls back into play.</i></li> </ul>
Complex	<ul style="list-style-type: none"> <li>• <i>If you are feeling it, then step on her second serve.</i></li> </ul>
Complex - compound	<ul style="list-style-type: none"> <li>• <i>So, if you cut out those errors where you're going for risky shots in bad situations and giving her a few free points, then life is really, really tough for her, like it has been the last five or six games.</i></li> <li>• <i>So, I think you're trying to go through the court at the moment, and because the court's so much slower, it's gonna be much, much tougher to do that.</i></li> </ul>

#### 8.3.2. Clause Patterns

Clauses can be divided into *independent* clauses and *dependent* clauses. Each group is also subdivided into different categories.

- **Independent clauses**

There are four main types of independent clauses: *declarative* clauses, *interrogative* clauses, *exclamative* clauses, and *imperative* clauses. Interrogative clauses are divided into four categories: *wh*-questions, *yes/no* questions, *alternative* questions, and *question tags*.

- **Declarative clauses**

Most of Cahill's discourse contains directive clauses compared to the rest types of independent clauses. The order followed by declarative clauses is *Subject-Verb*, usually expressing statements. Prototypical examples of declarative clauses can be observed in the following sequence of clauses: '*...you're doing, you're staying in the point; you're zigzagging a little bit better.*'; '*you've got the wind now this, these next two games.*' Nevertheless, in Cahill's discourse, several interrogative clauses follow the SV order such as, '*You're gonna let it come to you?*'; '*You had enough of me now?*'

- **Interrogative clauses**

The number of independent *what*-questions is 34, whereas independent *how*-questions is 12. *Why*-questions are ranked in the third place in terms of their frequency, which is three. Independent *where*-questions occur two times. There are seven *yes/no* questions in the forms of '*Are you...?*' (5), '*Do you...?*' (1), '*Did you...?*' (1), and four *alternative* questions in Cahill's feedback. The structure followed by interrogative clauses is *Verb-Subject*.

- **Imperative clauses**

The structure followed by imperative clauses is *Verb structure (no subject)*. The number of positive imperatives in the canonical *bare form of the verb* is 554. The number of imperatives in the form *don't + imperative (a bare form of the verb)* is 39. As it can be inferred, there is an overwhelming majority of positive imperatives in Cahill's speech. Another relatively common imperative in Cahill's discourse is that one which displays a *visible you*, as it is observed in a sentence such as '*...you do the same thing...*'. The expressions '*Come on*' (29) and '*let ('s)*' (29) occur regularly.

- **Exclamative clauses**

In Cahill's discourse, there are no exclamative clauses in the forms of 'What-word (*what/how*) + *S – V pattern...!*'.

○ **Dependent clauses**

Dependent clauses can be primarily divided into *finite* dependent clauses and *non-finite* dependent clauses. Finite-dependent clauses are also classified into five categories: *complement clauses*, *adverbial clauses*, *relative clauses*, *comparative clauses*, and *peripheral clauses*.

▪ **Finite dependent clauses**

• **Complement clauses**

According to Biber et al. (2003), four main types of complement clauses can be distinguished: *that*-clauses, *wh*-clauses, *to-infinitive* clauses, *-ing* clauses, *bare-infinitive* clauses, and *-ed* clauses. The first two are finite complement clauses, whereas the rest are non-finite complement clauses.

○ **That-clauses**

Table 31 provides information about the patterns of post-predicate *that*-clauses in Cahill's speech. Two patterns have been discovered: *verb + that – clause* and *verb + NP + that – clause*. The verbs *think* and *know* are the most frequent in the first pattern. The verb *show* is the most common following the second pattern.

**Table 31.** Patterns of Post-predicate *that*-clauses in Cahill's Speech.

Patterns	Verbs (Occurrence)	Examples
<b>Pattern 1:</b> verb + <i>that</i> - clause	<i>believe</i> (1), <i>feel</i> (1), <i>know</i> (11), <i>reckon</i> (3), <i>think</i> (15)	<ul style="list-style-type: none"> <li>• ...you <b>believe</b> you could win this...</li> <li>• You <b>feel</b> that you're lifting up a little bit on your backhands?</li> <li>• I <b>know</b> it's tough against her...</li> <li>• And I <b>reckon</b> you're going a little too early with the high one up court backhand in the point.</li> <li>• I <b>thought</b> that was a nice adjustment...</li> </ul>
<b>Pattern 2:</b> verb + NP + <i>that</i> - clause	<i>show</i> (3), <i>tell</i> (1)	<ul style="list-style-type: none"> <li>• I <b>told</b> you on the practice court, that however you're feeling...</li> <li>• ...you can <b>show</b> her that you're feeling much better than she is at the moment.</li> </ul>



Table 32 displays the patterns of *that*-clauses controlled by nouns and adjectives in Cahill’s speech. Two patterns have been discovered: *Noun + that – clause* and *Adjective + NP + that – clause*. *Chance* and *fact* are the only names in the first pattern. *Sure* is the unique adjective following the second pattern. As it can be noticed, the frequency of *that*-clauses controlled by nouns and adjectives is lower than those controlled by verbs.

**Table 32.** Patterns of *that*-clauses Controlled by Nouns and Adjectives in Cahill’s Speech.

Patterns	Noouns/ Adjectives (Occurrence)	Examples
<b>Noun + <i>that</i>-clause</b>	<i>chance</i> (1), <i>fact</i> (1)	<ul style="list-style-type: none"> <li>• ...it's a good <b>chance</b> that you're playing the right way...</li> <li>• ...take a lot of comfort in the <b>fact</b> that the other side of the court is struggling even more.</li> </ul>
<b>Adjective + <i>that</i>-clause</b>	<i>sure</i> (2)	<ul style="list-style-type: none"> <li>• ...make <b>sure</b> you're doing all the running.</li> <li>• But make <b>sure</b> you open the court...</li> </ul>

The *that*-complementizer cannot be used on some occasions, not varying the meaning of *that*-clauses. Retention v. omission of *that* is an important choice for the speaker. In Table 33, there is a summary of the verbs occurring with retention or omission of *that*. As can be observed, the main verbs regarding the omission of *that* are *to think* and *to know*, in terms of their frequency. The omission of *that* comprises more verbs and is more frequent than the retention of this complementizer.

**Table 33.** Retention v. Omission of *that*.

	Verbs (Occurrence)	Examples
<b>Retention</b>	<i>feel</i> (1), <i>show</i> (2), <i>think</i> (1)	<ul style="list-style-type: none"> <li>• You <b>feel</b> that you're lifting up a little bit on your backhands?</li> <li>• ...<b>show</b> her that you're feeling much better...</li> <li>• I <b>thought</b> that was a nice adjustment...</li> </ul>
<b>Omission</b>	<i>believe</i> (1), <i>know</i> (11), <i>mean</i> (1), <i>reckon</i> (3), <i>show</i> (1), <i>think</i> (14)	<ul style="list-style-type: none"> <li>• ...you <b>believe</b> you could win this...</li> <li>• I <b>know</b> it's tough against her...</li> <li>• ...it just <b>means</b> it's gonna be more hard work.</li> <li>• <b>Show</b> me you believe.</li> <li>• And I <b>reckon</b> you're going a little too early with the high one up court backhand in the point.</li> <li>• I <b>think</b> it's really good tennis</li> </ul>

○ **Wh-clauses**

Table 34 displays the patterns of *post-predicate wh-clauses controlled by verbs* in Cahill’s speech. Two patterns have been discovered: *verb + wh-clause* and *verb + NP + wh-clause*. *Do* is the most important verb in the first pattern. The verb *tell* is the most common in the second pattern. Nevertheless, this pattern only accounts for three verbs.

**Table 34.** Post-predicate *wh*-clauses Controlled by Verbs.

Patterns	Verb (Occurrence)	Examples
<b>Pattern 1:</b> verb + <i>wh</i> -clause	<i>be</i> , <i>concentrate</i> (1), <i>do</i> (5), <i>decide</i> (1), <i>focus</i> (1), <i>know</i> (2), <i>remember</i> (1), <i>see</i> (2), <i>think about</i> (1), <i>worry about</i> (1)	<ul style="list-style-type: none"> <li>• ...<i>it's what you need</i>...</li> <li>• ...<b>concentrate</b> on what you're doing...</li> <li>• You can <b>decide</b> what you wanna do here.</li> <li>• ...<b>do</b> what you're doing...</li> <li>• ...<b>focus on</b> what you have to do...</li> <li>• You <b>know</b> what you have to do here.</li> <li>• <b>remember</b> what I told you on the practice court...</li> <li>• You <b>see</b> how tight she got after you played that...</li> <li>• ...<b>think about</b> what broke open that first set.</li> <li>• Don't <b>worry about</b> what's happening on the other side of the court.</li> </ul>
<b>Pattern 2:</b> verb + NP + <i>wh</i> -clause	<i>make</i> (1), <i>show</i> (1) <i>tell</i> (2),	<ul style="list-style-type: none"> <li>• Just <b>make</b> your mind <b>up</b> how you wanna play this...</li> <li>• <b>Show</b> me what you have here, Simone.</li> <li>• ...you <b>tell</b> me how you're gonna play this last game.</li> </ul>

**Interrogative clauses with *whether* and *if***

Table 35 shows the ‘*Interrogative clauses with if*’ discovered in Cahill’s discourse. Four verbs exhibit this pattern, being *to see* the most frequent one. Cahill does not use interrogatives with *whether*.

**Table 35.** Interrogative Clauses with *if*.

Patterns	Verbs (Occurrences)	Examples
<b>Pattern 1:</b> verb + <i>if</i> -clause	<i>care</i> (2), <i>matter</i> (2), <i>mind</i> (1), <i>see</i> (5)	<ul style="list-style-type: none"> <li>• I don't <b>care</b> if you miss those balls.</li> <li>• Doesn't <b>matter</b> if you hold this game or not.</li> <li>• I don't even <b>mind</b> if you're not coming in...</li> <li>• <b>See</b> if you can get a couple of free points on the first serve.</li> </ul>

- **Adverbial clauses**

Adverb clauses fall into the following eight categories: *concession*, *condition*, *effect*, *manner*, *purpose*, *place*, *reason*, and *time*. The adverb clauses found in Cahill's discourse are shown in Table 36.

**Table 36.** Types of Adverb Clauses, Subordinators, and Examples.

Adverb clauses	Subordinator (occurrences)	Examples
<b>Concession</b>	<i>even if</i> (1), <i>however</i> (1), <i>though</i> , <i>whatever</i> (2)	<ul style="list-style-type: none"> <li>• ...<i>that's <b>however</b> you're feeling, it's a good chance...</i></li> <li>• ...<i>the finish line comes tomorrow <b>even if</b> you win this match...</i></li> <li>• ...<i><b>whatever</b> you feel comfortable with...</i></li> </ul>
<b>Condition</b>	<i>if</i> (77)	<ul style="list-style-type: none"> <li>• ...<i><b>if</b> you feel like the ball is flying on you a little bit...</i></li> </ul>
<b>Effect</b>	<i>so... (that)</i>	<ul style="list-style-type: none"> <li>• ...<i>she's going to be tired as well, <b>so</b> don't be worried about playing long points...</i></li> </ul>
<b>Manner</b>	<i>like</i>	<ul style="list-style-type: none"> <li>• <i>Don't feel <b>like</b> you have to make the play all the time.</i></li> </ul>
<b>Purpose</b>		
<b>Place</b>	<i>where</i> , <i>wherever</i> (1)	<ul style="list-style-type: none"> <li>• ...<i>have to hit a little harder from <b>where</b> you're standing...</i></li> <li>• <i>Stand <b>wherever</b> you want.</i></li> </ul>
<b>Reason/ cause</b>	<i>because</i> ('cause) (31)	<ul style="list-style-type: none"> <li>• <i><b>Because</b> the court is so slow compared to centre court...</i></li> </ul>
<b>Time</b>	<i>after</i> (2), <i>any time</i> (1), <i>as long as</i> (6), <i>as soon as</i> ( <i>soon as</i> ) (3), <i>every time</i> (10), <i>once</i> (9), <i>until</i> (6), <i>when</i> (54), <i>whenever</i> (1)	<ul style="list-style-type: none"> <li>• ...<i><b>after</b> you played that one long point and then you got about three or four errors after that.</i></li> <li>• <i><b>Any time</b> there's positive stuff...</i></li> <li>• ...<i><b>as long as</b> you're keeping that ball with a good depth and a bit of spin on the ball...</i></li> <li>• <i><b>As soon as</b> you won that first set</i></li> <li>• <i><b>Every time</b> you get a good backhand away to her backhand...</i></li> <li>• <i><b>Once</b> you do that...</i></li> <li>• ...<i><b>until</b> you get the one that you wanna play inside in.</i></li> <li>• <i><b>When</b> you get the chance to step up on the court...</i></li> <li>• ...<i><b>whenever</b> you can.</i></li> </ul>

From a quantitative point of view, as it can be observed, the most relevant subordinators are *if* (conditional), *when* (temporal), and *because* (reason). Time adverb clauses contain the greatest variety of subordinators (9).

- **Relative clauses**

Table 37 shows the number of relative clauses considering the different relativizers found in Cahill's speech. As can be observed, the most important relativizers are *that* and the *zero relativizer*.

**Table 37.** Frequency of Relative Clauses Considering the Different Relativizers in Cahill's Speech.

Relativizer	Number of occurrences	Examples
<i>Zero relativizer</i>	32	• ... <i>the one (Ø) you wanna hit...</i>
<i>that</i>	54	• ... <i>the shot that you know you can break down...</i>
<i>which</i>	4	• ... <i>try to control the center of the court, which is fine...</i>
<i>who</i>	1	• <i>I'm the one who changed it.</i>
<i>whose</i>	0	-
<i>where</i>	4	• ... <i>this is a first tournament where you have an opportunity to be different.</i>
<i>when</i>	0	-
<i>why</i>	1	• <i>It's the only difference why she skipped off to a fast lead.</i>

There are no relative clauses whose relativizer is 'whose'.

- **Comparative clauses**

Comparative clauses include subordinators such *as ...as* (8); *less...than* (0); *more...than* or (*-er...than*) (9). Examples of these types of clauses are '*...get the balls out as quickly as you want...*' and '*You are a better athlete than what she is.*'. Equality clauses are more frequent than superiority clauses. There are no inferiority clauses in Cahill's speech.

- **Clauses of proportion**

To express proportion, it is commonly used the following structure: *the + comparative ...the + comparative* in the main clause. Three instances of this type of clause have been identified in Cahill's discourse, such as '*...the better she plays anyway, so the more you open the court...*'.

- **Non-finite dependent clauses**

Following the perspective of Biber et al. (2003), non-finite dependent clauses are classified into four categories: *infinitive clauses*, *ing-clauses*, *ed-participle clauses*, and *verbless clauses*.

○ **To-infinitive clauses**

**Verbs controlling infinitive clauses in post-predicate position, by semantic domain**

Table 38 shows verbs and their frequencies commanding infinitive clauses in post-predicate positions, considering their semantic domain in Cahill’s discourse. As can be observed, there is no frequency for verbs of speech and other communication verbs.

**Table 38.** Verbs and their Frequencies Controlling *to*-infinitive Clauses in Post-predicate Position, by Semantic Domain.

Type of verbs	Patterns	Verbs (Occurrence)	Example
Cognition verbs	<b>Pattern 1:</b> verb + <i>to</i> - clause	<i>expect</i> (1)	<ul style="list-style-type: none"> <li>• ...<i>expect to play long points</i>...</li> </ul>
	<b>Pattern 2:</b> verb + NP + <i>to</i> - clause	<i>find</i> (1)	<ul style="list-style-type: none"> <li>• Try to <i>find</i> a way to win this</li> </ul>
	<b>Pattern 2P:</b> passive verb + <i>to</i> - clause	<i>prepare</i> (9), <i>scare</i> (2)	<ul style="list-style-type: none"> <li>• ...<i>be prepared to work a little bit harder</i>.</li> <li>• <i>Don't be scared to miss</i>.</li> </ul>
For perception verbs	<b>Pattern 2:</b> verb + NP + <i>to</i> - clause	<i>look</i> (1), <i>see</i> (2)	<ul style="list-style-type: none"> <li>• You're <i>looking to step up on the court</i>...</li> <li>• ...you <i>see her hack the ball</i>...</li> </ul>
For verbs of desire	<b>Pattern 1:</b> verb + <i>to</i> - clause	<i>like</i> (1), <i>need</i> (4), <i>want</i> (18)	<ul style="list-style-type: none"> <li>• ...what would you <i>like to play</i>?</li> <li>• ...and you <i>need to do the same</i>.</li> <li>• ...she <i>wants to hit the ball down the line</i>.</li> </ul>
	<b>Pattern 2:</b> verb + NP + <i>to</i> - clause	<i>want</i> (6)	<ul style="list-style-type: none"> <li>• ...I <i>want you to be brave</i>.</li> </ul>
For verbs of intention or decision	<b>Pattern 1:</b> verb + <i>to</i> - clause	<i>prepare</i> (1), <i>refuse</i> (5)	<ul style="list-style-type: none"> <li>• ...<i>prepare to fight for every single point these first three or four games</i>...</li> <li>• And you <i>refuse to miss, refuse to lose</i>.</li> <li>• You're <i>looking to step up on the court</i>...</li> </ul>
	<b>Pattern 2P:</b> passive verb + <i>to</i> - clause	<i>be prepared</i> (9)	<ul style="list-style-type: none"> <li>• First couple of games <i>be prepared to work</i>.</li> </ul>

Type of verbs	Patterns	Verbs (Occurrence)	Example
	<b>Pattern 3:</b> verb + <i>for</i> NP + <i>to</i> - clause	<i>mean</i> (1), <i>wait</i> (1)	<ul style="list-style-type: none"> <li>• <i>I didn't mean for you to go after your second serve.</i></li> <li>• <i>...just waiting for you to do something.</i></li> </ul>
For verbs of modality or causation	<b>Pattern 1:</b> verb + <i>to</i> - clause	<i>allow</i> (1), <i>force</i> (1)	<ul style="list-style-type: none"> <li>• <i>...allow you to breathe a little bit easier...</i></li> <li>• <i>...force her to go for more on the second serve...</i></li> </ul>
	<b>Pattern 2:</b> verb + NP + <i>to</i> - clause	<i>get</i>	<ul style="list-style-type: none"> <li>• <i>Just get that ball to skip through the court.</i></li> </ul>
	<b>Pattern 5:</b> verb + NP + bare infinitive clause	<i>let</i> (49), <i>make</i> (15)	<ul style="list-style-type: none"> <li>• <i>...let's stay in the set...</i></li> <li>• <i>All you have to do is make her run.</i></li> </ul>
For verbs of effort	<b>Pattern 1:</b> verb + <i>to</i> - clause	<i>try</i> (25)	<ul style="list-style-type: none"> <li>• <i>Try to get her moving a little bit...</i></li> </ul>
For verbs of aspect	<b>Pattern 1:</b> verb + <i>to</i> - clause	<i>continue</i> (3), <i>start</i> (8)	<ul style="list-style-type: none"> <li>• <i>Continue to be aggressive...</i></li> <li>• <i>...you're starting to hit your forehand much better.</i></li> </ul>
For verbs of probability or simple fact	<b>Pattern 1:</b> verb + <i>to</i> - clause	<i>seem</i> (1)	<ul style="list-style-type: none"> <li>• <i>...you seem to rush.</i></li> </ul>

Tables 39 shows respectively the frequency of nouns and adjectives controlling *to*-clauses in Cahill's speech. In this respect, the most important nouns are *chance*, *opportunity*, and *time*. Likewise, the only adjectives that control *to*-clauses are *ready* and *tough*.

**Table 39.** Nouns and Adjectives Controlling *to*-clauses in Cahill's Speech.

Patterns	Nouns (Occurrences)	Examples
Noun + <i>to</i> -clause	<i>chance</i> (8), <i>confidence</i> (2), <i>need</i> (3), <i>opportunity</i> (7), <i>reason</i> (1), <i>something</i> (1), <i>time</i> (5), <i>way</i> (3)	<ul style="list-style-type: none"> <li>• <i>a <b>chance</b> to redefine yourself now in this set.</i></li> <li>• <i>...<b>confidence</b> to go after it...</i></li> <li>• <i>There's no <b>need</b> to look over in our direction ever.</i></li> <li>• <i>...an <b>opportunity</b> to go down the line...</i></li> <li>• <i>Absolutely no <b>reason</b> to worry about it.</i></li> <li>• <i>...when you get <b>something</b> to hit...</i></li> <li>• <i>...you have <b>time</b> to step up</i></li> <li>• <i>...a <b>way</b> to win this...</i></li> </ul>
Adjective + <i>to</i> -clause	<i>ready</i> (2), <i>tough</i> (3)	<ul style="list-style-type: none"> <li>• <i>You're <b>ready</b> to let it...</i></li> <li>• <i>...<b>tough</b> to generate your own pace in these conditions...</i></li> </ul>

Subject predicative *to*-clauses seldom occur in Cahill's discourse. *Be* (3) and *look* (1) are the unique verbs that articulate this structure (copular verb + *to*-clause) such as in 'Your whole idea in this match *is to push her back*'.

○ **-ing clauses**

Table 40 shows the verbs controlling post-predicate *-ing* clauses in Cahill's speech. Two main patterns ('verb + *ing*-clause' and 'verb + NP + *ing*-clause') have been found. The most relevant verb for both patterns is *to keep*.

**Table 40.** Verbs and Frequencies Controlling Post-predicate *-ing* Clauses.

Patterns	Verbs (Occurrences)	Examples
Pattern 1: verb + <i>ing</i> -clause	<i>commit to</i> (2), <i>concentrate on</i> (1), <i>go</i> (1), <i>keep</i> (20), <i>see</i> (1), <i>start</i> (7), <i>stop</i> (1), <i>think about</i> (3), <i>worry about</i> (1)	<ul style="list-style-type: none"> <li>• <i>...<b>commit to</b> being confident here using...</i></li> <li>• <i>...<b>concentrate on</b> timing and getting a good depth...</i></li> <li>• <i>...<b>don't go</b> chasing every single ball</i></li> <li>• <i>...<b>just keep</b> doing acceleration on...</i></li> <li>• <i>That one she <b>saw</b> coming...</i></li> <li>• <i>...<b>start</b> hitting every ball cross-court...</i></li> <li>• <i>...<b>stop</b> hitting every ball cross-court in the service games.</i></li> <li>• <i>...<b>think</b> about accelerating on every shot.</i></li> <li>• <i>...<b>don't be worried</b> about playing long points.</i></li> </ul>

Patterns	Verbs (occurrences)	Examples
Pattern 2: verb + NP + <i>ing</i> -clause	<i>feel</i> (1), <i>get</i> (3), <i>keep</i> (10), <i>mind</i> (1), <i>see</i> (5),	<ul style="list-style-type: none"> <li>• <b>Feel</b> yourself pulling a little bit?</li> <li>• <b>Get</b> it bouncing above her backhand.</li> <li>• ...<b>keep</b> it going.</li> <li>• I don't <b>mind</b> you returning on the deuce side...</li> <li>• ...<b>see</b> the hand coming off the racket.</li> </ul>

As can be observed, to *keep* is the verb that has the highest frequency in *-ing clause* patterns in Cahill's speech. The verb *start* is also a relevant verb in the first *-ing pattern*. In the *verb + NP + ing-clause* pattern, to *see* is the most relevant verb.

Only three adjectives (*capable (of)* (1), *careful (about)* (1), *scared (of)* (2)) control *-ing* clauses. 'you're **capable** of doing this'; '...**careful** about throwing yourself into the corners'; and '...don't be **scared** of playing extended points...' illustrate this topic.

There are two types of additional types of complement clauses: *bare-infinitive* clauses and *-ed* clauses. These types of clauses are less frequent.

○ **Bare-infinitive clauses and -ed clauses**

Table 41 displays the verbs controlling *bare-infinitive* and *-ed* clauses in Cahill's speech.

**Table 41.** Verbs Controlling *bare-infinitive* and *-ed* Clauses in Cahill's Speech.

	Verb	Number of occurrences	Examples
<b>Bare-infinitive clauses</b>	<i>let</i>	49	... <b>let's</b> stay in the set...
	<i>make</i>	15	All you have to do is <b>make</b> her run.
	<i>see</i>	2	... <b>see</b> her hack the ball...
<b>-ed clauses</b>	<i>get</i>	9	... <b>get</b> her stretched...

Within the group of *bare-infinitive* clauses, the verb with higher frequency is, by far, *let*. Only one verb, *get*, is observed within the group of *-ed* clauses.



## 8.4. Semantic Level

At the semantic level, concepts such as metaphors, metonymies, analogies, hyperboles, and transferred epithets take place in Cahill's discourse. Sometimes, this coach also uses idioms. Table 38 illustrates the metaphors displayed in Cahill's feedback.

### 8.4.1. Metaphors

Table 42 summarizes some of the most important metaphors in Cahill's feedback.

**Table 42.** Main Metaphors in Cahill's Feedback.

Metaphors and examples in Cahill's feedback
<b>THE MATCH SCORE IS A PATH</b> <ul style="list-style-type: none"><li>• <i>We're down a set and a break.</i></li></ul>
<b>A TENNIS PLAYER (PERSON) IS A CAR (HORSE)</b> <ul style="list-style-type: none"><li>• <i>...put your blinkers on...</i></li></ul>
<b>A TENNIS PLAYER (PERSON) IS A BOAT</b> <ul style="list-style-type: none"><li>• <i>...she's just gonna sink back...</i></li></ul>
<b>A TENNIS PLAYER (PERSON) IS A PHYSICAL ENTITY</b> <ul style="list-style-type: none"><li>• <i>She's much more solid on the backhand return...</i></li></ul>
<b>A TENNIS PLAYER (PERSON) IS A FORCE</b> <ul style="list-style-type: none"><li>• <i>...she's pressuring you; ...to force her...</i></li></ul>
<b>A TENNIS PLAYER'S MOVEMENT IS A DANCE</b> <ul style="list-style-type: none"><li>• <i>She's dancing around at all your second serves here...</i></li></ul>
<b>ENERGY, FOCUS, BELIEFS AND POWER ARE FLUIDS IN A CONTAINER</b> <ul style="list-style-type: none"><li>• <i>...full energy, and full focus...; ...You're losing energy...; I have full belief; ...with this amount of power.</i></li></ul>
<b>TENNIS PLAYING LEVEL IS A MEASUREMENT</b> <ul style="list-style-type: none"><li>• <i>Standard of tennis is really good; Standard of the tennis is excellent; ...the standard the last couple games, much better.</i></li></ul>
<b>TENNIS SHOTS ARE HEATERS</b> <ul style="list-style-type: none"><li>• <i>Warm your backhand...</i></li></ul>
<b>TENNIS POINTS ARE VALUABLE COMMODITIES</b> <ul style="list-style-type: none"><li>• <i>...make her earn all these points; No free points.</i></li></ul>
<b>IMPORTANCE IS SIZE (IMPORTANT IS BIG)</b> <ul style="list-style-type: none"><li>• <i>Play big...; Think big picture...</i></li></ul>
<b>A TENNIS PLAYER (ATHLETE) IS AN ANIMAL</b> <ul style="list-style-type: none"><li>• <i>Be a tiger...; ...play with instinct...</i></li></ul>
<b>A MIND IS A COMPUTER</b> <ul style="list-style-type: none"><li>• <i>Process...; ...reset your mind now.</i></li></ul>
<b>A TENNIS MATCH IS A PATH</b> <ul style="list-style-type: none"><li>• <i>...have an ups and downs in these matches...; Try to find a way to win this...</i></li></ul>
<b>A TENNIS MATCH IS A RACE</b> <ul style="list-style-type: none"><li>• <i>...there is no finish line; ...the finish line comes tomorrow...</i></li></ul>
<b>A TENNIS MATCH IS A LIFE</b> <ul style="list-style-type: none"><li>• <i>...life is really, really tough for her...</i></li></ul>

**TENNIS GAME IS A COMPUTER**

- ...reset the point...; ...reset this whole match...; Restart the score.

**TENNIS (SPORT) IS WAR**

- ...to go for the kill shot...; ...the other side of the court is struggling even more; ...your opponent's probably feeling loose...; ...you can't beat her...; ...you will win this match; You're winning all the long rallies; ...fight your opponent and she's a pretty bloody good opponent...; ...I'm not fighting you on this...; ...fight for every single point...; Continue to be aggressive...; ...attack the ball that you want to attack; ...you're doing all the attacking; ...she's doing all the defending; ...defend when you have to defend...; No need to change any strategy; ...fight your way through it; She won't hurt you; ...because it's gonna hurt her a lot more than it's going to hurt you; ...start slaying this third set.

**TIME IS A VALUABLE COMMODITY**

- ...to buy yourself some time...; ...she's stealing time; ...take your time...; ...she's taking a little bit of time away from...; ...you've got plenty of time yourself; ...if you haven't got time...

As can be observed, the TENNIS IS WAR metaphor is the most relevant. Following Chapanga (2004) and Bergh (2011), a powerful association between the domains of war and tennis might be established. Table 43 illustrates the link between the SOURCE DOMAIN (WAR) and the TARGET DOMAIN (TENNIS). It can be noticed that there are a great number of lexical terms associated with the field of war, such as *aggressive*, *attack*, *beat*, *defend*, *hit*, *hurt*, *lose*, *opponent*, *strike*, *struggle*, and *win*, among others.

**Table 43.** The Connection between SOURCE DOMAIN (WAR) and the TARGET DOMAIN (TENNIS).

SOURCE DOMAIN: WAR	TARGET DOMAIN: TENNIS
<b>SOLDIERS</b>	TENNIS PLAYERS
<b>BATTLES</b>	TENNIS MATCHES BETWEEN PLAYERS
<b>BATTLEFIELDS</b>	TENNIS COURTS
<b>WEAPON/AMMUNITION</b>	RACKET/BALL
<b>TROOP COMMANDERS</b>	TENNIS COACHES
<b>WAR VICTORY</b>	SUCCESS IN A TENNIS MATCH (TOURNAMENT)
<b>WAR DEFEAT</b>	FAILURE IN A TENNIS MATCH (TOURNAMENT)
<b>WAR TACTICS AND STRATEGIES</b>	MATCH TACTICS AND STRATEGIES

There are other interesting metaphors used by Cahill during his OCCs. For example, in ‘*you can read it (a drop shot)*’, A SHOT IN TENNIS IS SOMETHING THAT CAN BE READ.

Cahill is inferring that Halep can use this ‘reading’ to obtain better anticipation and pre-action. Human beings can read books, signs, or other types of items.

#### 8.4.2. Metonymies

By using metonymy, one entity is referred to another related one. In Cahill’s discourse, the following metonymies can be observed: ‘*the other side of the court is struggling even more*’, and ‘*...you're gonna win this match with your head, and your heart, and your legs*’. In the first metonymy, ‘*the other side of the court*’ refers to the person that is playing against Halep her rival in a match. The schema followed in this metonymy is PLACE FOR INSTITUTION FOR PERSON. In the second metonymy, the parts of the body, the head, the heart, and the legs are used to point out the properties associated with them.

Traditionally, emotions are situated in a specific ‘locus’, the *heart*, whereas it is in the *head* where thoughts and reason dwell. Movement is linked to the *legs*. In this way, the *head* is used to make good decisions, the *heart* generates emotions, and the *legs* move across the court to reach all the balls. To understand these facts, the following chain of metonymies HEAD FOR BRAIN FOR MIND FOR INTELLIGENCE FOR THINKING PERSON can be considered in the case of the term *head*. Likewise, similar chains of metonymies could be considered for the words *heart* and *legs* linked to emotions and movement of a person respectively. The three chains of metonymies follow the schema POSSESSED FOR POSSESSOR.

#### 8.4.3. Other Figures of Speech

Likewise, an example of *hyperbole* or exaggeration is observed in Cahill’s speech. This is located within an *analogy* when Cahill expresses, ‘*Series of short sprints, not like a marathon, you've gotta play some long points.*’

Several cases of *transferred epithets* can be observed in Cahill’s discourse, such as *crazy shots* and *a decent ball*. In the former, an adjective referring to mental health is transferred to an object. In the latter, an adjective related to moral value, ‘*decent*’, is conveyed to the name ‘*ball*’. Other examples are *heavy kicker*, *solid depth*, and *solid contact*, in which adjectives referring to material properties are transferred to other nouns.

## 8.5. Pragmatic Level

At the pragmatic level, concepts such as emotion, reference, deixis, speech acts, and face-threatening acts are reflected in Cahill’s discourse. Deictic terms are reflected through personal pronouns, demonstratives, adverbs, and tense, in the case of verbs. Gesture deictics is a significant part of the holistic phenomenon of communication.

### 8.5.1. Emotion and language

Emotion is relevant in Cahill’s and Halep’s discourses. The occurrence of emotion is mainly developed through *expressive language, taboo words, metaphors and phrasal verbs, endearments, and non-verbal communication*. The use of ‘Come on’ and ‘C’mon’ is significant, as a typical formula observed at the beginnings and endings of Cahill’s feedback, as a way of encouraging the player. Expressive language also appears in Halep’s speech in the form of interjections. Likewise, nouns with negative connotations, such as *bothering, error, damage, disgrace, frustration, mistake, panic, risk, stress, trouble, and worries*, can be noticed in the coach’s feedback. Nouns with positive connotations are noticed in words such as *chance, opportunity, (the) positives, and relief*. There is a group of *evaluative/emotive* adjectives that have positive and negative connotations. Table 44 shows relevant examples of adjectives belonging to the category of evaluative/emotive adjectives used by Cahill.

**Table 44.** Examples of Adjectives Belonging to the Category of Evaluative/Emotive Adjectives in Cahill’S Speech.

Connotation	Wordings
Positive	<i>allright, awesome, better, best, brave, braver, careful, comfortable, confident, easier, easy, excellent, fine, good, great, honest, important, loose, lucky, nice, okay, outstanding, perfect, right, unbelievable</i>
Negative	<i>afraid, bad, crazy, dangerous, frustrated, impatient, nervous, risky, sorry, tight, tough, tougher, tricky, wrong</i>

Verbs with positive connotations are, for example, *love, relax, and win*, whereas, on the opposite side, negative connotations can be found in verbs such as *grind (yourself) or lose*.

Expressive language can also be expressed through exclamations ‘*Ugh!*’ and ‘*Oh*’ in the case of Simona Halep. This player uses expressions such as ‘*I’m so dead. I’m ridiculous dead.*’, which reveals a high level of negative feeling. Cahill displays endearments such as ‘*Good girl*’ or ‘*Small smile*’ in his discourse, which reveals a high degree of emotional expressivity.

### 8.5.2. Reference

*Reference* is a relevant linguistic phenomenon that can be noticed in Cahill’s feedback. Martin’s & Rose (2007) classification of reference distinguishes six types, namely: 1) *Anaphoric*, 2) *Bridging*, 3) *Cataphoric*, 4) *Esphoric*, 5) *Homophoric*, and 6) *Esophoric*. An example of an anaphoric reference is ‘...*be a little more aggressive on that first return, push it back a little more...*’. ...*play the point from the score*. Bridging reference is illustrated in ‘*So if you’re... If you’ve got 30-love or 40-love in a game...*’. An instance of an esphoric reference occurs in ‘...*you missed the backhand up the line here which was on.*’. Homoforic references are represented in ‘*We’re just playing a normal match at Stejarii Club.*’. Esophoric references are pointed out in ‘*And you’ve got the wind now this, these next two games.*’.

### 8.5.3. Deixis

Likewise, *deixis* is another pragmatic element observed in Cahill’s discourse. Through deixis, language and context are set in a relationship. Traditionally, three chief deictic categories are distinguished, namely: 1) person, 2) time, and 3) place. Table 45 shows significant examples of these categories in Cahill’s discourse.

**Table 45.** Different Examples of Types of Deixis in Cahill’s Discourse.

Person deixis	Time deixis	Place deixis
<ul style="list-style-type: none"> <li>• <i>I</i> (61), <i>you</i> (807), <i>she</i> (51), <i>we</i> (13), <i>they</i> (1)</li> <li>• <i>me</i> (14), <i>us</i> (‘s) (32), <i>her</i> (67), <i>hers</i> (2), <i>them</i> (7), <i>yours</i> (1)</li> <li>• <i>yourself</i> (33)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>month</i> (1), <i>year</i> (1), <i>tomorrow</i> (1)</li> <li>• <i>today</i> (3), <i>now</i> (36)</li> <li>• <i>before</i></li> <li>• <i>last, first</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>this</i> (98), <i>that</i> (216), <i>these</i> (24), <i>those</i> (24)</li> <li>• <i>here</i> (51), <i>there</i> (34)</li> <li>• <i>come, go</i></li> <li>• <i>take, bring</i></li> </ul>

Gestural deixis is also a part of the holistic phenomenon of communication.

### 8.5.4. Speech Acts

Another important feature at the pragmatic level is the type of speech acts observed during interactions. Table 46 shows some relevant examples of the type of speech acts displayed in the coach-player interaction.

**Table 46.** Examples of the Types of Speech Acts Observed in the Cahill-Halep Interactions.

Types of Speech Acts	Examples
Directives	<ul style="list-style-type: none"> <li>• <i>Make her run, make her work; Take away the bounce; ...give me a red card, give me something. Fire up</i></li> </ul>
Questioning	<ul style="list-style-type: none"> <li>• DC: <i>Coming and going or staying? Coming and going or staying?</i></li> </ul>
Reminding	<ul style="list-style-type: none"> <li>• <i>Well, remember what I told you on the practice court...</i></li> </ul>
Insisting	<ul style="list-style-type: none"> <li>• <i>...working serve, working serve ...</i></li> </ul>
Telling	<ul style="list-style-type: none"> <li>• <i>...my coach used to always tell me, 'When you get off to a bad start...</i></li> </ul>
Offering	<ul style="list-style-type: none"> <li>• <i>Should I go?</i></li> </ul>
Suggesting	<ul style="list-style-type: none"> <li>• <i>How about you have a little conversation to that person that sits with you?</i></li> </ul>
Advising	<ul style="list-style-type: none"> <li>• <i>You shouldn't be doing all the work here.</i></li> </ul>
Believing	<ul style="list-style-type: none"> <li>• SH: <i>I don't believe it...</i></li> </ul>
Predicting	<ul style="list-style-type: none"> <li>• <i>If you're not prepared to work, this is not gonna happen.</i></li> </ul>
Agreeing	<ul style="list-style-type: none"> <li>• SH: <i>So I try a little bit more uh kick.</i> / DC: <i>Yeah, sounds good. Yeah, for sure.</i></li> </ul>
Disagreeing	<ul style="list-style-type: none"> <li>• <i>No, I see it the other way...</i></li> </ul>
Informing	<ul style="list-style-type: none"> <li>• <i>She hasn't hit too many winners; You've hit 25 unforced errors; ...you didn't go after that forehand on the first point.</i></li> </ul>
Expressing	<ul style="list-style-type: none"> <li>• SH: <i>I feel like I played... Ugh!</i> / SH: <i>This is disastrous.</i> / DC: <i>...you've been a bit of a disgrace on the court.</i></li> </ul>
Apologizing	<ul style="list-style-type: none"> <li>• SH: <i>Watch out.</i> / DC: <i>Sorry, sorry.</i></li> </ul>
Greetings	<ul style="list-style-type: none"> <li>• <i>What's going on?; What's happening?; Hey Simone...</i></li> </ul>
Congratulations	<ul style="list-style-type: none"> <li>• <i>Great job; Hell of an effort; ...that's good level, really good level; Awesome</i></li> </ul>

In conversation, several uses of clauses of condition as suggestions, requests, and offers, take the form ‘*if you want*’ (2), such as in ‘*You can be aggressive with it back here if you want but...*’. In addition, it is necessary to state that non-verbal communication is another manner of expressing emotions. Table 47 displays different types of speech acts and examples in Cahill-Halep’s dyadic interaction.

**Table 47.** Types of Speech Acts and Examples in Cahill-Halep’s Dyadic Interaction.

Types of Speech Acts	Examples
<b>Declaration</b>	---
<b>Representative</b>	<ul style="list-style-type: none"> <li>• <i>Conditions are a little bit windy and a bit tricky...; You are a better athlete than what she is.</i></li> </ul>
<b>Expressive</b>	<ul style="list-style-type: none"> <li>• <i>SH: I feel like I played... Ugh!; Hell of an effort.</i></li> </ul>
<b>Directive</b>	<ul style="list-style-type: none"> <li>• <i>Don't give her an easy game; Keep the spin on the ball...</i></li> </ul>
<b>Commissive</b>	<ul style="list-style-type: none"> <li>• <i>...I'll get out there and run if you're gonna make her run; Any time there's positive stuff, we'll be there to give it to you.</i></li> </ul>

As can be observed, there are no declarations in Cahill’s feedback. The patterns of a great number of directives are shown in Table 47. Numerous directives with requested or intended actions take the forms of *imperatives*, *we want + NP*, *you have to + infinitive*, and *I want you to + infinitive*. Cahill uses many more negative imperatives than negative ones. Table 48 shows different forms of directives in Cahill’s speech.

**Table 48.** Different Forms of Directives in Cahill’s Speech.

Forms for directives in Cahill’s speech	Examples
<b><i>Imperatives</i></b>	<ul style="list-style-type: none"> <li>• <i>Hit your backhand; Don't look over here anymore.</i></li> </ul>
<b><i>Can you + infinitive</i></b>	<ul style="list-style-type: none"> <li>• <i>...can you use that three-quarter kick a little more?</i></li> </ul>
<b><i>We want + NP</i></b>	<ul style="list-style-type: none"> <li>• <i>We want long points.</i></li> </ul>
<b><i>You have to + infinitive</i></b>	<ul style="list-style-type: none"> <li>• <i>With the breeze you have to use a little more spin.</i></li> </ul>
<b><i>I want you to + infinitive</i></b>	<ul style="list-style-type: none"> <li>• <i>I want you to be aggressive...</i></li> </ul>

### 8.5.5. Face-Threatening Acts

Likewise, Table 49 shows several relevant examples of the *Face-Threatening Theory* and *Face-Threatening Acts* in the Halep-Cahill dyad’s interactions.

**Table 49.** Examples of the *Face-Threatening Theory* and *Face-Threatening Acts* in the Halep-Cahill Dyad’s Interactions.

FACE-THREATENING ACTS IN HALEP-CAHILL DYAD’S INTERACTION		
Face- Threatening Theory	Threatening positive face	<b>CAHILL’S ACTIONS THREATENING HALEP’S FACE</b> <ul style="list-style-type: none"> <li>• <b>Criticism or Disapproval:</b> DC: ...<i>you've been a bit of a disgrace on the court.</i></li> <li>• <b>Disagreeing:</b> DC: <i>No, I see it the other way; I see might you making a lot of unforced errors with no spin on the ball and the ball is going off.</i></li> <li>• <b>Asking for clarification:</b> SH: <i>Too tight.</i>   DC: <i>Too tight, the arm?</i></li> </ul>
	Threatening negative face	<ul style="list-style-type: none"> <li>• <b>Reminders:</b> DC: ...<i>remember what I told you on the practice court...</i></li> </ul>
	Threatening positive face	<b>HALEP’S ACTIONS THREATENING CAHILL’S FACE</b> <ul style="list-style-type: none"> <li>• <b>Apologies:</b> DC: <i>Sorry, sorry.</i></li> <li>• <b>Requesting clarification:</b> DC: <i>For what? What are you asking for? Be exact, what are you asking for? What do you want?</i></li> </ul>

## 8.6. Discourse Level

### 8.6.1. Discourse markers

Cahill frequently applies discourse markers, such as ‘*and*’, ‘*anyway*’, ‘*but*’, ‘*okay*’, ‘*so*’, ‘*well*’, and ‘*you know*’. Some examples of these discourse markers in initial positions are: ‘***And** don't be scared to hit the ball with a little spin...*’; ‘***But** just take your time, work through each point.*’; ‘***You know**, my coach used to always tell me...*’; ‘***Well**, remember what I told you on the practice court...*’; ‘***But anyway**, last game, just going a little bit too much to her backhand...*’; and ‘***Okay**, just a few of your backhands, just lifting.*’.

At the discourse level, topics such as the type and structure, and the genre from an SFL perspective. In this latter aspect, features such as social role, social distance, experiential domain, social activity, medium, field, goal orientation, tenor, and mode of discourse have been taken into consideration. Furthermore, the strategies deployed in Cahill’s discourse are also presented.

### 8.6.2. Type of discourse



As in institutional settings, settings are oriented towards working tasks. Furthermore, the coaching setting entails numerous constraints that are enforced by the rules of the WTA organization, such as the presence of a microphone worn by the coach. Other kinds of constraints are compelled by the defined interaction times occurring during standard coaching imposed by the rules of tennis. Environmental constraints, such as the presence of other persons (e.g., ball boys, ball girls, camera workers, chair umpires, etc.), contribute to providing more complexity to the setting.

### 8.6.2. Structure of discourse

On some occasions, the initial part of Cahill's discourses tries to get Halep's attention, and this is followed by a general evaluation of the task performed by Halep and a question or series of questions. It is significant Cahill's use of attention-getters such as 'Hey', or vocatives. Sometimes, this formula is accompanied before or after the final position by other combinations of words.

Regarding the body of Cahill's speech, frequently, it comprises some or the whole set of the following elements in this order or not: Cahill's Questions – Answers; Cahill's Answers to Halep's Questions; Eliciting or requesting information; Evaluation of performance; Diagnosis of the situation; Prescription; Delivery of technical, tactical, physical, and psychological feedback; Requesting the player's engagement and implementation.

Usually, the final part of Cahill's consists of encouragement and farewells. Most of Cahill's discourses finish with the words 'Come on' or 'C'mon'. Sometimes, this formula is accompanied before or after the final position by other combinations of words such as 'keep it going', 'great stuff', 'here we go', 'let's go', etc.

Another linguistic fact to bear in mind is the presence of heteroglossia in Cahill's OCCs. Other voices are noticed in Cahill's discourse. The following lines exemplify this phenomenon: 'Alright, I'm gonna **steal a line from Andre** here. Playing a little bit...' and 'You know, **my coach used to always tell me**, 'When you get off to a bad start...'

### 8.6.3. Genre: Discourse from an SFL perspective

#### ○ Field of discourse

The field of discourse encompasses the study of an experiential domain, a goal orientation, and social activity. Goal orientations may range from a short-term pole to a long-term end.

The experiential domain analysis revolves around the following areas of influence occurring in tennis: Technique, tactics, strategy, psycho-social phenomena: emotions, attitudes, feelings, and thoughts, physical performance, medical aspects, and nutrition. The lexical terms used by both interactants mostly belong to these domains, as it was expressed in the lexical section of Cahill's feedback.

When it comes to goal orientation, all terms in Cahill's interactions are commonly found in tennis coaches' talks. The goal orientation is mainly a short-term goal orientation because the purpose of the on-court coaching is to give certain pieces of advice or encourage the player to attempt to win a specific match, except for a single match, where Cahill talks about a longer-term orientation. In general, professional coaches usually plan their players' seasons focusing mainly on the most important tournaments.

When it comes to social activity, both interactants participate in the exchange of information. Nevertheless, usually, the coach elicits questions to extract information on the areas mentioned above, and the player delivers answers, which are rapidly analyzed. In turn, the coach provides immediate feedback, mainly descriptive and prescriptive feedback. On some occasions, the only verbal participant is the coach, though non-verbal cues are exhibited by the player.

- **Tenor of discourse**

The tenor of discourse is expressed in terms of the role relationships established among the participants. In this respect, this kind of relationship depends on an agentive role, a social role, and a social distance. A social role may have a specific degree of hierarchy. In this respect, its poles are hierarchic and non-hierarchic. Social distances may vary between minimal and maximal distances. Concerning the tenor of discourse, power relationships are unequal. The agentive role is displayed in both the coach and the player because the coach delivers advice and feedback, and asks questions to obtain information, whereas the player asks questions to the coach aiming to solve her problems practically on the court. As they both are professionals, it is assumed that, before the match, a strategic plan has been devised mainly by the coach (on some occasions and/or in collaboration with the player) with the common goal of being successful in every match. In this case, the coach has experience as a coach and, also as a player. The beneficiary of the advice is the player. The player will put the plan into practice on the court.

Regarding the agentive role, both the coach and the player have the same lexical reference involved in the domain of tennis. The technical words and jargon displayed in the interaction are mutually understood by Cahill and Halep. Cahill's agentive role is attained for the sake of the condition of his expertise status. The coach needs a player to be coached to fulfil the sports task preparation. The relationship is bidirectional since both actants influence each other. This coach was also a relevant player, and this fact may have helped in the achievement of this role. Therefore, this agentive role is acquired through Cahill's career both as a player and as a coach. In this case, the agentive role played by Cahill and Halep is reciprocating and complementary.

When it comes to social role, in team sport matches the coach has the 'power' of replacing players, showing a hierarchic relationship, whereas in tennis this is not possible. In professional tennis, coaches are usually bound to an economic contract. Sometimes, this agreement is measured in terms of a percentage of the prize money obtained by the player during the sports season. Frequently, this contract is a fixed quantity regardless of players' success in their tournaments. Players can terminate the coach's financial contract. Furthermore, top coaches take part in an extensive group, which includes managers, doctors, and other members of the staff. From the economic point of view, players have the 'last word' in dispensing with the services of coaches. From the sports perspective, coaches usually give advice, plan the season (in collaboration with the player on many occasions) and conduct practice sessions. Besides, it must be borne in mind that on-court coaching is a personal decision of the player in a specific match. This fact is different from what happens in other sports, such as basketball where coaches ask for timeouts.

The interactional social distance between the coach and the player is, in general, manifested by informal language. The distance of this interaction is minimal, and it is frequently manifested using personal pronouns. The first word used is 'you' (840) during Cahill's interactions. Other personal pronouns that often occur are 'I' (75), 'us' (34), 'we' (32), and 'me' (26), which reinforce closeness. The coach uses endearment terms, such as 'good girl', which also contributes to this proximity. Another important pronoun referring to 'the other player' is *she* (117).

- **Mode of discourse**

According to the SFL approach, the mode of discourse includes three basic aspects, such as language role, a channel, and a medium. Language roles can be expressed as ancillary or

constitutive on their poles, whereas a channel can be graphic or phonic. In turn, a medium can be differentiated as spoken or written. Concerning the mode of discourse, Cahill's feedback is chiefly informal. The coach's discourse displays a great number of occurrences in personal pronouns, which is typical in an informal register. Besides, the percentage of the active voice in comparison to the passive voice, which is hardly ever used, occurring in Cahill's interactions enhances this statement. In Cahill's discourse, even expletives, often present in informal registers, are found. Nevertheless, Cahill uses tennis technical jargon and has little time to process previously the feedback that will be delivered because the on-court coaching is requested by the player. Furthermore, the coach must answer the questions of the player spontaneously. The interactions displayed in the Cahill-Halep also reveal bidirectionality, which allows dialogue between the coach and the player. Nevertheless, the time spent, and the coach's total amount of words/ the player's total amount of words ratio conveys an overwhelming unbalance on the side of the coach. In some OCCs, it is the coach the only interactant from the verbal point of view.

The frequency of the different tenses could be regarded as an indicator in the language role study. The present tense is the most relevant form of tense in Cahill's feedback. Non-present tenses are represented in the categories of past simple, present perfect and future simple in the active sentences as well as in the passive ones of the speech.

The channel in Cahill – Halep interactions during tournament OCCs takes place mainly in the spoken or phonic mode, in which the source of the transcripts emanates from Internet-recorded files. Nevertheless, non-verbal and paraverbal kinds of communication are relevant in these interactions. In this latter aspect, visual and haptic contacts are essential. Furthermore, several periods of silence and overlapping with different sounds (e.g., crowd, music, ball boys, the chair umpire, etc.) appear in some stretches of the different OCCs, which might be considered as 'noise' in the flow of communication.

The medium of the register of the on-court coaching is oral. The interactions are accomplished via a synchronous, face-to-face channel. Apart from spoken messages, both interactants make use of gestures, physical touch (haptic behaviour) and visual contact. On a great number of occasions, Cahill displays gestural deictics. Body language is a relevant area of analysis to understand communication as a 'whole'. The language used in interaction is English. Darren Cahill uses Australian English, whereas Simona Halep, born in Romania, is a non-native user of English. The verbal interaction occurs in English, and a priori

misunderstandings in communication may be expected. A microphone is worn by Cahill and there are television cameras around the court broadcasting the match to a worldwide audience. A central feature of this type of interaction is that it is time constrained. The presence of environmental stressors and other persons is another factor to bear in mind when describing this type of communication. The context of the on-court coaching is crucial to understand the language used. There is a physical environment, where the coach-player interaction takes place, but also a psychological context, whose focus is the interpersonal relationship between them. As for the physical environment, place and time are the main factors which are worth bearing in mind. Coach-player interactions occur usually in a face-to-face situation, either sitting next to the player or in front of the player (standing or crouching). The distance between coach and player is minimal. Frequently, contact between these actors of the interactional exchange may be observed. Usually, the setting is different from the practice courts where the coach is always on the court, conducting training sessions. Verbal and non-verbal behaviours are vital. Players have a bench to spend their rest time on. Coaches usually sit on the same bench.

Time is always crucial in on-court coaching. Coaches have a short time to deliver their feedback. Players call their coaches under the ITF rules. Coaches are normally in the court stands and enter the court walking or running to have more time with their players. The on-court coaching is a kind of communication that is labelled as 'under-pressure communication'. Coaches have on some occasions less than 90 seconds (180 seconds when the set finishes and even more time when there is a time-out occasioned by, for instance, the rival's medical time-out) to talk to their players. A great number of on-court coaching periods occur when the player is down on the scoreboard. Regarding psychological and emotional scenarios, it might be relevant to analyze the relationship between both interactional actors.

Demographic variables such as gender and age can also be considered. Concerning gender, most of the tennis coaches in the WTA circuit are males, as in the current case study. Regarding age, Darren Cahill was born in 1965, whereas Simona Halep, was in 1991, therefore the age gap is 36 years. Furthermore, Darren Cahill and Simona Halep travelled together to attend the WTA tournaments, spending a great deal of time outside the tournament courts. This is an essential aspect to understand this relationship.

Apart from the factors mentioned above, in tennis, there are also environmental constraints (e.g., sound, space, and presence of other persons) in the OCCs between coaches and players, which might have a significant impact on their verbal interactions.

#### 8.6.4. Strategies for Coaching Speech

These strategies are context dependent and adaptive. A few factors, such as the score or the momentum of the player are likely to enhance some specific strategies to the detriment of others at a particular time of the match. These strategies are as follows: Positive framing (e.g., '**Don't, no more, no more negatives. Come on. Take a deep breath.**'); building hypothetical scenarios (e.g., '**If you get a forehand high, or a backhand again, buy yourself a little more time...**'); giving warnings (e.g., '**Every time you throw the ball up high to the forehand, that's giving her a bit of a chance to go for something big.**'); recounting errant actions (e.g., '**...you've given her about 15 easy balls, mistakes and all your forehands, you're missing...**'); identifying opportunities (e.g., '**Every point, work, use your legs if you have to defend, defend if you get a chance to step up.**'); drawing on tropes (e.g., '**Be a tiger these next few games.**'); issuing reminders (e.g., '**Well, remember what I told you on the practice court, that...**'); appealing to the player's abilities (e.g., '**You can play a few of those points. I know you can. You've always got more in you than you...**'); constructing a winning formula (e.g., DC: '**So, what is that big picture plan here? Go.** / SH: '**To hit the ball and then...** / DC: '**To go, hit the ball.** / SH: '**Yeah.**'); boosting the intensity of the directives (e.g., '**But make sure you open the court...**'); eliciting comprehension and understanding (e.g., DC: '**...what are you feeling?** / SH: '**Fast, very.** / DC: '**Fast? For sure.** DC: '**...what are you feeling?** / SH: '**Fast, very.** / DC: '**Fast? For sure.**'); marking emphasis (e.g., '**Nah, I want you to be aggressive, but I want you to use the conditions.**'); thinking about long-term issues (e.g., '**...we're thinking long-term, we're not thinking about this particular match...**'); giving reassurance (e.g., 'SH: '**You think I can win this match?** / DC: '**I absolutely think you can win this match.**'); enhancing resilience (e.g., '**...more focus and determination and prepare to fight for every single point...**'); drawing attention (e.g., '**Are you listening, Simona? Are you listening?**'); showing empathy (e.g., '**The serve is on me. I'm the one who changed it. So, if it lets you down, that's my bad. That's on me.**'); requiring confidence (e.g., '**Keep the confidence up...**'); and building identity (e.g., '**It's how you're going to define yourself as an athlete and a competitor.**').

## 8.7. Modality

The different types of modal markers: the likelihood type, the deontic type and the dynamic type and their corresponding subtypes are displayed in Table 50. These data have been retrieved from the *UMCorpusTool3.3v* software.

**Table 50.** Statistics Corresponding to the Modal Markers in Cahill’s Feedback.

Feature	N	Percent	Units (frequency)
<b>Total units</b>	210	100.00%	
<b>MODALITY TYPE</b>	N=210		Units (frequency)
Verbal modality	195	92.86%	<i>can</i> (89); <i>have to</i> (43); <i>'ll</i> (12); <i>would</i> (7); <i>could</i> (7); <i>need to</i> (7); <i>can't</i> (7); <i>will</i> (5); <i>wouldn't</i> (2); <i>has to</i> (2); <i>might</i> (2); <i>'d</i> (2); <i>expect</i> (2); <i>won't</i> (2); <i>need</i> (1); <i>expected</i> (1); <i>allow</i> (1); <i>shouldn't</i> (1); <i>should</i> (1); <i>having to</i> (1)
Non-verbal modality	15	7.14%	<i>sure</i> (9); <i>probably</i> (3); <i>possible</i> (2); <i>possibly</i> (1)
<b>VERBAL MODALITY-TYP</b>	N=210		
Modal auxiliary	137	65.24%	<i>can</i> (89); <i>'ll</i> (12); <i>would</i> (7); <i>could</i> (7); <i>can't</i> (7); <i>will</i> (5); <i>wouldn't</i> (2); <i>might</i> (2); <i>'d</i> (2); <i>won't</i> (2); <i>shouldn't</i> (1); <i>should</i> (1)
Semi-modal	54	25.71%	<i>have to</i> (43); <i>need to</i> (7); <i>has to</i> (2); <i>need</i> (1); <i>having to</i> (1)
Lexical verb	4	1.90%	<i>expect</i> (2); <i>expected</i> (1); <i>allow</i> (1)
<b>NON-VERBAL MODALITY</b>	N=210		
Adjectival modality	11	5.24%	<i>sure</i> (9); <i>possible</i> (2)
Adverbial modality	4	1.90%	<i>probably</i> (3); <i>possibly</i> (1)
<b>MODAL SEMANTICS</b>	N=210		
Likelihood	15	7.14%	<i>sure</i> (9); <i>probably</i> (3); <i>possible</i> (2); <i>possibly</i> (1)
Requirement	60	28.57%	<i>have to</i> (43); <i>need to</i> (7); <i>has to</i> (2); <i>expect</i> (2); <i>need</i> (1); <i>expected</i> (1); <i>allow</i> (1); <i>shouldn't</i> (1); <i>should</i> (1); <i>having to</i> (1)
Volition	14	6.67%	<i>'ll</i> (12); <i>can</i> (2)
<b>LIKELIHOOD-TYPE</b>	N=210		
Certainty	9	4.29%	<i>sure</i> (9)
Probability	3	1.43%	<i>probably</i> (3)
Possibility	3	1.43%	<i>possible</i> (2); <i>possibly</i> (1)
Improbability	0	0.00%	

Feature	N	Percent	Units (frequency)
Impossibility	0	0.00%	
Uncertainty	0	0.00%	
<b>DEONTIC-TYPE</b>	N=210		
Obligation	57	27.14%	<i>have to (43); need to (7); has to (2); expect (2); need (1); expected (1); having to (1)</i>
Advisability	2	0.95%	<i>shouldn't (1); should (1)</i>
Permission	1	0.48%	<i>allow (1)</i>
Not necessary	0	0.00%	
<b>DYNAMIC-TYPE</b>	N=210		
Ability	2	0.95%	<i>can (2)</i>
Willingness	0	0.00%	
Intention	12	5.71%	<i>'ll (12)</i>

According to the type of modality, the verbal modality is the most significant one, by far, in Cahill's discourse. Modal auxiliaries and semi-modals represent almost the whole amount of the verbal modality. Likewise, modal auxiliaries account for more than twice the number of semi-modals. The deontic type of modal semantics comprises the greatest number of occurrences, followed in the distance by the likelihood type and the dynamic type. Among the deontic type, obligation accounts for most of the occurrences. According to non-verbal modality, the adjectival modality is more significant than the adverbial one. In the same way, adverbial *usuality* ranges from low modality values such as 'occasionally' (1), 'sometimes', and 'once' (11) to high modality values, such as 'always' (7), and 'never' (2).

## 8.8. Verbal Interaction of OCC

This section copes with the data obtained from the verbal and non-verbal communication observed in this dyadic interaction. Due to the extension of the boundaries of this investigation, a limited number of significant examples are presented. As manifested in the theoretical framework, communication is a holistic phenomenon. For the investigation, communication is divided into verbal and non-verbal interactions.

### 8.8.1. Interactivity

In Cahill - Halep dyadic interaction, OCCs are interactive. The main features in this respect, are the occurrence of negatives, backchannels, and non-clausal units, complemented with several relevant examples.



Negatives are seen in Cahill's discourse through the use of *not* (*n't*) (e.g. '*...not like a marathon...*'); *never* (e.g., '*Never for negative stuff.*'); *no* (e.g., '*...there is no finish line*'); *nor*: (e.g., '*Okay, well, nor is she.*'); *nothing* (e.g., '*Nothing good comes without hard work*'); *anything* (e.g., '*She's not making anything happen...*'); *none* (e.g., '*...and none of those frustrated errors, okay?*').

Backchannels are represented through the use of *Umm* (e.g., '*Umm, can you get the ball...*'); *Uh* (e.g., '*Uh, did you go back to your original? Yeah.*'); *Huh* (e.g., '*Competitive instinct and that fire in the belly kicked in, huh?*'); *Um* (e.g., '*Um, how are you feeling? Yeah.*').

In Cahill-Halep interaction, non-clausal units comprise interjections, attention-signalling forms, response elicitors, polite speech-act formulae, and polite speech-act formulae. Interjections occur in the form of *Ugh!* and *Oh* (e.g., SH: '*I feel like I played... Ugh!*'; SH: '*I don't have to think that, "Oh, I have to go down the line."*'). Attention-signalling forms appear through the use of *Hey* (8) (e.g., '*Hey, all good?*'); *listen* (9) (e.g., '*But listen, what you are doing...*'), and *look* (e.g., '*Simone, look at me*'). Response elicitors (e.g., *right?*, *okay?*) are exemplified through '*This end's a little bit against the breeze, right?*' and '*...push it through the court, okay?*'. Response forms are illustrated in the forms of '*Yeah*' and '*Yep*'. Polite speech-act formulae can be seen through '*Sorry*'. Expletives also exist in Cahill's speech through the forms of *hell*, *damn*, and *bloody* such as in the following instances: '*Hell of an effort.*', '*Listen, fight your opponent and she's a pretty bloody good opponent.*', and '*But listen, what you are doing is pretty damn good, alright?*'.

### 8.8.2. Stance

OCCs in Cahill - Halep dyadic interaction express stance. Three main features are speech acts, face-threatening acts and vocatives. Other aspects of stance in the Cahill – Halep dyad include the occurrence of directives, stereotypic polite openings, collective first-person imperatives, and second-person imperatives.

Vocatives occur in Cahill's discourse such as '*Simona*' and '*Simone*'. Stereotypic polite openings (*would you like...?*) also appear in, for instance, '*...what would you like to play?*'. Collective first-person imperatives are highly relevant because Cahill uses the *let's* formula 49 times, such as in '*...let's stay in the set...*'. Second-person imperatives also are seen in positive and negative forms, for instance, '*Don't overplay*' and '*Think big picture all the way...*'. With a high frequency, stance adverbials (e.g., *really*, *actually*, *in fact*, *sort of*,

probably) play a significant part in this respect, such as ‘*She’s way back. **In fact**, she is controlling most of these backhand...’*.

Special features displaying a varied range of attitudes can be observed in Cahill’s discourse. Cahill conveys endearments and *exclamations*, such as ‘*Good girl. Come on*’. *Evaluative predicative adjectives*<sup>10</sup> such as *excellent, good, great, fine, outstanding, nice, and okay*, among others, are also present. *Expletives* (e.g., *bloody, damn, hell*) are represented in Cahill’s discourse.

*Linking* adverbials also occur in Cahill’s feedback. There are *enumerative* adverbials such as *firstly*, which appears one time, and *secondly*, which occurs two times. *Reinforcing* adverbials are revealed by the use of the adverb *also*, such as in ‘*...and don’t be afraid to serve, and **also** don’t back up on the first shot...’*. *Inferential* adverbials such as *otherwise* appear in a clause such as ‘*...just threw in a couple of bad ones in that last game, **otherwise**, you would have reset that whole first set.*’. *Concessive* adverbials (e.g., *though*) are also displayed in cases such as ‘*She’s much more solid on the backhand return **though**, and...’*

### 8.8.3. Real Time

OCCs in Cahill - Halep dyadic interaction takes place in real time. Dysfluencies, reduced forms, and restrictive and repetitive repertoire are pinpointed in this section. In addition to hesitations (‘*Uh*’ (6); ‘*Huh*’ (1); ‘*Um*’ (1); ‘*Umm*’ (6)), Cahill’s dysfluencies consist of *pauses, repeats, and retrace-and-repair sequences*. *Restrictive* and *Reduced* forms take the form of *elisions* and *contractions*. Cahill also uses *restrictive and repetitive repertoire, local repetitions, lexical bundles, and binomial expressions*. Table 51 shows these points in more detail.

**Table 51.** Examples of Features illustrating that Cahill – Halep Dyadic Interaction Occurs in Real Time.

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<sup>10</sup> For more information see the section of Adjectives.

Features		Examples
Dysfluencies	Pauses	BNP Paribas Open Indian Wells (2018) – SF - Match against N. Osaka: 0:00:01.5 D. C.: <i>What's going on? First seven games all good, 3-3, 0-30 Simone. No problems. Everything is fine. What happened? [pause]</i> 0:00:18.1 D. C.: <i>Simone, what happened? It stopped. Just littering up the stat sheet, error after error.</i>
	Repeats	<ul style="list-style-type: none"> <li>...<i>you got the, got the rhythm; Great job, great job; ...working serve, working serve...; ...no more, no more negatives; If it, if it stays...</i></li> </ul>
	Repairs	<ul style="list-style-type: none"> <li><b>Retrace-and-repair sequences</b></li> <li><i>Don't, no more, no more negatives.; So, if you're... If you've got 30-love or 40-love in a game...; We don't... We're two, three weeks away from being 100%.</i></li> </ul>
	Contractions	<ul style="list-style-type: none"> <li>'m' contraction (7): <i>I'm not trying to get...</i></li> <li>'re' contraction (252): <i>...you're looking okay.</i></li> <li>'ve' contraction (51): <i>...you've got the wind now this...</i></li> <li>'s' contraction (259): <ul style="list-style-type: none"> <li><i>Let's: ...let's get to the shot that you know...</i></li> <li><i>Pronoun's: It's much, much slower...</i></li> <li><i>NP's: ...the ball's there for you...</i></li> <li><i>Existential there's: ...there's the finish line...</i></li> <li><i>Adverb's: ...now's the time to surprise her...</i></li> <li><i>Has contraction: The backhand return's been pretty good ...</i></li> </ul> </li> <li>'ll' contraction (12): <i>It'll make a world of difference.</i></li> <li>'d' contraction (2): <i>...I'd love a couple of these forehands...</i></li> <li>'-n't' contraction (105): <ul style="list-style-type: none"> <li><i>...I wouldn't change anything with that.</i></li> <li><i>The rallies won't change anything...</i></li> <li><i>If you can't win it from the back of the court, do something different.</i></li> <li><i>You haven't done it once.</i></li> <li><i>...you don't have to go for lines</i></li> </ul> </li> <li><b>Gonna</b> (55); <b>Wanna</b> (15); <b>Gotta</b> (31)</li> <li><i>She's hit two winners...</i> <ul style="list-style-type: none"> <li><i>If you wanna go down the line, go down the line with high speed.</i></li> <li><i>You're gonna break her down...</i></li> <li><i>...you've gotta play some long points.</i></li> </ul> </li> </ul>
Repertoire: restrictive - repetitive	Local repetitions	<b>Agreed meanings</b> can be signalled and confirmed by repetition: SH: <i>I have to <b>hit the ball</b>.</i> / DC: <i>Yeah, you gotta <b>hit the ball</b>, but only when it's up.;</i> SH: <i><b>Too tight</b>.</i> / DC: <i><b>Too tight</b>, the arm?;</i> SH: <i><b>New ball...</b></i> / DC: <i><b>New ball</b>, absolutely.</i>

Features		Examples
	Lexical bundles	<p><b>Pattern 1: Personal pronoun + verb phrase:</b> <i>you don't have to...; it's gonna be...</i></p> <p><b>Pattern 2: Question fragments:</b> <i>What do you think?; What do you want?</i></p>
	Binomial expressions	<p><b>Verb and Verb:</b> <i>...go and take...</i></p> <p><b>Noun and Noun:</b> <i>...ups and downs...</i></p> <p><b>Adverb and Adverb:</b> <i>...heavy and hard, heavy and hard.;</i></p> <p><b>Adverb or Adverb:</b> <i>...here or there.</i></p> <p><b>Adjective and Adjective:</b> <i>...nice and flat...; ...slim and hard...</i></p> <p><b>Noun preposition Noun:</b> <i>...error after error; ...point by point; ...corner to corner...</i></p>

There are examples of stuttered dysfluencies in Cahill's speech such as '**Y-You can't expect anything else**'; '*...you just lost **pa**-patience a little bit...*', and '*...s-slow yourself down...*'.

The phenomenon of condensation can be seen by examining *condensed questions*, *condensed directives*, and *condensed statements*. Cahill's use of condensed questions is illustrated in the following examples: '*Hey, all good?*'; '*Everything okay?*'; and '*Coming and going or staying?*'. An instance of a condensed directive occurs when Cahill states, '*Never for negative stuff*'. Condensed statements appear in the form of Noun Phrases (e.g., '*Great first set*'; '*Awesome first set*'; '*Big reset*'; '*Deep breaths*'; '*Patience*'; '*More spin*'; '*Good variation*'; '*Good discipline*') and Adjective Phrases (e.g., '*Much better*'; '*Simone, much better*'; '*Awesome*').

Similarly, the phenomenon of ellipsis can be understood by considering the *initial ellipsis*, *medial ellipsis*, and *final ellipsis*. Within initial ellipses, the elided element can be a subject (e.g., '*(I) Love the way you're returning serve.*'); an initial operator in questions (e.g., '*(Do) You miss me?*'; '*(Are you) Struggling a little bit?*'); a subject and an operator (e.g., '*(Does it) Sound like a good plan?*') and other types (Preposition–Determiner; Determiner) (e.g., '*(In the) First couple of games, a couple of your balls just missed...*'; '*(The) Only way for us to get better is think big picture all the time...*'). Examples of medial ellipsis are '*You (are) cutting out the unforced errors...*' and '*...couple (of) things*'. An instance of a situation of final ellipsis is '*...if you want to (Ø).*'.

Other pertinent aspects in this respect are outlined in Table 52, such as the presence of C-units or units averaging less than six words, the application of the add-on principle, linkage (the direct juxtaposition of clauses), and the shared context links to interactiveness.

**Table 52.** Several Relevant Aspects of Cahill’s Verbal Behaviour. Based on Leech (2000).

Features	Examples
<b>C-units</b>	• ① <i>Serving well</i> , ④ <i>second serve is excellent</i> .
<b>Add-on principle</b>	• <i>Come on, use your legs, do what you're doing, you're staying in the point; you're zigzagging a little bit better</i> .
<b>Linkage</b>	• <i>Come on, reset, reset here, reset everything you set, come out here</i> .

The *end-weight principle* establishes that the longer and more complex elements are positioned towards the end of the clause. However, this principle is not followed in Cahill’s speech on several occasions, placing heavier elements at the beginning of the clause. Observed facts such as *dislocation* or *inversion* with negative elements, can be noticed in Cahill’s feedback. Other linguistic phenomena such as, ‘*existential there*’ and, *clefting*, specifically, *it-clefts*, *wh-clefts*, and *demonstrative wh-clefts* are observed as well. There is another feature that describes Cahill’s verbal behaviour, which is the *shared context links to interactiveness*<sup>11</sup>.

- A relevant feature of Cahill’s language is the use of questions. The total number of questions in Cahill’s feedback, including invariant tag questions, is 159. Cahill uses Wh- questions, such as *How-questions* (12) (e.g., ‘**How** are you gonna play this?’), *What-questions* (34) (e.g., ‘**What** are you asking for?’), *Where-questions* (2) (e.g., ‘**Where, where** to serve?’), and *Why-questions* (3) (e.g., ‘**Why** are you not working the point?’). Furthermore, this coach frequently produces invariant tag questions, such as *alright* (19) (e.g., ‘Time for a change, **alright?**); *correct* (1) (e.g., ‘You’re staying up, being aggressive, going down the line, **correct?**); *okay* (22) (e.g., ‘You don’t have to chase down every single ball every single time, **okay?**); and *right* (22) (e.g., ‘This end’s a little bit against the breeze, **right?**’). Cahill also uses statements (no subject-verb inversion) that become questions, by adding these invariant tags at the end.

Another important characteristic observed in Cahill’s speech is the deployment of chains or strings of questions. An example of this feature is found in this excerpt: ‘①...*what are you asking for?* ②*What do you want? Okay.* ③*How about you have a little conversation to that person that sits with you?* ④*What will that person tell you right now?*’ Another strategy concerning questions employed by Cahill is the display of questions and self-answers such

<sup>11</sup> For more detailed information on this topic see the section of Medium.

as in ‘What are you gonna concentrate on to get through this? **Depth. Solid depth**’ or ‘What's going on? **First seven games all good, 3-3, 0-30 Simone**’.

Yes/no questions (*Are you...?* (5); *Do you...?* (1); *Did you...?* (1)) are also employed as the following examples reveal: ‘**Are you better?**’; ‘**...do you think on occasions?**’; ‘**...did you go back to your original?**’. Another type of question that Cahill articulates is the *alternative question* (...or...? (4)), such as in ‘You wanna call the trainer now **or** you wanna do it after the next couple of games?’.

#### 8.8.4. Informal language

Another significant feature of Cahill’s feedback is the use of idioms. Several are informal and the expression ‘no worries’ is typically Australian English. Table 53 shows the idioms found in the coach’s discourse.

**Table 53.** Idioms in the Coach’s Discourse.

Idioms		
<i>All the way</i>	<i>Go toe to toe</i>	<i>No sweat</i>
<i>Be on someone</i>	<i>Hang in there</i>	<i>No worries</i>
<i>(the) Big picture</i>	<i>Hell of a...</i>	<i>On (one’s) (own) terms</i>
<i>Clear one’s mind</i>	<i>Here we go</i>	<i>On the go</i>
<i>Every now and then</i>	<i>It’s my bad</i>	<i>On track</i>
<i>Every single</i>	<i>Keep a cool head</i>	<i>Play big</i>
<i>Fight (one’s way) through</i>	<i>Lose one’s patience</i>	<i>Put your head down</i>
<i>Fire in your belly</i>	<i>Make a difference</i>	<i>Second best</i>
<i>Get ahead of yourself</i>	<i>Make a world of difference</i>	<i>Take a heat out of</i>
<i>(Get one’s) nose in front</i>	<i>Make up your mind</i>	<i>Take something for granted</i>
<i>Give it a go</i>	<i>No big deal</i>	<i>The other way around</i>
<i>Go big</i>	<i>No problem</i>	

Cahill’s speech uses informal language to a large extent. An example of this point is the application of ‘uh’ words such as, ‘Oh’ (1), ‘Eh’ (1), ‘Uh’ (6), ‘Huh’ (1), ‘Um’ (1), ‘Umm’ (6), ‘Hey’ (7), ‘Okay’, ‘Nah’ (1), ‘Yeah’ (54), ‘Yep’ (1). In addition, informal language appears as phrasal verbs such as ‘C’mon’ or ‘Come on’. The occurrence of colloquial terms, for example, ‘belly’ (2) or ‘freebie’ (1). Another way of developing informal language is through vague nouns. In this respect, Cahill employs words, such as ‘thing’ (11) or ‘stuff’ (13). Quality edges such as *I think* (17) and are used in the coach’ speech, such as in ‘**I think you're hitting the ball fine...**’, which diminish the speaker’s commitment.

When Cahill uses informal language, another important is the frequent use of phrasal and prepositional verbs. Instances of these phrasal and prepositional verbs are represented in examples such as ‘*Just slow yourself down...*’; ‘*Loosen up the arm*’; ‘*...cut those out*’; ‘*...open up the court a little more...*’; ‘*...she skipped off to a fast lead*’; ‘*...then you start getting pumped up with all the positive things*’; ‘*...change up...*’; ‘*Okay, so just calm down...*’; and ‘*...step up on the breakpoints...*’. Table 54 shows the occurrences (or the absence) of the significant verbs *get*, *go*, and *come* with several particles in Cahill’s discourse.

**Table 54.** Verbs ‘get’, ‘go’ and ‘come’ with several particles.

	<i>across</i>	<i>after</i>	<i>ahead</i>	<i>around</i>	<i>away</i>	<i>back</i>	<i>behind</i>	<i>down</i>	<i>for</i>	<i>from</i>	<i>in(to)</i>	<i>off</i>	<i>on(to)</i>	<i>out</i>	<i>over</i>	<i>to</i>	<i>through</i>	<i>up</i>	<i>with</i>	<i>without</i>
<i>get</i>	X		X	X	X	X					X	X	X	X	X	X	X	X		
<i>go</i>		X		X		X	X	X	X	X	X	X		X	X	X	X	X	X	
<i>come</i>										X	X	X	X	X		X				X

### 8.8.5. Word-order choice

The issue of word-order choice is represented in Cahill’s discourse through dislocation, inversion, prefaces, and ‘existential there’<sup>12</sup>.

Dislocations in Cahill’s discourse have a double function, either as a topic marker or as a means for clarification. As examples of dislocation, these instances are illustrative: ‘*Third serve, don't fall back.*’; ‘*Any of those short balls, let's just take them to the open court.*’; ‘*The point you lost here at 30-30, you played a good point*’; and ‘*First couple of points just think about the work ethic...*’.

Fronting is related to word choice in a clause. On one occasion, Cahill uses *subject-verb inversion* with an *initial place adverbial* in: ‘*...now's the time to surprise her*’. Frequently, these types of adverbials are linked to the prior discourse, having a cohesive effect. Similarly, this coach employs a *subject-verb inversion* with *negative elements* in: ‘*...nor is she*’. This

<sup>12</sup> ‘Existential *there*’ clauses that have been reviewed above.

inversion signals parallelism with a previous negative clause. In this way, it has a cohesive force. This type of inversion only occurs once.

Another significant aspect in Cahill's speech is the presence of headers and tails, which are frequent in speaking, but not in writing. Through headers, the information is placed at the front of what the speaker says. In this way, the speaker may help the listener have a better reference understanding. Headers can be made up of an NP or NPs or complete clauses. Some examples of headers and tails that can be found in Cahill's feedback are shown below. In these cases, headers appear in bold: '*Just try to break **the forehand down**, that's the side we're gonna go after a little more'; '*...especially off **the forehand slice**, that's the one that floats, okay?'*.*

In addition, the emphatic structures or cleft sentences are closely linked to word-order choice. Three types of structures can be distinguished: *it-cleft sentences*, *wh-cleft sentences*, and *other types of cleft structures*. In Cahill's discourse, *it-clefts* appear 11 times, whereas the occurrence of *wh-clefts* is 2. Examples of these configurations can be found in '*It's how you're going to define yourself as...*' and '*...what's happening is the first shot's going down the middle of the court...*', respectively. In the latter case, the *wh-cleft* clause is taking the role of a subject. In Cahill's speech, another structure that contains a demonstrative pronoun and a *wh-word* going after it is the so-called *demonstrative wh-cleft*. Cahill uses this configuration four times such as, in the following statement: '*That's when you're controlling a lot of good points.*'

Cahill's speech displays several instances of prepositions at the end of the clause. The three prepositions that occur at this final position are, '*with*', '*for*', and '*on*', such as in '*So, whatever you feel comfortable **with**...*'; '*...until you get the one you wanna open it **for**.*', and '*...getting the ball that you can step up **on**...*'.





## 8.9. Approach to the Non-verbal Interaction








When it comes to body position in OCCs, Cahill displays mainly two kinds of body position: sitting down and kneeling. Regarding gestural deictics, sometimes, this coach shadows ball hits without a racket or points out different zones of the tennis court. It is also relevant to analyze Halep's use of arm activities or both interactants' facial expressions reflecting the different sorts of mood states in some OCCs. Concerning haptics, this dyad exhibits mainly









fist-fist contact in the final part of OCCs. On the topic of proxemics, most of the time Cahill's feedback presents personal or intimate distances. Sometimes, feedback is observed within the zone of social distance. It is also interesting the use of oculesics. In this area, three chief behaviours are revealed: closed eyes, lack of eye contact, and visual contact. Environmental aspects such as electrical devices (e.g., fans), umbrellas or the type of light may be relevant factors when establishing communication between both interactants. Another significant factor is the manipulation of objects such as sports caps, bottles, rackets, etc. or the presence of other persons (e.g., the chair umpire, ball persons, camera persons), because they may take a passive or active part in the interaction. Several examples from the interactions between Cahill and Halep are illustrative of the different types of non-verbal interactions that are displayed in Table 55.

**Table 55.** Different types of Non-verbal Interaction in Cahill – Halep Dyadic Interaction.

Types of non-verbal interaction	Examples	
Kinesics	 <p data-bbox="539 1400 852 1435">Body posture: Kneeling</p>	 <p data-bbox="994 1400 1358 1435">Body posture: Sitting down</p>
	 <p data-bbox="587 1794 807 1830">Gestural deictics</p>	

Types of non-verbal interaction	Examples	
		
	Facial expression	Facial expression
		
	Arm movement	Arm movement
		
	Head movement	
Haptics		
	Fist-fist contact	Fist-fist contact

Types of non-verbal interaction	Examples	
<b>Proxemics</b>		
	Intimate distance	Personal distance
<b>Proxemics</b>		
<b>Oculesics</b>		
		
	Visual contact	Lack of visual contact

Types of non-verbal interaction	Examples	
Environmental details		
	Umbrella	Fan
		
	Dim light	Bright light
Physical appearance		
	Cap	Long-sleeved clothes

This section displays the results of this investigation, which is divided into two blocks. The first section deals with Cahill’s feedback data whereas the second one displays the data corresponding to the interaction between Halep and Cahill.

### 8.10. Feedback Information

The first part presents the different types of feedback exhibited by Cahill according to the typologies reviewed within the theoretical and methodological frameworks. These data are summarized in Tables 54-58. These tables show the different types of feedback and several

examples found in the coaching transcripts. The objective of these tables does not provide a complete overview of the nature of Cahill's feedback due to the word limitations in the study. Nevertheless, several relevant examples have been delivered to explore the nature of this feedback.

### 8.10.1. Feedback Quantitative Information

When it comes to evaluating quantitative information in interaction, time is another significant factor to consider. The units of time have been minutes and seconds. The coach's speech rate and the ratio between the number of words uttered by the coach and those of the player are also taken into account. Table 56 displays relevant quantitative information concerning Cahill's feedback that has been obtained in the 50 OCCs.

**Table 56.** Quantitative Information Obtained from Cahill's Feedback.

Quantitative Information	Results
Effective time of interaction in 50 OCCs	3903 s = 65 min 03 s
Maximum effective time of interaction in a single OCC	216 s
Minimum effective time of interaction in a single OCC	45 s
Average effective time of interaction in a single OCC	78.06 s
Number of words of the coach / Number of words of the player	13701 / 780 = 17,57
Coach's Average Speech Rate (Words/sec)	13703 / 3903 = 3.51 words/s

### 8.11. Feedback Qualitative Information

Table 57 shows the different types of feedback according to the features and purpose of information delivered by Cahill. Based on Sanz (2003) and Sánchez Bañuelos (1997).

**Table 57.** Types of Feedback according to the Features and Purpose of Information Delivered by Cahill. Based on Sanz (2003) and Sánchez Bañuelos (1997).

Type of feedback	Examples
Descriptive	<ul style="list-style-type: none"> <li>• <i>...you missed the backhand up the line here which was on.</i></li> <li>• <i>She gives you a couple of freebies.</i></li> <li>• <i>Conditions are a little bit windy and a bit tricky, so the timing's not there at the moment.</i></li> <li>• <i>You're just driving everything into the net in that short one, and that ball toss on that first service, way...</i></li> </ul>

Type of feedback	Examples
Explanatory	<ul style="list-style-type: none"> <li>• ...let's take the uh, net out of play, '<b>cause</b> you're not using your legs enough on the, on the forehand.</li> <li>• And it's a double benefit anyway <b>because</b> she gets a little bit tired after she plays one point.</li> <li>• I know it's tough against her <b>because</b> she hits so hard.</li> <li>• And this end is tough with the first serve <b>because</b> there's so much breeze.</li> </ul>
Prescriptive	<ul style="list-style-type: none"> <li>• <b>Keep</b> the spin on the ball, <b>play</b> your game...</li> <li>• <b>Keep</b> the arm nice and loose.</li> <li>• <b>Get</b> that ball high on the backhand.</li> <li>• <b>Stay</b> strong with your legs on yours. <b>Stay</b> through the line of the ball.</li> </ul>
Interrogative	<ul style="list-style-type: none"> <li>• <b>Why, why</b> are you going for so much in the back of the court? <b>Why</b> are you not working the point?</li> <li>• <b>How's</b> the body feeling? <b>Struggling</b> a little bit?</li> <li>• <b>Where, where</b> to serve?</li> <li>• <b>What</b> are you thinking then? <b>How</b> are you gonna finish this match? <b>What</b> are you gonna concentrate on to get through this?</li> </ul>
Affective	<ul style="list-style-type: none"> <li>• <b>Small smile, come on. Let's go.</b></li> <li>• <b>Let's go out there and have some fun. Come on.</b></li> <li>• <b>Let that fire keep burning in the belly.</b></li> <li>• <b>Good girl. Come on.</b></li> </ul>
Evaluative	<ul style="list-style-type: none"> <li>• <b>Your second serve has been excellent.</b></li> <li>• <b>Standard of tennis is excellent.</b></li> <li>• <b>Your tennis is actually okay at the moment.</b></li> <li>• <b>You're doing a really good job.</b></li> <li>• <b>Great first set.</b></li> <li>• <b>Awesome first set.</b></li> <li>• <b>Your return games have been awesome.</b></li> <li>• <b>...you're trying to go for the kill shot from bad positions.</b></li> <li>• <b>I thought that was a nice adjustment...</b></li> <li>• <b>...tennis is outstanding.</b></li> </ul>
Comparative	<ul style="list-style-type: none"> <li>• <b>You are a better athlete than</b> what she is.</li> <li>• <b>...you're feeling much better than</b> she is...</li> <li>• <b>you're zigzagging a little bit better.</b></li> <li>• <b>You can open up her much better than</b> what you're doing.</li> <li>• <b>How do you work, the harder</b> she has to work?</li> <li>• <b>You are serving smarter</b> now.</li> <li>• <b>...it will get easier</b> for you.</li> </ul>

Even though quantitative research on the number of occurrences of the different types of feedback has not been carried out, from Table 57 it can be noticed that descriptive feedback

is expressed by statements. In explanatory feedback, the use of subordinators, such as *because* is common. Interrogative feedback is largely accomplished through questions, specifically *wh-questions*. Affective feedback is reflected in expressions such as *come on*, *let's imperative*, or metaphorical language. Evaluative feedback is primarily achieved using evaluation adjectives, such as *good*, *bad*, *excellent*, *okay*, *awesome*, and others. Comparative feedback is mainly realized by comparative clauses.

Table 58 shows the different types of feedback according to their valency in Cahill's discourse. Based on Smith and Cushion (2006); Ford et al. (2010), and Luft (2014).

**Table 58.** Types of Feedback According to their Valency in Cahill's Discourse. Based on Smith and Cushion (2006); Ford et al. (2010), and Luft (2014).

Types of Feedback according to their valency - Examples	
Positive Feedback	Negative Feedback
<ul style="list-style-type: none"> <li>• <i>Stick with the <b>positives</b>.</i></li> <li>• <i>And make good decisions. Okay, you'll get it. And you make good decisions.</i></li> <li>• <i>Keep the spin on the ball, play your game...</i></li> <li>• <i>So, just be a bit smarter...</i></li> <li>• <i>Just be a little more aggressive on her.</i></li> <li>• <i>Alright, so just be careful about throwing yourself into the corners...</i></li> <li>• <i>Have that mentality like, instead of defending your serve, that you're going to go and take the service games.</i></li> <li>• <i>Serve looks really <b>good</b>, you're defending it <b>well</b>.</i></li> <li>• <i>You're hitting the ball <b>great</b>.</i></li> <li>• <i><b>Let's finish this off.</b></i></li> </ul>	<ul style="list-style-type: none"> <li>• <i><b>Don't have to go there all the time...</b></i></li> <li>• <i>Remember, you <b>don't have to hit winners against the breeze.</b></i></li> <li>• <i>The last three games you've been <b>a bit of a disgrace</b> on the court.</i></li> <li>• <i><b>Don't have to crush every ball there...</b></i></li> <li>• <i>And <b>don't be</b> scared to hit the ball with a little spin on the return of serve...</i></li> <li>• <i>So, <b>don't be</b> impatient at the start...</i></li> <li>• <i><b>You're not hitting winners</b> when she gets the ball three-quarter court</i></li> <li>• <i>...you've been a bit of a <b>disgrace</b> on the court.</i></li> </ul>

On the one hand, negative feedback is mainly realized by employing *negative imperatives*, *negative statements*, and nouns with negative connotations. On the other, positive feedback occurs in the form of the exhortatory imperative *let's + verb*, nouns with positive connotations, positive evaluative adjectives, and adverbs,

Similarly, according to the focus of attention, feedback is divided into three categories, namely, internal, external, and neutral. Table 59 illustrates the types of feedback according to their focus of attention. Based on Benz (2014).

**Table 59.** Types of Feedback According to their Focus of Attention. Based on Benz (2014).

Focus-of-Attention Feedback	Examples
Internal	<ul style="list-style-type: none"> <li>• ...that fire in the <b>belly</b> kicked in, huh?</li> <li>• Remember, get your <b>legs</b> tired. You're not getting your <b>legs</b> tired</li> <li>• Then your <b>feet</b> start moving...</li> <li>• Keep the <b>arm</b> nice and loose.</li> <li>• ...drive it with loose <b>arms</b> ...</li> <li>• ...hopefully feeling okay with the <b>knee</b>.</li> <li>• ...use your <b>head</b>...</li> <li>• ...reset your <b>mind</b> now.</li> </ul>
External	<ul style="list-style-type: none"> <li>• When you get a short <b>ball</b> and you have time to step up, then go for it.</li> <li>• ...open up the <b>court</b> a little more, no sweat.</li> <li>• ...let <b>her</b> make some pace in bad positions in the court.</li> <li>• Alright, look down <b>the other side of the court</b>, look into <b>her eyes</b>, it's all about <b>her</b>.</li> <li>• Listen, fight your <b>opponent</b> and she's a pretty bloody good <b>opponent</b>, so you've gotta focus everything on <b>her</b>, okay?</li> </ul>
Neutral	<ul style="list-style-type: none"> <li>• ...compete <b>as hard as you can</b> for every single point.</li> <li>• ...you're gonna make this as competitive <b>as you possibly can</b>.</li> <li>• <b>keep working hard</b>, you've had...</li> <li>• ...warm your backhand with the best backhand on the court. Trust it <b>just a little more</b> through the court.</li> <li>• ...<b>just a little more aggressiveness</b> on the serve games.</li> <li>• Try to give her <b>as least backhands as possible</b>.</li> <li>• ...<b>do the best you can</b>.</li> <li>• But I still think you have to concentrate on that forehand <b>as much as possible</b>...</li> </ul>

Table 59 reflects that *the internal* focus of attention revolves around nouns referring to the own player's parts of the body such as *legs, feet, belly, head*, etc. In other words, it is addressed toward internal cues. *External* focus of attention is manifested in expressions that include words linked to the *opponent, court, crowd, ball, racket*, etc. The external focus involves the environment, something outside the own player. The *neutral* focus of attention is addressed toward neither own player's body parts nor external situations. In Cahill's



speech, this type of focus is revealed in the use of degree adverbs, comparatives, and superlatives.

Table 60 illustrates the types of feedback according to the kind of knowledge delivered by the coach.

**Table 60.** Types of Feedback According to the Kind of Knowledge Delivered by Cahill. Based on Magill (2001).

Feedback regarding knowledge	Examples
Knowledge of performance (KP)	<ul style="list-style-type: none"> <li>• <i>Work to her legs.</i></li> <li>• <i>...use your swing volley...</i></li> <li>• <i>You feel that you're lifting up a little bit on your backhands?</i></li> <li>• <i>And I reckon you're going a little too early with the high one up court backhand in the point.</i></li> <li>• <i>You've gotta give the ball a bit of air...</i></li> <li>• <i>And don't be scared to hit the ball with a little spin on the return of serve, especially off the forehand.</i></li> <li>• <i>You're flowing backwards a little bit too much on this return to serve, the first serve.</i></li> <li>• <i>Start a couple of steps back.</i></li> <li>• <i>...jam her up a little bit.</i></li> <li>• <i>Always put a little bit of spin on that ball.</i></li> <li>• <i>Let it come to your sweet spot right in here and then drive it with loose arms and let it go...</i></li> <li>• <i>Use the bounce of the court just a little bit more to buy yourself some time and just hold your position a little bit more on the baseline.</i></li> <li>• <i>You gotta stay down low and you go down the line...</i></li> </ul>
Knowledge of results (KR)	<ul style="list-style-type: none"> <li>• <i>We're <b>down a set and a break.</b></i></li> <li>• <i>...she's hitting <b>a lot of balls</b> to the <b>middle</b> of the court...</i></li> <li>• <i>...<b>all your mistakes</b> were taking risky shots down the line...</i></li> <li>• <i>...you've given her about <b>15 easy balls</b>...</i></li> <li>• <i>You're making <b>all the unforced errors</b> at the moment.</i></li> <li>• <i>You've hit <b>25 unforced errors.</b></i></li> <li>• <i>...<b>most your errors</b> are coming from panic shots.</i></li> <li>• <i><b>All her errors</b> are coming off the forehand side.</i></li> <li>• <i><b>A couple of errors</b> that you don't normally do...</i></li> <li>• <i>...that's when you're forcing her into <b>a lot of errors.</b></i></li> <li>• <i>That's when you're controlling <b>a lot of good points.</b></i></li> <li>• <i>Every time you work the point, it goes over <b>four</b> or <b>five shots</b>, you're <b>winning the point.</b></i></li> <li>• <i>She made <b>two good returns</b> off two good first serves...</i></li> </ul>

Table 61 shows ways of expressing and examples of the two types of coaching feedback based on the kind of support involved, namely, *autonomy-supportive feedback* and *controlling feedback*.

**Table 61.** Types of Feedback According to the Type of Support in Cahill’s Feedback. Based on Carpentier & Mageau (2013).

Feedback	Examples
Autonomy-supportive	<ul style="list-style-type: none"> <li>○ <b>Asking questions regarding the player’s requirements</b> <ul style="list-style-type: none"> <li>○ <i>What do you wanna do?</i></li> <li>○ <i>For what? What are you asking for? Be exact, what are you asking for? What do you want?</i></li> </ul> </li> <li>○ <b>Fostering internal motivational resources</b> <ul style="list-style-type: none"> <li>○ <i>You have a chance to redefine yourself now in this set.</i></li> <li>○ <i>So at least give yourself a chance by pulling it back in. This is on you.</i></li> </ul> </li> <li>○ <b>Giving informational feedback in the form of praise</b> <ul style="list-style-type: none"> <li>○ <i>Love the way you're returning serve.</i></li> </ul> </li> <li>○ <b>Providing confidence and competence</b> <ul style="list-style-type: none"> <li>○ <i>Once you get into the rallies, you're looking unbelievable, Simone.</i></li> <li>○ <i>You're doing really well.</i></li> </ul> </li> <li>○ <b>Delivering encouragement</b> <ul style="list-style-type: none"> <li>○ <i>Come on, keep it going.</i></li> </ul> </li> <li>○ <b>Offering explanation rationales</b> <ul style="list-style-type: none"> <li>○ <i>Only reason you're getting into a little bit of trouble is when you're losing your patience...</i></li> <li>○ <i>...because the backhand's pretty solid...</i></li> <li>○ <i>I know it's tough against her because she hits so hard.</i></li> <li>○ <i>...'cause you're not using your legs enough on the, on the forehand.</i></li> <li>○ <i>...'cause you're against the breeze.</i></li> </ul> </li> </ul>
Controlling	<ul style="list-style-type: none"> <li>○ <b>Use of directives</b> <ul style="list-style-type: none"> <li>○ <i>Keep your focus.</i></li> <li>○ <i>Stick to your plan with the serve...</i></li> <li>○ <i>Don't take anything for granted...</i></li> <li>○ <i>...don't get so far behind the baseline on the big points.</i></li> </ul> </li> <li>○ <b>Use of controlling language</b> <ul style="list-style-type: none"> <li>○ <i>Should I go?</i></li> <li>○ <i>You shouldn't be doing all the work here.</i></li> <li>○ <i>So just focus on what you have to do...</i></li> <li>○ <i>...you have to stay low...</i></li> <li>○ <i>...you've got to work at it.</i></li> <li>○ <i>You've got to get her out of that middle...</i></li> <li>○ <i>...you've gotta focus everything on her...</i></li> <li>○ <i>You gotta use a little more spin at this end.</i></li> </ul> </li> <li>○ <b>Criticizing the player</b> <ul style="list-style-type: none"> <li>○ <i>...you've been a bit of a disgrace on the court.</i></li> </ul> </li> </ul>

As it is shown in Table 61, Cahill's *autonomy-supportive feedback* is reflected in several ways. This type of feedback includes the use of appropriate *questions* fitted to the *player's needs*, the delivery and enhancement of *internal motivational resources*, *confidence* and *competence*, *encouragement*, and *explanation rationales*. On the contrary, *controlling feedback* displays *directives*, *controlling language*, and *inadequate criticism of the player*.

## 9. Discussion

Concerning the quantity of feedback, Cahill is by far the controller of the discourse, the one who has the power. According to the data, the number of words in the coach's speech is more than 17 times the number of words generated by Halep. Furthermore, Cahill speaks at an average rate of 3,51 words per second.

Regarding the quality of feedback, the coach shows different linguistic strategies and formulas. According to the valency of feedback, Cahill uses both negative and positive feedback. To this purpose, he applies several linguistic resources. Negative feedback is frequently manifested in *negative imperatives*, *negative statements*, and nouns with negative connotations. To balance this situation, the coach deploys positive feedback through the exhortatory imperative *let's + verb*, nouns with positive connotations, positive evaluative adjectives, and adverbs.

According to the nature of the feedback, descriptive feedback is manifested by employing statements. When delivering explanatory feedback, Cahill utilizes subordinators. In this regard, *because* is highly frequent. Questions, specially *wh-questions*, are often exhibited to provide interrogative feedback. To provide affective feedback, Cahill exhibits the imperative *come on*, or the *let's imperative*. Both of them are highly employed. In addition, metaphorical language and non-verbal communication serve as a tool to encourage Halep. In professional tennis, performance is the most significant issue. Therefore, evaluative feedback is relevant, and it is achieved through an inventory of evaluation adjectives, Comparative clauses are often applied to convey comparative feedback.

Likewise, concerning the kind of knowledge delivered by Cahill, this coach emphasizes the errors in the knowledge-of-results feedback, whereas, in the knowledge-of-performance feedback, he points out aspects such as technical and tactical issues.

As explained above, Cahill uses the three types of focus of attention. The reference can change depending on the situation, and he might deploy an external focus, an internal focus, or a neutral focus, depending on the circumstances of the game. Nouns related to body parts are mentioned when Cahill provides feedback with an internal focus of attention, whereas the external focus changes to other external references. Sometimes, the coach exhibits a neutral focus and the formulas employed are degree adverbs, comparatives and superlatives.

Concerning the kind of support involved, Cahill makes use of both *autonomy-supportive feedback* and *controlling feedback*. Sometimes, the coach delivers feedback to take control of the situation, but, on other occasions, he delivers a type of feedback to aid the player to discover by herself the way of behaving in the game.

A central issue of this research is the way Cahill interacts with Halep and the type of discourse exhibited. From the point of view of the mode of the discourse, the Cahill – Halep dyad displays an interactive behaviour. This face-to-face interaction occurs in the same point of space and simultaneously. There is no rehearsal in the speech production. Furthermore, within the dyadic interaction, language is oriented to the task. Both participants mainly exhibit casual language but mixed it with technical terms.

An example of casual English in Cahill's speech is the use of adverbs with the same form as the adjective, without adding '-ly'. This is a typical form of casual English speech. The personal pronoun 'you' is specifically relevant in Cahill's discourse, The form 'you're' is also significant and it occurs frequently.

When it comes to the linguistic implications of the mode of Cahill's discourse, some basic forms of turn-taking arrangement are observed. Cahill is usually the initiator of the question-answer sequences. Nevertheless, most of the speech production is released by Cahill compared to Halep's output. Context has a relevant impact on Cahill's speech. There exist several variables such as the score or the momentum of the match, which might have a high influence on the nature and quantity of Cahill's feedback. The speech configuration is dynamic. Interactivity is the most important feature in this aspect of the discourse. This arrangement is open-ended. Due to time constraints, spontaneous events such as repeats, hesitations, overlapping conversations, and interruptions can be noticed. Another important feature in this regard is the incompleteness of clauses. Frequently, Cahill uses non-standard grammatical features, typical of a spoken discourse with time boundaries. In this sense, the

grammar observed in this interaction is convoluted. Likewise, from the lexical point of view, Cahill's discourse is sparse.

Several linguistic implications of Cahill's tenor of discourse arise from this research. Regarding informal language, Cahill's discourse is manifested in some reduced terms and expressions in the form of elisions and contractions. Slang words are also present in this coach's feedback. On some occasions, Cahill generates swearing words and first names. Moreover, interruptions and overlapping can be observed in the coach-player interaction. Cahill uses average mood selections in his expressions. When it comes to modalization, 'probability' is a feature frequently observed in the coach's discourse.

As a linguistic implication of the field of discourse, Cahill develops a combination of technical language and everyday language. This coach employs specific words related to the field of the technique and tactics and strategy of tennis. However, Cahill also uses familiar expressions belonging to everyday life.

OCCs in this dyadic interaction are interactive. The occurrence of negatives, question-answer sequences, non-clausal fragments, imperatives, attention-signalling forms, discourse markers, and vocatives are indicators of this interactivity.

Similarly, OCCs in Cahill - Halep dyadic interaction express stance. Stance is expressed in this dyadic interaction through the occurrence of a series of features, such as speech acts, vocatives, first-person imperatives, second-person imperatives, endearments, interjections, expletives, exclamations, evaluative predicative adjectives, and stance adverbials.

Likewise, OCCs in Cahill - Halep dyadic interaction take place in real time. This aspect is manifested using dysfluencies, reduced forms, restrictive and repetitive repertoire, different types of linguistic condensation, and ellipsis.

The presence of C-units, the application of the add-on principle, and the linkage of clauses by direct juxtaposition are other significant features to bear in mind when analyzing this dyadic interaction.

Summing up, this is a type of discourse that presents several aspects that are shared with a more formal institutional talk (e.g., questioning) whereas, on some occasions, due to the time spent with the player and the potential establishment of emotional ties, the discourse is closer

to informal talk. Besides, the duration of the encounters constrains the nature of the verbal and non-verbal interactions to a large extent.

## 10. Conclusions

This research explored the Cahill-Halep case study of feedback and verbal interaction during on-court coaching periods in WTA tournaments. The findings of this study have shed light on the way the members of a specific coach-player dyad interact verbally mostly from two relevant linguistic frameworks (SFL and Grammar of the Conversation). The study aims at presenting patterns in tennis coaching communication during OCCs to raise awareness related to these patterns on the part of the coach. Repetition, shortening, and the presence of C-units are the main features displayed in this context. The weight of the coach's feedback in contrast to that of the player might indicate that there might exist dominance or control of the discourse on the part of the former. There is an unbalanced interaction where the coach takes the verbal initiative to a large extent. This study also displays specific strategies used by this specific coach.

The results of this analysis suggest that verbal interaction between coaches and players can be studied at different linguistic levels and in different on-court scenarios. Verbal interaction shows certain features of the Grammar of Conversation, though adapted to a shared sports context and relationships between the dyadic members. To a certain extent, these findings agree with other previous studies on the topic of the strategies deployed.

Different weaknesses can be considered when accomplishing this research. Firstly, it should be valuable to be applied in combination with other research perspectives, such as mixed methodologies, and utilize a multiple-case scheme or in conjunction with other methods

the issue of generalizability. Secondly, when it comes to accuracy in the different transcriptions that have been analyzed, one of the major drawbacks has been the considerable number of blanks occurring in Halep's speech. Thirdly, non-verbal interaction in coaching should be included because communication is a holistic process. Finally, the phonetic and phonological levels should be introduced as a source of improvements.

Even though this work is exploratory and preliminary, its goal is to bridge the gap in tennis coaching research regarding OCC discourses and provide several tools to assess them. This research can be a starting point for future research because it provides a view of the

interpersonal meaning and genre existing in the Cahill – Halep dyad, mostly from the point of view of the concept of genre in SFL, but not leaving aside other important aspects of global sports communication. The implementation of further work might involve different linguistic approaches and research methods. Future research lines can contribute to a more extensive exploration of the ‘uncharted territories’ of tennis coaching studies, including different topics and variables. As a proposal for further work, the following topics are suggested:

- Linguistic efficiency in communication in a coach-player relationship.
- Significance of feedback quantity in comparison to feedback quality in time-pressured coaching.
- Differences between female coaches’ linguistic patterns and those of male tennis coaches.
- Contrasts in language coaching patterns between experienced tennis coaches and novel tennis coaches.
- Differences in language coaching patterns between coaches speaking English as their first language and those speaking English as their second or third language.
- Evolution of language coaching in the dyadic coach-player relationship through the tennis player career.
- Differences in linguistic coaching patterns between doubles tennis and individual tennis.
- The role of nonverbal communication in tennis coaching.
- The effect of banter and humour on coach-player relationships.
- The ‘weight’ of coaches’ linguistic selections in empowering tennis players.

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## Lists of Abbreviations and Acronyms

**Adj** = Adj; **Adv** = Adverb; **COVID** = Coronavirus Disease; **DC** = Darren Cahill; **Det** = Determiner; **F** = Final; **ITF** = International Tennis Federation; **KP** = Knowledge of Performance; **KR** = Knowledge of Results; **L** = Lost Match; **md** = Modal-auxiliary-verb type; **N** = Noun; **NP** = Noun Phrase; **OCC** = On-court Coaching; **POS** = Parts of Speech; **Pr** = Pronoun; **Prep** = Preposition; **QF** = Quarterfinal; **RR** = Round; **SFL** = Systemic Functional Linguistics; **SF** = Semifinal; **SH** = Simona Halep; **UAM** = Universidad Autónoma de Madrid; **V** = Verb; **vb** = Infinitive-verb type; **vbd** = Past-verb type; **vbg** = Present-participle-verb type; **vbn** = Past-participle-verb type; **vbp** = Present-verb type; **vbz** = 3-person-singular-verb type; **WTA** = Women's Tennis Association