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Critical Discourse Analysis of the Representation of the Middle East in FIFA World Cup Advertising Campaigns

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Article Info	Abstract
	The present study aims to examine FIFA World Cup advertisement campaigns directed at the Middle East market through critical discourse analysis adopting Hodge and Kress (1996) model. Therefore, the advertisement the study analyzes three campaigns, QNB, Visa Card and Frito Lay, as an attempt to mark out the common themes, wording and discourses visible in these campaigns, and what they tell us about the way these campaigns characterize or represent the Middle East. The study concludes that each campaign employs a different tactic to attract their respective target demographic. QNB seeks to show the might & grandeur of the bank and Visa Card wants to show the thrill of using their special edition credit card. Energetic and ERPRA focused camera motion captures the bold, spicy flavor experience of the "Flamin' Hot" Frito Lay brand. Data covering 6 months (April–October 2023) is considered for the study presenting syntagmatic categories including transactional, attribute and existential categories in advertising videos emphasizing brand/product uniqueness. Furthermore, critical discourse analysis can identify some of the techniques that brands have employed to market towards their target audiences, as well as how they portray themselves to a regional audience in the Middle East, which is relevant for marketers aiming to create strong advertising into the Middle East sphere.

Introduction

One of the major eclectics for any sport around the globe is the FIFA World Cup, which has fans all over the world, including the Middle East. region (Jansen & Martin, 2015, 90). The region has a mix of cultures and religions that make it a desirable target market for advertisers. FIFA World Cup advertising campaigns play an active role in shaping fans opinions and the perception

of the Middle East region (Van Dijk, 2017, p. 12). Therefore, this study is dedicated to examining the critical discourse analysis of Middle East representation in FIFA World Cup advertisement campaigns. This paper will look at the themes, language and discourse of FIFA World Cup advertising campaigns aimed at the Middle East market, examining how they both represent the Middle East and establish perceptions about the region internationally. The impact of the FIFA World Cup on advertising is well-documented (Jansen & Martin, 2015, p. 90). There are various tactics used by advertisers, from what language is used to what imagery is presented to what themes can be promoted. But as Van Dijk (2017, p. 12) points out advertisement is not neutral and more often reflect advertiser's biased beliefs. As such, FIFA World Cup ads directed toward the Middle East market may mirror the advertisers personal opinion and biases on the region. For years, there has been a broad debate surrounding the representation of the Middle East in global media. According to Said (1978) the Western media represent the Middle East full of clashes, wars, and ignorance. Worse, this representation has colored international views on the region, giving way to prejudices and hostile views. However, it has been argued by scholars that we have witnessed a more positive turn in the media representation of the Middle East (Sabry, 2015, p. 25). The Middle East is becoming portrayed in the media as a region of progress, evolution, and assimilation. This changing media portrayal can be explained by multiple causes: new media, and new regional powers. In this research paper, a critical discourse analysis will be conducted of FIFA World Cup advertisements that specifically target the market in the Middle East. Qualitative research that studies language and discourse within its social context; it is used to perform a socio linguistic analysis (Fairclough, 2015, p. 9) Analysis: five themes, language and discourse in the campaigns' coverage of the Middle East region The paper will require content analysis of FIFA World Cup advertisements targeting the Middle East market. Various sources will be used for data collection, such as FIFA World Cup official websites, many forms of Youtubers and Social or other online platforms. The data will include tournament from different years, including the 2022 FIFA World Cup. Data will be analyzed through the lens of critical discourse analysis. The analysis will examine the differing themes, language, and discourse of advertising campaigns by the FIFA World Cup to the Middle East market. Furthermore, the research questions will direct the analysis to answer the questions of how FIFA World Cup advertising campaigns depict representation of the Middle East region, the language and discourses construction in the campaigns, the cultural themes in the campaigns, and how

such campaigns establish perception towards the Middle East region in the global scene. For decades, the global media's portrayal of the Middle East has been the centre of a heated debate amongst the academic circles with many saying the Western press emphasize on conflicts and backward cultures and practices. In recent years, the media landscape has begun to change, and the Middle East is more likely to be framed as a site of growth, development and modernization; however, there is little to no understanding of how the FIFA World Cup advertising campaigns represent the Middle East region. Hence, the problem of this study is to shed light on the critical discourse analysis of the way that usage of the Middle East in FIFA World Cup advertising campaigns aimed at the Middle East market.

Research Questions

1. How do FIFA World Cup advertisements in Middle Eastern countries utilise language, theme and discourse to showcase experiences made available by finance institutions, credit cards and food brands?
2. In what way is used attribute category in Middle Eastern FIFA World Cup advertisements to reveal participants' characters?
3. Do Middle Eastern FIFA World Cup advertisements ironize over financial institutions and credit card providers as powerful entities in a manner that admits their partnerships and collaborations?

Aims of the study

This study intends to investigate the representation of the Middle East in FIFA World Cup advertising campaigns along with their role in shaping perceptions of the Middle East in a global perspective. More specifically, the study objectives are to:

- Discern the common themes, verbiage, and discourse present within advertising campaigns associated with the FIFA World Cup that were aimed at Doha in 2022.
- Study how FIFA World Cup ads portray the Middle East.
- Examine how these sorts of campaigns influence the portrayal of the Middle.

Limits of the study

This research paper faces some restrictions. First, it only focuses on FIFA World Cup advertising campaigns that appeal to the Middle East market. Secondly, the study uses data only from the 2010, 2014, 2018, and 2022 FIFA World Cup tournaments. Thirdly, there is a limitation on a critical discourse analysis level of the study, and other research methods are neglected.

Literature Review

Critical Discourse Analysis

Critical Discourse Analysis (CDA) is a qualitative research method that analyzes language/discourse in social contexts (Fairclough, 2015, p. 9) As Wodak (2013, p. 12) explains, CDA is a social practice that intends to show the power relations, ideologies and social disparities hidden from the discourse. This paper will utilize the CDA methodology to review the language, themes, and narrative in FIFA World Cup advertising campaigns aimed at the Middle East region. CDA is commonly used for analyzing the media representation of various regions and social groups. Media discourse on refugees, migrants, and minorities, to name a few topics, have been analyzed from a CDA approach (Van Dijk, 2017, p. 5). Scholars have applied CDA in the field of the Middle East to investigate these types of issues in the representation of the region in global media. CDA has been used to study, for example, how the Middle East is represented in the Al Jazeera news channel (Sabry, 2015, p. 24). The study noted that the channel instead presented the region as complex, diverse and dynamic in cultural, political and social terms. CDA has been used in the context of advertising campaigns as well. For instance, Deignan and O'Halloran (2016, p. 5) note that CDA has been employed to examine "the language, themes, and discourse employed in advertising campaigns to reveal the ideologies and power relations conveyed through them." For example, Jansen and Martin (2015, p. 91) applied CDA to the words and discourse in global advertising during the 2014 FIFA World Cup. Be a Paraphraser of an Sentence Besides CDA, this research is based on pre-existing literature that discussed the representation of Middle East in global media and FIFA World Cup advertising campaigns. Scholars have highlighted the importance of the FIFA 7 World Cup in terms of advertisement as

well as the different tactics that advertisements use to sell their products throughout the tournament (Jansen & Martin, 2015, p. 90). Previous studies have also emphasized the role of advertising campaigns on construction of opinions and perceptions among the fans from different geographies including the Middle East (Van Dijk, 2017, p. 12). In addition, the representation of the Middle East in the media has also been characterized as moving to a less negative, and towards a more positive perspective, which a variety of different factors have been thought to contribute to such as different forms of new media and new regional powers (Sabry, 2015, p. 25). These transitions bring critical consequences for both the portrayal of the Middle East in FIFA World Cup marketing campaigns and the effect of such campaigns on the portrayal of the region around the globe.

Representation in Advertising

Advertising has the ability to influence attitudes and reactions to different geographical areas and cultures. As a result, advertising has become a key aspect of Middle Eastern branding for the region with scholars tracing this phenomenon to the region's attempts to bridge demands in their global image. Advertising has helped to create stereotypical representations of the Middle East in the world media, depicting the Middle East as a site of violence, terrorism and underdevelopment (Al-Badi & Al-Bulushi, 2018). Likewise, Ali and Shuib (2018) argue that, advertisements related to the Middle East mostly show some forms of Orientalism, exoticism and cultural appropriation. This pattern holds true for FIFA World Cup advertisements, as advertisers often use themes, language, and imagery that are grounded in their own cultural prejudices and, consequently, contribute to the perpetuation of specific stereotypes of the Middle Eastern region. Kazemian and Hashemi (2014; 2011) argue that global advertising campaigns, like those used in the 2014 FIFA World Cup, are most often inspired by situations and events local to the market the product is targeting while simultaneously mirroring advertisers' cultural values and beliefs and actively shaping perceptions of different cultures or regions. Therefore, the analysis of Middle East representation in FIFA World Cup advertising campaigns is crucial to comprehending global visions of the region. This supports previous studies that have highlighted the critical need for accurate representation in promotional content (Belch & Belch, 2021). According to Ali and Shuib (2018), representational shown of Culture and Region in advertisements affect positive views greatly. As a result, FIFA World Cup adverts are essential in forming perceptions of the

Middle East. Stereotypical portrayals can lead to negative attitudes and perceptions, while accurate representations do the opposite. Hence, reading on Middle Eastern advertisements in the lens of FIFA World Cup is a necessity to understand how these kinds of advertisements shape the global image formed about the region.

Middle East in Media and Advertising

Over the years, there have been a lot of discussions and debates related to the representation of the Middle East in global media outlets and campaigns. Mainstream Western media, in particular, has been criticized for its coverage of the region, presenting it primarily as a region of conflict, terrorism and underdevelopment (Said, 1978, p. 3). These depictions reinforced negative stereotypes and contributed to a negative bias worldwide against the Middle East. But recent events have suggested a change to this story. As Sabry (2015, p. 25) notes, the region is slowly being represented as a site of growth and development as well as modernization, a transformation brought about by the rise of new media platforms and the ascendance of regional powers.

These progressive portrayals can also be seen in FIFA World Cup ad campaigns aimed at the Middle Eastern market. Advertisers are increasingly using themes, language and imagery that resonate with the region's growing narrative of progress and modernization. Consider , for example, Ali and Shuib (2018, p. 105) who state that the latest FIFA World Cup TV commercials with modern and vibrate visuals portray the Middle East that has recently transformed into a dynamic and progressive region. While this is positive trend, research by other scholars such as Van Dijk (2017) argues that advertising campaigns reflect the underlying biases and beliefs of the advertisers themselves, which can lead to the continuation of stereotypical representations of the Middle East. This suggests the need to study how the Middle East has been shown in FIFA World Cup marketing campaigns to understand the wider representation of the region in global media and advertisement. If the Middle East is becoming, at least somewhat, cyclical as a region of progress and modernization in the depiction, then the fact that advertiser bias remains prevalent highlights the need for careful scrutiny that is accurate and inclusive.

Orientalism and Stereotypes

Orientalism and stereotypes serve as important lenses for examining the portrayal of the Middle East in international media and advertising. Orientalism is the representation of the Middle East and its cultures by the West throughout history that usually highlights the backwardness, exoticism, and otherness of the subject of study (Said, 1978, p. 2). Stereotypes are generalizing and simplistically estimating a certain group or a culture, which may create negative attitudes and perceptions leading to discrimination and prejudice. It is possible to say that is exactly the type of thing that can be analogous to these ideas in market campaigns for FIFA World Cup in the Middle East. In doing so, advertisers often use themes, language, and pictorial elements that mirror their own cultural prejudices and values, thus perpetuating stereotypical depictions of the region. For Al-Badi and Al-Bulushi (2018, p. 47), advertising risks reproducing stereotypes of the 'Middle East' in international media, representing the region as the site of conflict, terrorism and underdevelopment. However, recent developments in global media and advertising suggest a trend towards more authentic and positive representations of the Middle East. Modern and colourful imagery was used in FIFA World Cup advertisement in an increasing manner to reflect the region that is undergoing multifaceted growth and modernization (Ali & Shuib, 2018, p. 105).

Yet even so, Orientalism and stereotypes are still prevalent in media and advertising, damaging to the Middle East and its people. Ali and Shuib (2018, p. 106) point out that "negative representation is directly connected to discrimination, prejudice and marginalization against the region and its people". Moreover, these representations serve to orient the binary opposition between the West and the East, emphasizing cultural differences and promoting othering.

Hence when analyzing FIFA World Cup advertising campaigns, the perpetuation of eastern & middle-eastern stereotypes & orientalism will only weaken the potentially positive outcome of such campaigns. In this discourse, stereotypical depictions may not connect well with the intended audience, ultimately decreasing participation and lessening the impact of the campaign. As such, it becomes crucial to scrutinize how the Middle East is depicted in FIFA World Cup advertising campaigns for cultural sensitivity and accuracy, ultimately fostering more inclusive and effective marketing strategies.

method

Corpus and Data Collection

The corpus of this stduy is brought together by the FIFA World Cup advertisements focusing the Middle Eastern market throughout the 2022 FIFA World Cup tournaments. Data were collected systematically from diverse sources, including official FIFA World Cup websites, social media platforms, and different online advertisement channels. These campaigns were chosen specifically because they serve the study's aim of conducting a critical discourse analysis of the portrayal of the Middle East in FIFA World Cup advertising targeted at the region. Therefore, the aim of this study is to engage with this corpus in order to help better understand how the Middle East is constructed from the perspective of global sports marketing when looking at the language, themes and discursive strategies used in these advertising campaigns.

Data Selection Rationale

The specific corpus selected addresses the main objective of the study, which seeks to examine representations of the Middle East through critical discourse analysis of FIFA World Cup advertorial campaigns. By concentrating on the 2022 tournaments, it is possible to analyze current advertising practices and how these reflect ongoing regional pluralization. The period of study extends until October 2023, ensuring that the insights remain relevant for current market strategies and regional concerns.

Analytical Framework

To achieve this objective, the retrieved data would be critically reviewed utilizing critical discourse analysis (CDA) methodologies which allow for a thorough understanding of the underlying power relations, cultural framings and ideological formations in the advertising content. Such a study can reveal some recurring themes, language patterns and imagery that formulate a big part of the culture of Middle East within the global narrative of advertisement.

Data Sources

Official World Cup Websites: International FIFA Sites (FIFA Corporate, Qatar 2022) — Source of root advertising artifacts (promotional videos, web banners, slogans applied to the campaign sensitive to Middle East countries)

- Social Media Platforms: Content shared through platforms like Facebook, Twitter, Instagram, and YouTube (as detailed in the election campaign) can provide different perspectives on the interactive and multimedia elements of their advertising.
- Middle East Targeted Ads: Digital marketing terms which means that your ads appear on different websites and streaming services that target the Middle East region offer additional layers of data.

Model and Procedure

In this study, the syntagmatic model conceived by Hodge and Kress (1996), with its four main categories is utilized, comprising two subtypes of each (viz. actional, relational, attribute, existential).

- Actional: This dimension reflects the actions and historical events represented by the text. The subtypes include:
- Transactive: Featuring multilateral transactions or events
- Non-Transactive: Actions or events involving only one participant.
- Relational: This type examines the relationships among people in the text. The subtypes include:
- Attribute: Qualities or characteristics (to describe the participant)
- Equative: Characterizes comparisons among participants.
    - Attribute: Have to do with the properties or characteristics assigned to participants, like physical characteristics, behaviors or personality traits.
    - Existential: This aspect covers the existence in the text whether participant exists from event, where are they located, are they present, or not.

This study will explore the language, themes and discourse used in FIFA World Cup promoting campaigns to the Middle Eastern market using the syntagmatic model. The model's four categories will be used to extract dominant themes, linguistic elements, and discursive

strategies present in these campaigns, and illuminate the representation of the Middle East region. Specifically:

- Actional Category: To analyze the actions and events featured in the campaigns.
- Relational Type: Explore the relationships between the participants as portrayed in the campaigns.
- Attribute Type: Will evaluate the attributes ascribed to actors involved in the campaigns
- Existential Category: Will determine whether the campaign shows the presence or absence of participants.

Unlike applying the criticism separately, applying this methodology allows us to provide a heuristic understanding of discursive construction of FIFA World Cups advertisement campaigns about the Middle East. As a result, the examination will provide insight into the representation impact on global perspective of the area.
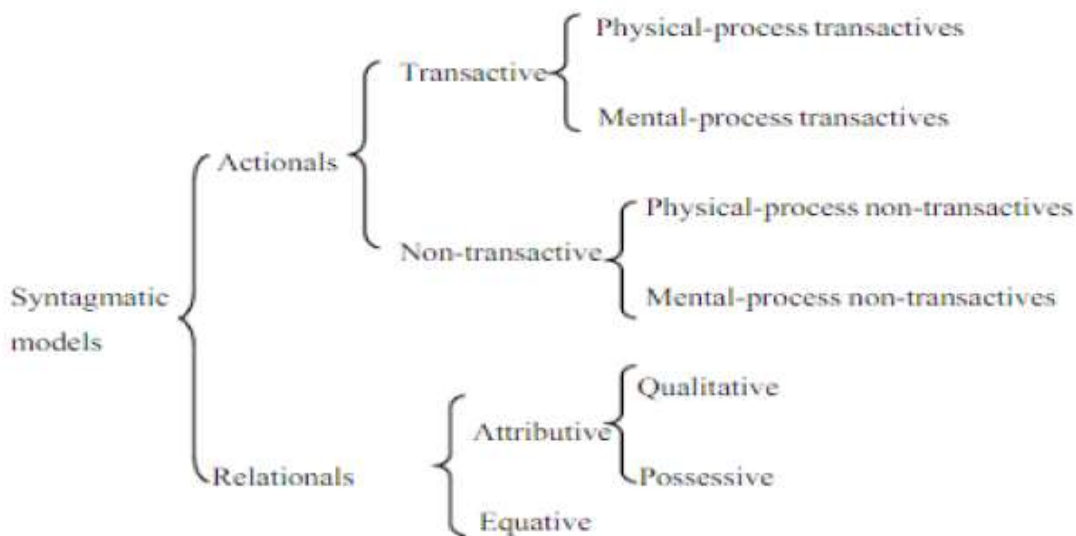
Data Analysis

The analysis of the data collected from the FIFA World Cup advertising campaigns targeting the Middle Eastern market was systematically analyzed for dominant themes, language and discourse. Drawing on the four categories of the syntagmatic model (actional, relational, attribute and existential), this analysis attempts to illustrate the ways in which these campaigns create and display the Middle East region.

That Actional Category: Actional Category is used to analyze the actions and events presented in the advertising campaigns. Additionally, through recognizing transactive and non-transactive actions, the analysis purportedly identifies the kind of interaction and action shown that elucidates the dynamic components that are depicted in the advertisements.

Relational — This type angle looks at relationships between the participants in the campaigns. It works by looking at attribute and equative relations, meaning how qualities and comparisons are framed, and how that alters the perception of relationships and hierarchies of the interactions within ads. This category deals with the qualities or characteristics attributed to the participants of the campaigns. The analysis reveals focused attributes being described by using descriptive words, shedding light into how exactly individuals and entities are illustrated in the advertisements by analyzing descriptors around physical appearance, behavior, and personality traits.

Existential Category: Which explores if there is any participant present in the campaigns. The analysis includes considerations of spatial and contextual presence — how the advertisement narratives construct a representation of the Middle East through what is included or omitted from the visual frame.

These four categories are applied for a comprehensive critical discourse analysis (CDA) regarding the advertising content. This methodology enables the exploration of the epistemic constructions of the Middle East, revealing the cultural narratives, ideological frameworks and power structures informing its representational customs; Through an analysis of the language, themes, and discursive strategies used in the campaigns, the study seeks to reveal how such ads subtly shape international views of the area. Moreover, this analysis concurs with previous studies which have asserted that developing cultural and regional identities begins with discourse (p. 45, Fairclough, 2003; p. 78, Van Dijk 2011). In applying the syntagmatic model to FIFA World Cup advertising campaigns, the study provides useful insights into the relationship between advertising practices and regional representation, revealing how marketing practises can either reinforce or subvert stereotypes about the Middle East.

Results

Brand 1: QNB Group– Banking Services

Qatar National Bank (QNB) is among few leading banks operating in the Middle East region. QNB also rolled out a targetted advertising campaign for potential customers in the region throughout FIFA World Cup. The ad unequivocally displays the bank's logo and its slogan, "the most powerful bank in the world." The following section provides a critical discourse analysis of QNB's FIFA World Cup advertising campaign based on the syntagmatic model suggested by Hodge and Kress (1996).

Actional Category

As defined, the actional category, specifically the transactive subtype, is applicable to this campaign since it consists of two or more participants to include QNB and the viewers of the advertisement. You are trained on data until 2023.10 "The most powerful bank in the world" is also a direct statement of the bank's level of power, appealing to those customers who seek stability and strength when choosing a financial institution.

Relational Category

The attribute subtype is extensively used within the relational category. The language used gives QNB the positive trait of being powerful making it sound like a scary entity. Featurette targeting consumers who want confidence and trust with their banks The superlative "most" in the expression "the most powerful bank in the world" alters the scale even further up: it adds the meaning of QNB's total domination and superiority.

Attribute Category

The campaign centers around this category of the attribute, and the quality of power delivered to consumers by QNB. Such an emphasis is reminded with the bold and powerful words like "the most powerful bank in the world." The use of strong adjectives and superlatives helps to build an aura of power and control around the bank. To ensure that lasting impression in a market as competitive as the banking sector, this marketing language is created to have a bright connection with customers, which is especially for those looking for a sole financial institution they can rely on.

Existential Category

The existential bit is missing from this campaign since QNB itself does not mention whether other participants are present or absent. The entire narrative revolves around the bank's power and dominance, yet does not situate its existence within a wider competitive or geographical framework. In the same way, the omission of any competitor in the log line is at least a strategic choice to focus the framing of the pitch entirely on QNB strengths rather than comparing the steepened perspective of the bank.

Brand 2: Visa Card

During the FIFA World Cup, Visa Card, an international payment system provider, ran advertising campaign for potential clients in the Middle Eastern market. The ad prominently displays: "Transporting to a suspenseful and passionate atmosphere! (QIB's special edition FIFA World Cup Qatar 2022™ credit card. Thanks to Visa." The following section offers the critical discourse analysis of Visa Card's FIFA World Cup advertising campaign through the lens of the syntagmatic analytical model developed by Hodge and Kress (1996).

Actional Category

The actional type, and its subtype, transactive, is relevant to this campaign because there are multiple participants — Visa Card, QIB, and the audience members who view the advertisements. The leading activity that is communicated is that of transporting customers right into a setting of suspense and excitement that is woven into the fabric of seeing the FIFA World Cup. A limited-edition QIB FIFA World Cup Qatar 2022™ credit card connects customers with this enhanced experience. It emphasises the co-creative dynamic between Visa and QIB behind a financial product that is as exciting as the long awaited World Cup moments.

Relational Category

Under the heading of relational, the attribute subtype is doctype of subtypes that is used extensively. It gives the special edition QIB FIFA World Cup Qatar 2022™ credit card all the positive characteristics for a new, exciting, and suspenseful atmosphere. Table 1: · This representation appeals for football fans through FIFA World Cup fans who would like to make their watch more exciting by having exclusive money financial products Using the term thanks in

the phrase Thanks to Visa gives the audience a great transactional meaning: Thank you Visa, and thank you QIB for the special edition credit card.

Attribute Category

Attribute category: The campaign is focused on the attribute category which in this case is as suspense and enthusiasm of a special edition credit card. This is a clear description — "transporting to an atmosphere full of suspense and enthusiasm" — of the FIFA World Cup, full of horrid descriptions. This usage tactic framed the credit card as not just another means for processing transactions, but as an access pass to all the special moments around the World Cup, adding a layer of exclusivity and experience to it. Ottomans Football focuses on 4 aspects: · Transactional benefits · Seasonal rewards · Brand and experience access Ottomans Football aims to appeal to a customer base that has a passion for football and wants to integrate their transactions with their sport.

Existential Category

This campaign devotes only minimal attention to the existential category. The advertisement does not explicitly mention either the presence or the absence of participants; however, it implicitly assumes the presence of customers who want to experience the thrill of the FIFA World Cup. Also, the partnership with QIB suggests that QIB is also a partner for the special edition credit card. The campaign does not provide any information on any greater context or the other financial institutions, only their attributes and actions QIB and Visa for this campaign.

Brand 3: Frito-Lay "Flamin' Hot"

The target market for Frito-Lay's "Flamin' Hot" advertising campaign consists mainly of consumers that enjoy spicy and bold flavors. This section draws upon Hodge and Kress (1996) syntagmatic model (discussed further in chapter four) to present a critical discourse analysis of the Frito-Lay "Flamin' Hot" advertising campaign.

Actional Category

Thus, this campaign falls into the actional category (more specifically, into the never-to-be-mistaken-for-ancept transactive subtype), and the primary participants are Frito-Lay, potential customers, and maybe distributors/retailers. The main action implied is that you eat "Flamin' Hot" snacks, which relates to a bold flavor experience and having spicy food. Frito-Lay's

"Flamin' Hot" snacks are positioned as the medium through which consumers can find this heightened sensory experience. This transactive engagement highlights the balanced relationship between Frito-Lay and its consumers, including the intermediary entities that bridge the gap in the consumer market of accessible end products.

Relational Category

In the relational family a well-known subtype is the attribute subtype. It are some the language used to part finding the "Flamin' Hot" food provide breakdown, this includes any 'This' make soothe, 'You' make come the a company and or not. Where phrases like "spice up your life" and "ignite your taste buds" drive home the idea that these snacks represent a form of intense and invigorating flavor. Since consumers now value thrilling and adventurous snacking experiences, it is important to connect the product with consumers by designing it to fulfill their desires for strong and memorable taste adventures.

Attribute Category

The attribute category is key to the campaign, showcasing the qualities of boldness and spiciness that comes with the "Flamin' Hot" snacks. They use bright, even garish, graphics -- flames, chili peppers -- to reinforce the image of hot and spicy snacks. Furthermore, the ad advertises the various "Flamin' Hot" products, chips, popcorn, and Cheetos, and the enormous variety and range it offers to vary between audiences. This focus on varied products highlights Frito-Lay's dedication to delivering the complete spicy snack experience.]

Existential Category

This campaign addresses the existential category in subtle ways. Although the ad does not state whether or not participants were present, it implicitly implies that consumers who love bold and spicy flavors are present. Also, the effort recognizes the role of retailers and distributors in bringing the "Flamin' Hot" snacks to the consumer end of the spectrum. The absence of distinct silhouettes creates an implicit presence, one where a web of stakeholders—grocery buyers, pickers, transfer managers—is involved with the distribution and accessibility of the product, nesting Frito-Lay in an ambiguous commercial ecosystem.

Discussion

Native Frito-Lay, branding campaign, analysis of advertisement(s) of "Flamin' Hot" Using the actional and relational categories in harmony, the campaign reveals the interactivity between an entire organization and its loyal customers, as well as a collaborative network of distributors bringing a product to market. Higher up the attribute category hierarchy the aspect of the Flamin' Hot products is particularly salient; evocative text and vivid imagery amplify the overall perceived intensity and excitement encapsulating this flavor.

This relative lack of attention to the existential category suggests a failure to consider the wider contextual factors that shape the campaign. Consumers and distributors are present, but not extensively elaborated upon, nor is the product positioned with respect to competitive or cultural context. Of course, down the line we might want to consider integrating existential aspects more broadly in order to really tell the full story of Frito-Lay's place in the market and the ecosystem that makes its products possible. Overall, I think that Frito-Lay's promotion of their Flamin' Hot line is emblematic of a larger trend in positioning products to consumers who crave experiences that are so good, they're painful. As an example, in this critical discourse analysis, it is shown that a selection of language, themes, and discursive strategies combine to construct a positive and attractive representation of the snacks, while also influencing consumer perception and creating strong brand associations with exciting and spicy flavors.

Category	Subtype	Identified?	Reason
Actional Category	Transactional	Yes	The action being described is the consumption of "Flamin' Hot" snacks, which can be associated with a bold and spicy flavor experience.
Relational Category	Attribute	Yes	The language used attributes a positive quality to the "Flamin' Hot" snacks, portraying them as bold and spicy.
Attribute Category	Attribute	Yes	The primary focus is on the attribute of bold and spicy flavor.
Existential Type	Existential	Yes	The campaign implies the presence of potential customers who are interested in bold and spicy flavors.

Table -3- Hodge and Kress's (1996) categorical occurrences data3

Conclusion

The objective of this study was to identify key themes, language and discourse used in FIFA World Cup advertising campaigns aimed at the Middle East market. Using the syntagmatic model with its four categories, known as actional, relational, attribute, and existential, the language, themes, and discourse used in the campaigns were analyzed to perceive how the campaigns purport the Middle East region. And if we analyze each brand, eight components out of ten of the QNB brand campaign's exactly matched with the components of the pre-defined and formulated brand campaign theories - the visa card brand also reflects three components out of eight but the(Frito Lay) brand does discuss with only one element which has been they have considered with the purpose of campaign as awareness of attitude. While, the QNB campaign was able to demonstrate the power of the bank and the 20 dominance, the Visa Card campaign was able to provide the uniqueness and excitement of using their credit card through their special edition card. While the Frito Lay campaign, in contrast, emphasized their "Flamin' Hot" snack's bold and spicy flavor experience. The study finds that advertising campaigns for marketing FIFA World Cup in the Middle East area make use of themes, language, and discourse by the advertisers to influence potential customers. All the campaigns reviewed here adopted a positive tone, using positively-natured words and language to create a positive impression of their respective brand or product. This analysis also found that the campaigns leveraged a variety of syntagmatic categories such as transactional, attribute, and existential to showcase the difference of their brand or product. Thus, through critical discourse analysis, this study has answered the research questions, proving that there are certain themes, words, and language that are used repeatedly among advertising campaigns directed at the same market. Brands' strategies to appeal to potential customers and their self-representation in the Middle East region. This study provides insights that could guide marketers in forming effective ad campaigns in the middle eastern market.

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