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Critical Discourse Analysis and Semiotics Study of Qatar Self-identification during the World Cup 2022

A Dissertation Submitted in Partial Fulfillment of the Requirements for Master's Degree in English (Applied Linguistics)

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Declaration

We hereby declare that this project dissertation is entirely our work and intellectual contribution. It has not been previously published nor has it been submitted from another degree or diploma. We further affirm that such materials that have been obtained from other sources has been duly acknowledged to this thesis. This work is carried out under the supervision of Mr. Abdelkader Kermezli whose expertise and support greatly contributed to the completion of this research.

Signed

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Dedication

This study is wholeheartedly dedicated to our beloved parents, whose unwavering support and the unconditional trust have guided us during this journey thanks to God, and your prayers we have reached successfully the completion of university studies.

We express thankfulness and gratitude to our family members, brothers, and sisters, as well as our friends, for who have shared with us our joyful moments and stood by us during challenges

Also our appreciation goes to all teachers for their aid, the ongoing support, and motivation to fulfill this work, we offer our utmost respect and appreciation to you.

Finally, we would like to sincerely thank everyone who their presence and encouragement have made this achievement more meaningful.

Thank you sincerely.

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This research would not be accomplished without the support and motivation of our family members**.**

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Abstract

This study explores Qatar's manifestation of its self-identification and the hidden messages conveyed through the 2022 FIFA World Cup. Using a qualitative approach, it applies Norman Fairclough's theory of CDA and Roland Barthes semiotics theory to analyze scenes, images from the opening ceremony, translated hadith verses, and the song "Dreamers". As the first Arab country to host the World Cup, Qatar utilized the extensive media coverage to strategically showcase its culture and heritage. This research will highlight how Qatar leveraged this global event to project its narrative, emphasize its values, and achieve significant international recognition. The findings demonstrated that through strategic organization and media engagement, Qatar effectively promoted its self-identification on a global scale, creating a lasting impact and fostering greater understanding and appreciation of its contributions.

Key Words: FIFA World Cup, Culture, Critical Discourse Analysis (CDA), Semiotics.

ملخص

تستكشف هذه الدراسة تجسيد قطر لهويتها الذاتية والرسائل الخفية التي تنقلها بطولة كأس العالم لكرة القدم 2022. وباستخدام المنهج النوعي، يتم تطبيق نظرية نورمان فيركلاف في التحليل النقدي للخطاب ونظرية السيميائية لرولان بارت لتحليل المشاهد والصور من حفل الافتتاح والأحاديث المترجمة وأغنية "الحالمون". باعتبارها أول دولة عربية تستضيف كأس العالم، استخدمت قطر التغطية الإعلامية الواسعة لعرض ثقافتها وتراثها بشكل استراتيجي. وسيسلط هذا البحث الضوء على كيفية استفادة قطر من هذا الحدث العالمي لإبراز روايتها، والتأكيد على قيمها، وتحقيق اعتراف دولي كبير. وأظهرت النتائج أنه من خلال التنظيم الاستراتيجي والمشاركة الإعلامية، عززت قطر بشكل فعال هويتها الذاتية على نطاق عالمي، مما خلق تأثيرًا دائمًا وعزز فهمًا وتقديرًا أكبر لمساهماتها.

الكلمات المفتاحية: كأس العالم لكرة القدم، الثقافة، التحليل النقدي للخطاب، السيمائية.

List of Abbreviations:

- **CDA**: Critical Discourse Analysis.
- **DA:** Discourse Analysis.
- **FIFA:** International Federation of Association of Football.
- **VCR:** Video cassette recorder.

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General Introduction

Introduction

The introductory part provides an overview of the subject matter. It proceeds with the background of the study. Then it states the research problem, the questions, and hypotheses, along with the aim behind this study. Ultimately, it stipulates the significance of the study followed by the thesis layout and key terms definition to supply the readers with step-by-step instructions for the research.

1. Research Background

Football has been acknowledged as one of the most prevalent sports across the globe, fostering the sense of unity among people of different nations for the sake of entertainment. However, this sport also contributes significantly in social, political, and economic levels. Therefore, it is administered by universal associations presented as “The FIFA” (International Federation of football) that strives to maintain the principles of the game, as well as, to supervise international tournaments, as the world cup, held every four years in a different country of the FIFA’s choice.

In line with this, FIFA World Cup 2022 was one of the prominent highlights of the year and entirely different edition from the previous ones, since the hosting of this event was in Qatar, becoming the first Arab Islamic country

ever to organize such a global competition. Hence, Qatar seized the occasion by leveraging this sport event for its own favor, facing the unjust ramifications over the past ten years regarding its potential to host the World Cup.

Moreover, it promoted the perception of its culture in intersection with this event where thousands of people of diverse regions of the world were exposed to an Arab culture for the first time. As a consequence, Roland Barthes theory of semiotics " Denotation and Connotation", along with Norman Fairclough three dimensional CDA model are dedicated to analyze the cultural traces ingrained in the World Cup. It also aims to detect some of the hidden messages that were conveyed.

2. Statement of the problem

After the selection of Qatar to host the World Cup 2022, it received significant criticism and prejudices regarding its capacity to organize this prestigious event, claiming that Qatar is a small, exclusive country with no remarkable football history. Moreover, stereotypes spread about Arabs and the cultural clash with other nations might be a barrier that hinders the success of this tournament. Therefore, this study aims to investigate Qatar's efforts to display its self-identification by analyzing how culture and other aspects of identification was portrayed and represented through this sport event. In essence, Norman Fairclough three dimensional CDA model, and Roland Barthes semiotics theory are utilized to accomplish the goals of this study.

3. Research questions

According to the background of the current research, the following questions were formed:

- Through which means does Qatar seek to express its cultural identity during the 2022 FIFA World Cup, examining the roles of self-identification, identity construction, cultural diplomacy, cultural representation, and soft power?

- What are the hidden messages that are carried during the world cup?

4. Research hypotheses

To answer these questions, this research puts forward the following hypotheses:

- Qatar through soft power, images, open door mosques, physical contact showed some diverse aspects of its culture.

- The 2022 FIFA World Cup featured hidden messages embedded in visual imagery, cultural performances, and symbolic representations, contributing to the strategic communication of cultural identity by Qatar.

5. Research aims

The objective of this research is to explore the realm of self-identification that stresses on the idea of how someone perceives himself as an individual or as a part of society, thus in this particular instance the application of “Roland Barthes” semiotics theory, and “Norman Fairclough” CDA theory are helpful with the intention of spotting the light on how Qatar has taken the advantage of a major sporting event as the World Cup 2022 to showcase its culture on the international stage.

With respect to this, the research intends to study the different semiotic signs and the discursive tools gathered from different sources. Moreover, this study focuses on detecting the concealed messages embedded within this event that Qatar wanted to communicate to the world.

5. Research significance

This research is essential for understanding how nations manage their self-identification on international level during major events such as the Qatar World Cup 2022. By applying the following theoretical frameworks of Norman Fairclough's three-dimensional CDA model and Roland Barthes' semiotics theory, this study aims to examine how Qatar presents itself through language (written, spoken), and symbols during the event. This investigation contributes to academic knowledge by revealing the procedures that nations rely on to shape their image and reputation internationally. Furthermore, it provides valuable insights into how cultural diplomacy and nation branding influence people's

perceptions and relationships between countries of different cultural and historical backgrounds. Beyond academic investigation, this research holds other intentions which could help Qatar and other countries hosting big events like this to make their cultural impact stronger and to get global recognition. In summary, this study aims to explore how cultures are displayed to the world, giving useful ideas for both academic understanding and practical applications.

6. Thesis Layout

The present work is consisted of a general introduction and three chapters. The general introduction contains the background study, the statement of the problem, research questions, hypothesis, aim, and the significance of the study.

The first chapter tackled the review of literature and the theoretical framework. Hence, this study adopts both Norman Fairclough critical discourse analysis and Roland Barthes semiotics theories preceded by explanation of concepts related to the topic, and followed later on by previous studies that have relevance to the chosen subject.

The second chapter provides explanation of the methodology and the design of the research, as well as the demonstration of the corpus of the study and outlining the data analysis procedure.

The third chapter is dedicated to discuss the findings after analyzing the corpus chosen to conduct this study from official media coverage published in

YouTube platform and websites. In addition to listing the contribution of this research, and the obstacles faced during the process, plus to further suggestions to other researchers in the field.

In the end, a general conclusion that covers all aspects pertaining to the study.

7. Definition of the keywords

- **FIFA World Cup:** It is the biggest single Sports competition in the world the wanted to addition took place in Qatar from 20th November to 18th December 2022
- **Culture:** "Culture consist of patterns explicit and implicit and for Behavior Acquired and transmitted by symbols constituting the distinctive achievement of human groups including their embodiment in artifact". (Kluckhohn, 1962, as cited in Bradley, 2014)
- **Critical Discourse Analysis:** "CDA is an orientation towards language which Associates linguistic text analysis with a social theory of the functioning of language in political and ideological process". (Fairclough, 1992, P.1)
- **Semiotics:** "Semiotics as an approach to textual analysis semiotics treats language of which text are composed of system of Science and symbols". (Chandler ,n.d)

Literature Review
and
Theoretical Framework

Introduction

This chapter delves into reviewing existing literature and establishing the theoretical framework. It starts with stating some of the previous studies related to the research. Additionally it defines the concepts that offers clarity of the topic and a glimpse into its understanding; as such the concepts are represented in self-identification, identity construction, cultural representation, and cultural diplomacy. Then it proceeds with the theoretical framework that draws upon two theories. Initially, various perspectives illuminate the concepts, discourse, discourse analysis, and critical discourse analysis, later it delves deeper to provide an explanation of the first theory of Norman Fairclough three dimensional model of CDA. Moving to Roland Barthes Semiotics theory of denotation and connotation, but after a brief overview about Semiotics.

1.1 Previous Studies

Research on the manifestation of national identity through major global events such as the FIFA World Cup serves as a critical lens to understand how nations strategically communicate their cultural and political narratives on an international scale. However, there remains a limited number of studies that specifically apply critical discourse analysis (CDA) and semiotics to study this event. Hence, the researchers attempted to generate the possible studies that were closely related to the topic to provide more understanding on the field.

A recent study by Chebaiki Ali and Gouasmia Mostafa entitled "Social Semiotics Analysis of Qatar FIFA World cup 2022 Stadiums Architecture" executed in 2023. It examined how semiotics and socio-semiotics analysis reveal the cultural contribution made by Qatari architects manifested, based on stadiums. However, the construction of stadiums took different shapes which depicted specific Qatari cultural aspects, that is extracted through the use of Barthes connotation and denotation models that aligns closely with the current research. In this regard, Qatar reached the purpose of expounding its culture and ideology by representing stadiums as landmarks of the country, besides expressing the pride of their identity which is the same goal of the current research.

Another fresh study accomplished by Fatima Dawood (2023) under the title "The Guardian's Diametrical View on Qatar's World Cup: Critical Discourse Analysis". It was conducted to apply Halliday's Critical Discourse Analysis theory on the contrasted view opinions being reviewed via mass media during the hosting of the World Cup 2022. The findings has shown that, the analysis of language discourse aspects of this event reflects reality of society and the ideological thoughts that strives to shape and change the perspective of the readers.

A study was designed to direct "Analysis of International Soccer Fans Knowledge of Qatar, Perception of Qatar and FIFA 2022" in 2019 by T, Al-Ad

bah to discover the factors that shaped their perception such as the level of knowledge and gender references. This research outlines the influence of strategic communication and the challenges in the attraction of new Followership. The study reviews the Arab country that host FIFA sport event and the importance of culture regarding the four dimensions model in discovering new positions the research aim is to draw conclusion that will benefit other countries in similar circumstances to host international events like the World Cup.

Another work entitled “National identity, Social legacy and Qatar 2022: the cultural ramifications of FIFA’s First World Arab Cup”. Addressed by T, Ross Griffin in 2019, it tackled the case which Qatar 2022 must present the reform and image it demonstrates to the world are genuine and enduring, in order to support FIFA's decision to cross bridges in international sport.

The article attempts to amplify the ideas that were announced to examine the historical signification for Qatar hosting the World Cup for the reason that it examines the potential of Qatari Society for historical change contributed by the 2022 event. The relation of this research to the study being conducted is that they tackle the same idea Qatar is hosting the World Cup 2022 but in different theme and perspective.

1.2 Concepts

1.2.1 Self-identification

Self-identification is a flexible term encountered in a spectrum of academic realms, namely: philosophy, anthropology, sociology, and psychology encompasses both internal and external dimensions. In the context of Qatar's hosting of the 2022 FIFA World Cup, self-identification refers to how individuals and nations perceive and present themselves to the world. This concept is crucial in understanding how Qatar strategically utilizes cultural symbols, narratives, and media representations to assert its unique identity on a global stage.

In the Cambridge dictionary self-identification means "The act of deciding or stating that you are a particular kind of person", according to (Kitayama and Markus, 1991, P.226) this definition aligns with the belief of many western cultures "that there is a faith in the inherent separateness of distinct persons", explaining more that "this view involves a conception of the self as an autonomous, independent person. We thus refer to it as the independent construal of self" (Ibid, p.226). In alternate words to these definitions, self-identification is the perspective by which individuals identify themselves as unparalleled and exceptional characters, this latter encompass a multitude of internal aspects solely, such as behaviour, beliefs, thoughts, and values.

In sociology, self-identification is considered both external and internal aspect, as (Birney, 2023, p. 18) declared that:

> who we are depends on others, not only do others guide how we see our self, but they shape how we appear to others through their influence of our thoughts, beliefs, and behaviour, how we think and act, in turn further shape how we view ourselves.

That is to say, the individual is influenced by the social environment around him. It could be represented in the way he speaks, his judgement, actions, reactions, the clothing style, and food preferences; all of this and more are the effect of others. As declared by Markus and Kitayama that "This view of the self and the relationship between the self and others features the person not as a separate from the social context but as more connected and less different from other". (Ibid, P. 227). Moreover, self-identification in this context evolves dynamically as Qatar navigates the complexities of hosting a global sporting event. It reflects not only Qatar's internal understanding of its cultural heritage and values but also its external presentation aimed at shaping global narratives and perceptions.

On the top of that, the person's self-identification is an ongoing process evolving through different stages of human growth. To explain further, the way someone perceives or identifies himself as a child is not the same as he is an adolescent or an adult due to new experiences and situation they face, as Birney stated: "Whatever your perspective is on selfhood, who you are as a child is not the same as who you are as an adult". (Ibid, P. 10)

1.2.2 Identity Construction

The construction of identity demands the lens of discourse and the lens of construction. It is not only related to our own identities but also to other people's identities. In other words, it is a universal process concerned within social contexts by the formation and the expression of one self and collective identities. Therefore, Hosting World Cup is a significant opportunity for identity construction. Qatar strategically uses this global event to showcase its cultural identity and shape narratives that resonate globally. Through cultural symbols, rituals, and media representations, Qatar communicates a unified national identity while navigating international perceptions. This process sheds light on how identities are perceived and influence societal dynamics on a global scale.

In this regard, theorists of construction like Berker's and Taylor suspect that "Identity is launched and changed through different context such as, situational, sociohistorical, and cultural contexts". (P.2, n.d) Construction therefore impacts numerous situations of culture and accounts of fixed or crucial identities which center on a bounded individual who lives in a place and follows its societal rules and customs, or nomadic individual who prefers to not be tied to one place and keep moving between different locations and new social environments. One of the important criteria of this theory is in drawing attention to the links between identities, inequalities, and the workings of power in contemporary society. Identity construction is used probably to explore the

progression in which individuals are perceived as “other” or conforming to take for granted norms as well as the methods used to communicate and reinforce.

1.2.3 Cultural representation

Cultural representation is a phrase that appeared in Britain during the 1960s. It is considered as a crucial concept within the Cultural Studies, where it was refined by “Stuart Hall” who was recognized as a key contributor to the realm.

Stuart Hall, however, couldn’t expound the concept without connecting it to “culture”. He stated that “culture is about shared meaning” (1997, P.1) that it could be produced or exchanged by language, manifested in various forms, spoken and written, signs and symbols. He asserts it as follows: “In language, we use signs and symbols. Whether they are sounds, written words, electronically produced images, musical notes, even objects. To stand of or represent to other people our concepts, ideas, and feelings” (Ibid. P.1) , with that being said, culture is represented through using those practices to showcase the uniqueness of one group from another; by identifying their lifestyle, their belonging, values, system, beliefs, and traditions as a social community(group).

Pertaining to this, the ongoing study is intricately linked to the notion of “cultural representation” within which Qatar portrayed its culture with the help of using “translated verses”, “imagery”, and “the architecture of the stadiums.

For the purpose of exhibiting its capacities and uniqueness via hosting the world cup 2022.

1.2.4 Cultural Diplomacy

Cultural diplomacy early traces were dated back to the Byzantine Empire where they try to expand the impact of their culture across the continent. Yet the emergence of the contemporary cultural diplomacy is linked to the inauguration of cultural diplomacy establishments in different countries namely France, Spain, Britain, and the Latin America, pointing diplomats to take over the responsibility of promoting their culture, arts, music, literature, as well as creating relationships with countries, together with using it for political purposes during wars. However, in the course of the cold war, cultural diplomacy importance increased as it became a means of soft power handled by two major power dominions “The United States” and “Soviet Union” that led to major shifts on the world. Therefore, researchers and scholars alleged that the meaning of cultural diplomacy vary according to situations and the matter conversed about, where it can be perceived as international policy accomplishments, for instance (Hubinger, 2006, as cited in Patinka, 2014) contended that it is “An important instrument of state foreign policy, associated with the presentation, promotion, and positive image building of state by means of cultural activities”. (P.100)

On the contrary, (Cummings, 2003, as cited in Patinka, 2014) who considered it as “The exchange of ideas, information, art, and other aspects of culture among nations and their people in order to foster mutual understandings”. (Ibid, P.100) regarding the mentioned definition, it can be assumed that cultural diplomacy serves as a conduit for expanding a country’s culture and get the recognition of the world, for instance during the hosting of the 2022 FIFA World Cup, cultural diplomacy plays a crucial role. Qatar strategically uses this global stage not just to showcase its rich cultural heritage through arts, music, and literature, but also to foster positive perceptions worldwide. Through cultural events, exhibitions, and media representations, Qatar aims to build mutual understanding and strengthen diplomatic relationships on a global scale. Hence, this study explores how Qatar’s cultural diplomacy efforts during the World Cup promote its unique cultural identity and influence global narratives, thereby reinforcing its influence and soft power internationally.

1.2.5 Soft power

There are two different policies implemented to apply international relations and policies. On the one hand, hard power that adopts heavy-handed strategies that involves military forces, nuclear weapons, political pressure...etc. On the other hand, there is soft power that it is entirely different but it could be way too dangerous than the hard power.

This concept was developed by the American philosopher “Joseph Nye”. The coining of it is predated by many practices, where it rests on the capacity to shape the preferences and influence others by non-coercive means for instance through attraction and persuasion. According to Nye, J (2004) “Soft power is the ability to get what you want through attraction rather than coercion or payments, it arises from the attractiveness of a country’s culture, political ideals, and policies”. (P. 20-21)

Many researchers and philosophers stated that the term soft power gained popularity in academic and non-academic level. In contrast Hall, T (2010) analyses soft power by “the prism of the differences between the category of practice and category of analysis” (P.6). In alternate words soft power is thought to be a perspective that enables people to distinguish between practical actions like conducting experiments, and analytical processes as in hypothesizing about a phenomena or analysing information.

Soft power does not mean weakness, it is a format of power and the failure to combine it effectively in the attractiveness of the culture of a country, policies and political ideals when policies are seem as lawful in the eyes of others. Therefore, nations like Qatar strategically utilize soft power to enhance their global influence by showcasing their cultural heritage, promoting inclusive policies, and embodying progressive political values, aiming to strengthen their soft power and improve their international reputation. as a result, soft power is

developed furthermore, as ideological, cultural, and diplomatic impact are relied by soft power.

1.3 Theoretical Framework

The research conducted is grounded on two theories: Norman Fairclough three dimensional model of CDA, and Roland Barthes Semiotic theory. These theories marked the foundation of this study framework, providing an overall understanding of the discursive analysis offered by Fairclough's CDA model, alongside with Barthes Semiotics theory that demonstrate the symbolic signs in concern with this research.

Prior to the formation of CDA, a variety of concepts and ideas contributed of its manifestation, thus it is pertinent to cast the light on the two concepts "Discourse" and "Discourse Analysis" that were the catalyst for the establishment

Of Critical Discourse Analysis.

1.3.1 Discourse

The term discourse has been conceptualized in several academic studies, according to(Vandijk, 1985; McDonell,1986, as cited in Fairclough, 1992) that "Discourse is a difficult concept, largely because there are so many conflicted and overlapping definitions formulated from various theoretical and disciplinary stand points" (P.3). Yet in accordance with the most frequently

encountered definition, discourse stands for any interaction or communication between two or more people that is conveyed either in spoken or written forms.

In linguistics as articulated by Crystal, D (2008) in his dictionary of linguistics and phonetics that "Discourse is a term that refers to a continuous stretch of language larger than a sentence", he further expounded that "A discourse is a behavioural unit which has a pre theoretical status in linguistics, it is a set of utterances which constitute any recognizable speech event e.g. A conversation, a joke, an interview" (P.148). Additionally, the linguist also stressed that discourse has various application within the field of linguistics, delineated in sociolinguistics and psycholinguistics, as he stated:

> The psycholinguistics perspective in studying discourse, which they view as Dynamic process of expression and comprehension governing the performance of people during linguistic interaction, some adopt a social linguistic perspective in which the purpose or function of the discourse is emphasized. (Ibid, P.148)

Another definition by (Widdowson, 1979 ,as cited in Fairclough, 1992) is that "Discourse emphasizes interaction between speaker and addressee or between writer and reader, and therefore processes of producing and interpreting speech and writing, as well as the situational context of language use" (P.3). Simply put, this quote indicates Discourse focuses on how people talk or write to each other, and how we understand and respond to what's said or

written. It also considers the context or situation where language is used. In addition to that Fairclough (1992):

> Discourse is shaped and constrained by social structure in the widest sense and at all levels: by class and other social relations at a societal level by the relations specific to particular institutions such as law or education, by systems of classification, by various norms and conventions of both a discursive and a non-discursive nature.(P.64)

The quotation above denotes that how we communicate is influenced by societal features (social positions, institutional structures, classifications), and standards as well as verbal and non-verbal traditions.

To sum up, the nature of the concept of discourse as observed in the above definitions of different scholars suggests that this term is versatile, therefore it has no static definition.

1.3.2 Discourse Analysis

After exploring discourse through various lenses, it is vital to focus on the systematic approach helping to analyse the meaning and structures behind discourse; this steers us toward discourse analysis.

Despite of some preliminary thoughts about the matter, there was no commitment to get deeper until the late period antecedent to the late 60s, the

linguist Zellig, H (1952) attempt on his article "Discourse Analysis" where he established a new method to scrutinize discourse, according to him:

> Discourse analysis yields considerable information about the structure of a text or a type of a text and about the role that each element plays in such a structure.... It tells how a discourse can be constructed to meet various specifications….it also yields information about stretches of speech longer than one sentence. (P.30)

Another facet of this concept introduced by Taylor, S(2013) where she perceives Discourse Analysis "as the study of language and language use as evidence of aspects of society and social life" she also added that "it can involve the analysis of language data as communication, practice, or selective constructions derived from accrued social meaning" (P.97), as it is mentioned in the quotations discourse analysis is an instrument that strives to detect cultural and societal insights mirrored in people's way of interacting and communicating through analysing language. In another definition, Brown, G and Yule, G (1983):

> The analysis of discourse is, necessarily, the analysis of language in use, as such it cannot be restricted to the description of linguistic forms independent of the purposes or functions which those forms are designed to serve in human affairs. (P.1)

Explaining that "while some linguists may concentrate on determining the formal properties of language, the discourse analyst is committed to an

investigation of what that language is used for" (P.1), corresponding with this Mills, S (1997) declared that "Discourse analysis can be seen as a reaction to a more traditional form of linguistics (formal, structural linguistics)" she expounded further "Discourse analysis, in contrast to formal linguistics, is concerned with translating the notion of structure from the level of the sentence".(P.135)

(Hoey, M.1983 as cited in Mills, S. 1997) summarized the core of DA as he expressed that:

> Conversation involves an interchange between two or more people in which each contributor may produce more than one utterance and each contribution builds (normally) upon the previous contributions either directly or indirectly. We know immediately if, for example, the subject matter of a conversation changes and will comment on it appropriately I fit appears to have been for ulterior motives or because of some misunderstanding. Similarly, in writing, sentences bunch into conventional units called paragraphs, paragraphs into chapters, and chapters into books. In short, in our everyday speech and writing, the sentence is only a small cog in a normally much larger machine. (Ibid, P.135)

In a nutshell, it is hard to stipulate the exact meaning of Discourse Analysis, since it has a variety of perspectives, as well as, it is a part of many disciplines among them CDA. Reaching this point that is the key of establishing this research, Critical Discourse Analysis sprang up in the waning years of

1970s as an evolution to critical linguistics, originated from Halliday's systemic functional linguistics, and it was applied as an analytical instrument by critical linguists. The major contributors of this shift were: Wodak, Fairclough, Vandijk, and Leeuwen; where they discussed Critical Discourse Analysis in multiple works spanning different fields namely: Applied Linguistics, Sociolinguistics, Psychology, Media studies, Cultural studies, and Literature. Therefore, researchers will elucidate various definitions of Critical Discourse Analysis that will be explained in the upcoming section.

1.3.3 Critical Discourse Analysis

(Vandijk as cited in D, Schiffrin et al, 2001) declared that "CDA is not so much a direction, school, or specialization next to the many other "approaches" in discourse studies. Rather, it aims to offer a different "mode" or "perspective" of theorizing, analysis, and application throughout the whole field". (P.352), in the sense that CDA is not merely another approach of discourse studies instead, it is a unique way of thinking and analysing. Moreover he defines it as:

> A type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality (Ibid, P.352)

The aforementioned quotation explains that CDA as an analytical instrument interrogates how language both spoken and written are created than reproduced to manipulate and legitimize social power and inequalities within society. This latter, leads critical discourse analysts to openly take a position to uncover these practices and understand the links between power, language, society, and it can be resisted.

Corresponding to this, Wodak shares the same view point (as cited in C. Leung and B. V. Street, 2014), thus she pointed that "CDA is characterized by the common interest in demystifying ideologies and power through the systematic and retroductable investigation of semiotic data (written, spoken, or visual)", adding that "CDA researchers also attempt to make their own positions and interests explicit while retaining their respective scientific methodologies". (P.303). the linguist elaborates further that:

> CDA sees discourse language use in speech and writing as a form of "social practice". Describing discourse as social practice implies a dialectical relationship between a particular discursive event and the situation(s), institution(s), and social structure(s) which frame it: the discursive event is shaped by them, but it also shapes them. (Ibid, P.303)

Accordingly, CDA deals with discourse not solely as a spoken or written utterance, rather it is deeply involved with social interaction and contexts. Hence, the way human beings communicate is due to the environment they live

in, the organizations, and social structure. However, the way people communicate can also affect the social situations, and institutional structures. Simply, it is a mutual exchange where both influence each other.

In another perspective, Fairclough (1995) denoted that:

> CDA is not just another form of academic analysis. It also has aspirations to take the part of those who suffer from linguistic discursive form of domination and exploitation. Part of the task is to contribute to the development and spread of a critical awareness of language as a factor in domination. (P.186)

Therefore, CDA serves other purposes beyond its academic facet, it raises the awareness of people about how language can be utilized as a tool of domination against them. In that sense CDA sees language more than just a mean of communication, in fact it is an instrument that reflect social and cultural structures as Fairclough mentioned "By CDA I mean analysis which aims to systematically explore often how opaque relationships of casualty and determinations between Discursive practices, events, and texts, wider social and cultural structures, relations and processes". (P.132)

In essence, and apart from the above mentioned definitions by various linguists, CDA is a method employed to analyse both spoken and written language, aiming to detect elements of social inequalities and exploitation.

1.3.3.1 Norman Fairclough's Three Dimensional Framework of CDA

The study of Critical discourse analysis relies on Fairclough's three dimensional model given its status as one of the most influential contributions in the field. As it is regarded as the most suitable framework for this type of investigation. For that reason the researchers considered it wranted to utilize this theory within the framework of this study.

Fairclough theorizes the notion of discourse that covers many traditions notably sociology, linguistics, and imperative traditions (disciplines that stress on how language is shaped through social interactions and norms) as he denoted "discourse is any specific instance of discursive practice is seen as simultaneously, a language text (spoken or written), discourse practice (text production and interpretation) and social cultural practice" Fairclough (1995). Therefore, the linguist developed a model of CDA consists of three inter-related advancement of analysis tied to three categories called "Dimension", Besides each of these dimensions requires different kind of analysts. This model encourages research in order to evaluate discursive events, practices, and social structures. Besides each of these dimensions requires different kind of analysts. Accordingly, we will proceed by providing a schema of the dimensions than discussing them in the following part.

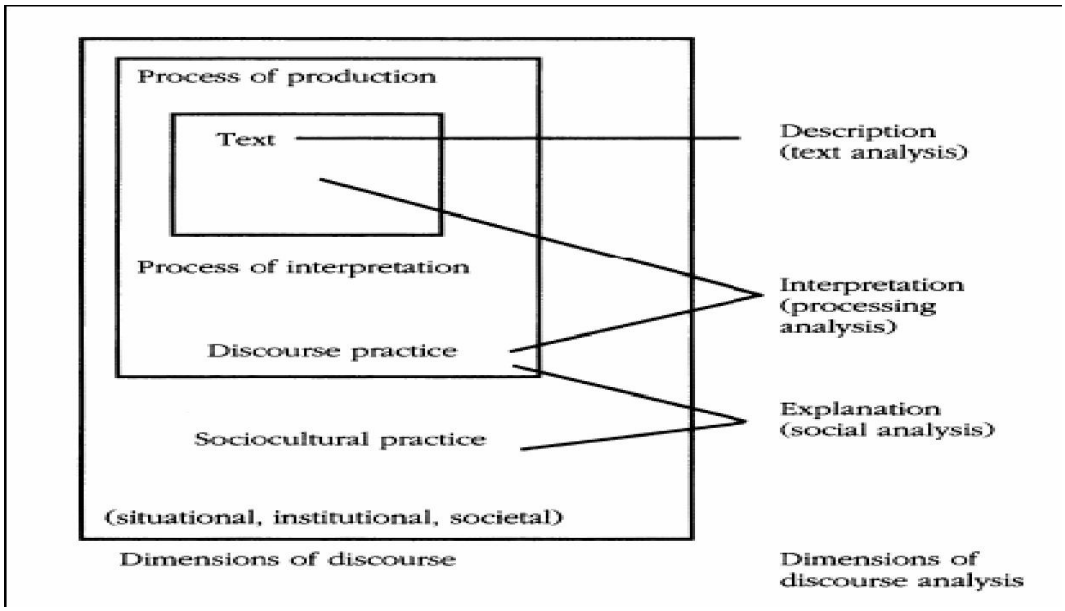


Figure 1: Fairclough's Three Dimensional Model of CDA

1.3.3.1.1 Text Analysis (Description)

The first dimension of CDA models of analysis focuses on the notion of "text". According to Fairclough (1995) "text is characterized by a configuration of heterogeneous and contradictory properties" (P.99). In other words, text is a multifaceted terminology which involves a variety of features and contradictions of its elements that changes according to different perspectives and how it is used ,as Fairclough illustrates that "a contrast between the fact of certain occurrences and their manner of occurrence"(Ibid, P.99). Furthermore, text does not include linguistic entities only (sentences, clauses, words, sounds) but it involves also verbal text (conversations, speeches, messages…etc.), and visual texts (images, videos, paintings, advertisement…etc.).

1.3.3.1.2 Discourse practices (Interpretation)

The second dimension includes the production, consumption, and distribution of discourse by the reader or the listener in regard to social aspects. This type of discourse is acknowledged as discursive practices as Fairclough (1992) indicated “Discursive practice, involves processes of text production, distribution, and consumption, and the nature of these processes varies between different types of discourse according to social factors” (P.71). He explained further that:

> Producers within sophisticated organizations such as government departments produce texts in ways which anticipate their distribution, transformation, and consumption, and have multiple audiences built into them. They may anticipate not only 'addressees' (those directly addressed), but also 'hearers' (those not addressed directly, but assumed to be part of audience), and 'over hearers' (those who do not constitute part of the 'official' audience but are known to be de facto consumers, and each of these positions may be multiply occupied. (Fairclough 1992, P.79)

To sum up, the linguist provides an illustration of how text production within sophisticated organizations, such as government departments, is influenced by various social factors.

1.3.3.3 Social analysis (Explanation)

The third dimension of CDA analysis explains the relation between the social context and discourse interaction. It claims that the discourse should be viewed as social practice and situated within wider Society. According to Fairclough (1992) “The social practice dimension attends to issues of concern in social analysis such as the institutional and organizational circumstances of the discursive event and how that shapes the nature of the discursive practice, and the constitutive/constructive effects of discourse” (P.4), this means that the settings and the environment are important factors that affect what people say, also they are responsible of how shaping other people thoughts and actions. The linguist also stresses that the social analysis is associated to the other dimensions, thus they complete each other as it is mentioned that “Any discursive 'event' (i.e. any instance of discourse) is seen as being simultaneously a piece of text, an instance of discursive practice, and an instance of social practice”. (Ibid, P.4)

1.4 Norman Fairclough’s: Language, power, ideology

Norman Fairclough was interested in the interplay between language, power, ideology and how they form our understanding of discourse and society. According to his three dimensional model, language can be viewed from the perspective of how it interacts with its surroundings and part of society; it also refers to the idea that both society and culture are composed of discursive practices. (Wodak, 1996, P.230), makes a significant contribution to the

transformation and the reproduction of culture and society. But, it is wise to keep in mind (Vandijk,1988 , Fairclough ,1992 as cited in J. Asghar,2014, P.230) who tread carefully that the analysis of discursive practices of texts should not be analysed isolated from the analysis of discourse and institutional practices.

In addition, the discursive theory of Foucault's tends as the foundation for Fairclough's theory according to him there are two ways to use language that exercise power, power in discourse and power behind discourse. Power in discourse describes the performance, the enactment or negotiation. While power behind discourse refers to the ideological and social relation that shapes discourse.

Fairclough finds the notion of ideology highly problematical for various reasons, for instance the implicit suggestion that ideology stands in ritual opposition to something else which is supposed to count us truth. Yet based on ideological power patterns relationship and social issues. (Forgacs, 1988, P.25) argued that "the language ideology relation should be conceptualized within the framework of research on discoursal or sociocultural change", he added further that: "the effects of ideologies is the main concern of the conception of ideology rather than text's features and questions of truth" (Ibid, P.25). Thus, ideologies are transformed and generated in real discursive events.

For Fairclough, it is acceptable to transcend ideology and deny Mannheim's paradox, for example class societies with superior relations bring benefits to ideologies and as far as humans are capable to escape theses different sort of societies , they can also transcend ideology.

This was preliminary overview of the elements, but to enhance more understanding each notion will be addressed separately in the upcoming section.

1.4.1 Language

It is an inevitable universal fact that, language is an outstanding characteristic of human nature. It is a way of communicating thoughts, feelings, and needs, as well as interacting with others to exchange knowledge and information. F, de Saussure an eminent figure of language study, through his notable work of "Course in General Linguistics" that has influenced many of his peers in the field, he defined language accordingly: "it is not to be confused with human speech, of which it is only a definite part, through certainly an essential one"(P.9), he added further that: "language is self-contained whole and principle of communication"(Ibid, P.9), in this sense, language is independent by nature, it has its own rules, structure, and components. Besides, the act of communicating ideas and information with others is a principle itself.

Moreover, the linguist indicates language as small and important component of the human speech, though it is also a result of social interaction that facilitates the communication process between society members as he

mentioned that “it is both a social product of the faculty of speech, and collection of necessary conventions that have been adopted by social body to permit individuals to exercise that faculty”. (Ibid, P.9)

1.4.2 Power

Power is another important part that CDA theory revolved around. In Oxford Learners Dictionary, the term power was given many interpretations, accordingly it can be defined as “The ability or opportunity to do something; to control people or things; the authority of a person or a group; strength or influence in a particular area of activity”. In simple terms, it can be concluded that power is having the ability and authority to control or influence a person or a group of people. Furthermore, language can be received as a tool to establish power in different social aspects as Fairclough (1989) claimed that “power is exercised in conversation and other forms of talk between people” (P.2), also A, Mooney and Evans (2015) explained that “power with the respect to language means that there are different ways in which power can be exercised, while there are some examples of power being used to change language directly, the relationship is generally more subtle” (P.13).The previous mentioned quotes, proposed the idea that language and power have a complex relationship, where both mutually influence each other.

1.4.3 Ideology

Ideology an essential notion in CDAs theory. Even though it was studied in several works of distinct researchers, it was hard to indicate its real meaning, as Vandijk (1998) said that "studies of ideology often begin with a remark about the vagueness of the notion and resulting theoretical confusion of its analysis"(P.1)

This concept was known as "science of ideas" until the late 1700s the French philosopher Destutt de Tracy coined the term "ideology", his works and engagement in the field had been an inspiration to others among them the linguist Vandijk (1998) who denotes that "ideology namely taken as a system of wrong, false, distorted or otherwise misguided beliefs, typically associated with our social or political opponent" (P.2), he demonstrated further that "Ideologies express or conceal one's social or political position perspective or interest, few of us (in the west or elsewhere) describe our own beliefs, systems, and conviction as ideologies"(Ibid, P.2).

To encapsulate everything, ideologies often are perceived as fallacies because it can be grounded on false beliefs, or as a reaction of social or political conflicts. The linguist also highlights that ideology can either reflect or hide our perspectives and interest, besides people usually do not admit or accept that their own reflections and beliefs as ideologies or it can be beyond their recognition.

(K, Gunther and R, Hodge, 1993 as cited in A, Moony, and B, Evans, 2015) defined "Ideology as systematic body of ideas, organised from a particular point of view" (P.16). Another definition they say that:

> Ideology is something negative or at the very least, loaded. We think that only groups like terrorists have an ideology; but because ideology is simply a way of describing a set of beliefs and behaviours that are thought of as natural, we can see that everyone has ideologies. (Ibid, P.16)

In alternate terms, ideologies are regarded in a negative manner, and usually it is linked to extremists groups. However, ideology is a common of humans no only to a specific person or a social group, because it is the reflection of their beliefs and behaviours.

To conclude Vandijk (1998) recapped the previous studies concerned with this term as follows:

> Ideology capture in a nutshell many of the main tenets of the classical tradition: ideologies are false beliefs; ideologies conceal real social relation and serve to deceive others; ideologies presuppose the socially or politically self-serving nature of the definition of truth and falsity. (P.2)

1.5 Semiotics

Semiotics is a discipline originated in Ancient Greece about two thousand years ago. The field was garnered significant attention from renowned philosophers such as: Hippocrates, Aristotle, and Plato; who contributed in fostering its emergence. Indeed, the term "Semiotics" was initially coined by Hippocrates as "Simiotikos" (460- 377).It was defined as the structured study of signs (Semions) occurred in the world of nature and symbols in the world of culture.

Hippocrates commonly known as the "The father of medicine" established medicine as a diagnostic semiotics science. He emphasized on the importance of observing the body's symptoms that were considered as signs, helping in the diagnosis of diseases. In this concern, physicians with a specific culture interpret those signs in diagnosing patients, and treat them cautiously. For instance, they considered a change in skin colour of human begins as a sign of having fever.

Moreover, Plato's focuses mostly on the idea that the verbal signs in the physical world are considered incomplete in representing ideas and seen as a mere ephemeral interpretation of the concept. As stated in an interview by Winfried (2018) that:

> The signs we use are incapable of revealing the true nature of reality. The sphere of ideas is necessarily independent of the way in which our signs represent

> them. Even if the verbal signs…. Which are images of ideas. “In Plato sense”, were excellent copies of what they represent, the knowledge they could mediate for us would remain inferior to the true being of those ideas.

He concluded that “the ideal forms exist independently of any other reflection. Including justice, goodness, beauty which are transcendent studies as ultimate standards to understand world. Winfried (2018)

On the other hand, Aristotle introduced the theory of signs and symbols in relation with language and logic. He claimed that signs and symbols were used to interpret ideas and tool to communicate. However, several schools focus in the current field which demonstrates the presence of the realm as the study of signs and symbols.

Beyond antiquity, F. de Saussure a Swiss linguist was among trailblazers who explored Semiotic field and coined it as “Semiology”, defining it as: “the study of life of signs within society”. According to his engagement with the field of linguistics, he merged Semiotics in relation to language through examining the idea of how linguistic signs are used to convey different ideas, he denotes that “Linguistics is only a part of the general science of semiology; the laws discovered by semiology will be applicable to linguistics, and the latter will circumscribe a well-defined area within the mass of anthropological facts” (F, de

Saussure, P. 16). In this regard, Saussure emphasized on the concept of language system that had seen as a subset to the broader field of semiotics, because it played a crucial role in representing reality. He also introduced fresh ideas establishing new paradigm in the semiotic theory, presented in “Signifier” (the physical form) and “Signified” (the concept constructed conventionally from the signifier).

Another notable contribution in this field was presented by the American philosopher Charles Pierce, he studied Semiotics in relation to philosophy perspective. (Pierce as cited by T, Hawkes 2003, P.100) defined semiotics as “Formal doctrine of sign”, and related it to the logical thinking of the mankind, establishing the idea that humans think through the signs which allows to communicate with each other, also it serves as an aid to construct meaning of anything existing in the world.

1.5.1 Roland Barthes Semiotic Theory

Roland Barthes, a French literary critic, and semiologist, who is one of the key figures of the semiotic study, and his works serves as an evidence of his keen interest, among them the book entitled “Mythologies” that covers the study of signs and symbols of a diverse scopes of everyday life like cultures, food, fashion, advertisements…etc. He draws his inspirations on the field from the Swiss linguist de Saussure, especially the notions of “signifier” and “signified”, he explored them and expanded his research further. According to (Barthes as

cited in Griffin, 2012)"Semiotics was not a cause, a science, discipline, School, a movement nor presumably even a theory it is an adventure" (P.332), that is to say Barthes dealt with semiotics as a trip in the world of signs that nourished his inquisitiveness and change his perspective on the meaning of things. Chandler (2007) declared that:

> "Semiotics involves the study not only of what we refer to as "signs" in everyday speech, but of anything which stands for something else, in semiotic sense, signs take the form of words, images, sounds, gestures, and objects". (P.2)

In other words this definition points that signs can be more than linguistic symbols, rather it includes other thing like images, gestures, and sounds. As well as it tends to study any element that stands another meaning. This statement goes hand in hand as Barthes (1967) also indicate:

> "Semiology therefore aims to take in any system of signs whatever their substance and limits; images, gestures, musical sounds objects, and the complex Association of all these which form the content of ritual convention or public entertainment these constitute of languages at least systems of signification". (P.9)

As previously stated, Barthes left a great legacy represented in his works on this discipline and one among them is his theories of denotation, connotation, and myths that assist in examining symbols with cultural and ideological meaning for that reason the researchers found it adequate to use this approach to study the different signs and symbols that conveys self-identification and cultural imprint.

1.5.1.1 Denotation

Denotation is also acknowledged as "the denotative level of signification". "Tends to be described as the definitional, literal, obvious or common sense interpretation of sign. Chandler (2007, P.137). This approach was elucidated straightforward as the explicit representation of any concepts or objects dependently of personal viewpoints cultural significations and ideologies. Additionally, Bouzida (2014) claimed that: "Barthes developed his approach in denotation and the connotation in relation to photographic images as a system of signs", as a whole, it is understood that denotation is about what is presented superficially, it is regarded as the basic and natural understanding of the signs, also as a digital code.

1.5.1.2 Connotation

The semiotician Barthes treats the connotative approach as a system to describe the sign .Fisk (1990, P.86) describes that "the interaction that occurs when the sign meets the feelings or emotions their users and the values of their

culture". In this respect, Chandler (2007, P.138) also stated: "the term connotation is used to refer to the social cultural and personal associations (ideological, emotional...Etc.)". Based on this claims, signs can carry multiple layers of which meaning can vary depending on the connotative approach associated, besides it is identified as "The analogue code".

Barthes in his notable work of "Mythologies" (1957), he presented myth from divers angles that denotes "False ideas", "The Exploits God and Heroes". For him (1957): Myth is a system of communication that is a message. This allow one to perceive that myth cannot possibly be an object, a concept, or an idea, it is a mode of signification. (Mythologies, P.107). In addition, he explained further that "It can consist of modes of writing or of representations; not only written discourse, but also photography, cinema, reporting, sport, shows, publicity, all these can serve as a support to mythical speech".(P.108)

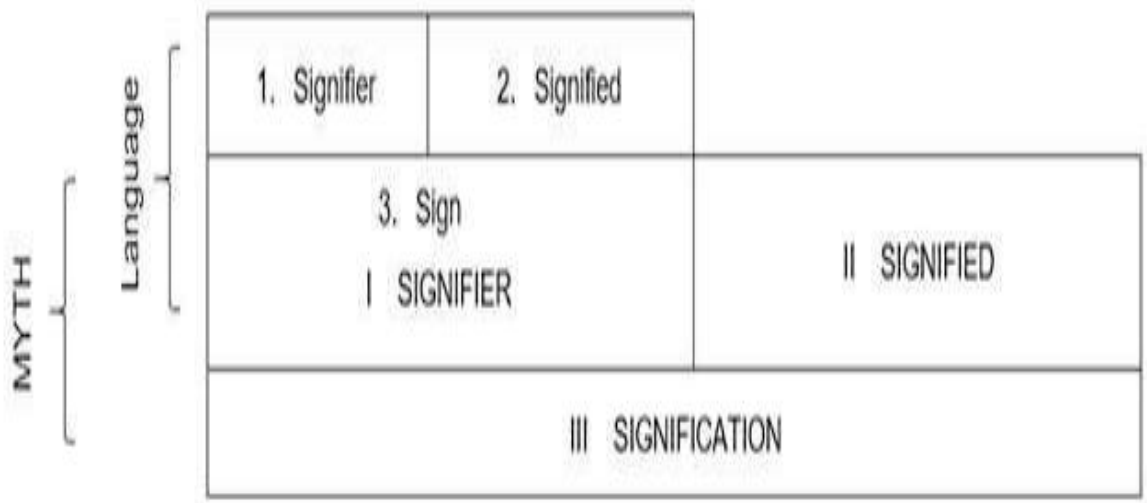


Figure 2: The Order of Signification.

The order of signification as summed up by Roland Barthes is splited in two levels: myths are considered as second order system, where a sign indicates only symbolic or metaphorical meaning. While the first order the sign signify the literal meaning (signifier).

Conclusion

This chapter has provided the literature review of the subject matter, and the definitions of the key concepts. In addition some of previous studies have been discussed to supply the adequate comprehension. To conclude the theoretical framework of which two theories of both: Norman Fairclough three dimensional Model of CDA, next to Roland Barthes semiotics theory of Denotation and connotation.

Research Methodology

Introduction

This chapter, delves into the methodology employed and the data gathered to fulfill the objectives of this study. Initially, it outlines the methodology used to conduct the research proceeded by the research design. After that, it provides an overview about the corpus of the study, detailing the specific data sources utilized. Finally, it elaborates the analysis procedures applied to the selected data, discussing how it was examined and interpreted in the context of the research objectives.

2.1 Research design

The current research adopts an exploratory approach, aiming to develop hypotheses and subliminal messages based on the gathered data to address specific research questions. The study seeks to analyse how Qatar seized the opportunity presented by organizing and hosting the FIFA World Cup 2022 to showcase and disseminate its culture on a global scale. Utilizing Norman Fairclough's three dimensions of Critical Discourse Analysis (CDA) as well as Barthes's semiotic theory of denotation and connotation, researchers aim to achieve the objectives outlined in this study. The analysis will encompass various elements and entities, including discourse, images, and scenes extracted from both the opening ceremony and music lyrics, along with the architectural design of stadiums and translated verses of Hadith, to interpret hidden messages

and cultural aspects. For this reason, the qualitative method is well-suited and effective for fulfilling the aims of this study.

2.2 The approach of the study

The current research will follow the qualitative method. Since it is the effective way for conducting investigations and analysing the studies Corpus in the purpose of enhancing the validity and truthfulness of qualitative findings. (Chenitz and Swanson, 1986, P-35). Therefore, this method is adopted in order to serve the desired objective that will be reached by the end of the research.

Brink (1993) sustains qualitative approach as "an umbrella term representing a variety of research which shares a certain elements it is interested in people's beliefs experience and meaning system from the perspective of the people" (P-35). Thus, qualitative research collects the views, behaviours, and participant's experiences, instead of answering how many or how much; It addresses the how's and why's. Moreover, one of its strengths is the capacity to describe human behaviour patterns which can be hard to reassure.

The qualitative approach enables researchers to generate hypotheses, conduct further investigations, and enhance their understanding of qualitative data. This stands in contrast to simply gathering data points or implementing and interviewing treatments. Furthermore, Qualitative research offers deep insights into real-world problems and helps researchers generate hypotheses for more rigorous testing. Also it employs methods such as focus groups, participant

observation, and structured and unstructured interviews to elucidate the meaning and implications of quantitative research findings. This approach aids researchers in understanding complex phenomena that may be challenging to categorize solely through numerical data, enhancing comprehension of the research topic.

To add more, in the qualitative research, various approaches are utilized to enhance the understanding of phenomena. These include ethnography, narrative research, grounded theory, and action research. However, the current research employs an exploratory method, using Critical Discourse Analysis (CDA) and Semiotics to analyse Qatar's self-identification during the World Cup 2022. This involves exploring and interpreting the discourse and visual representations to uncover cultural meanings and implications surrounding Qatar's identity in this context. Accordingly, this approach aids in assessing and observing the problem and questions, as well as identifying the underlying ideologies.

2.3 Corpus of research

The corpus of research serves as fundamental backbone upon which analysis is grounded. It comprises a wide range of sources, to ensure a comprehensive understanding and the credibility of the topic. First, an overall literature review was generated to identify the key concepts and studies that shares the same insights in line with the current research, presented in how

Qatar's world cup 2022 was more than a mega-sport event, in fact, self-identification and cultural representations were the main highlights of this event. Second, discourses and images that convey concealed messages , and offer insights of cultural imprints, were extracted from the opening ceremony of the FIFA world cup available in YouTube platform. Additionally, incorporating English lyrics from the music video "The Dreamers" sang by Jung kook featuring Fahad Al kubaisi. Third, pictures of translated verses of Hadith that were displayed on open door mosques and public places to exhibit the Islamic beliefs and norms. Moreover, images that reflect the intersection of the culture with the architecture of the stadiums. Finally, the implication of the picture of Messi wearing Qatari traditional cloth while celebrating the win of World Cup 2022, besides the mascot of L'aeeb which is a symbolic figure of the world cup. Through the selection of this data the research will be conducted to analyse and apprehend the self-conception and cultural traces of Qatar's country.

2.4 Data Analysis Procedures

This research leaned on two theories, Critical Discourse Analysis and Semiotics, which were rigorously applied throughout the analysis of the corpus of the study. Thus, given the broadness of these theories in both fields the researchers found that both Norman Faircloth CDA three-dimensional models next to Roland Barth Semiotics theory are particularly suitable for analysing the

discursive practices and visual elements which allude insights of self-identification and cultural traces within Qatar's World Cup.

On the one hand, Fairclough's framework is essential to analyse discourse on three dimensions: text, discourse practices, and social practices, in order to supply comprehensive understanding on the interplay between language, society, culture and how they affect the production of discourse. Therefore according to Fairclough three dimensions discourse of this study is analysed as follows:

- Text analysis: the first step begins with exploring language features of the translated verses of Hadith, English lyrics of Dreamers song, and the dialogue by identifying the choice of words and how language is used to convey religious Concepts, emotions, agreement or a disagreement, also the use of rhetoric devices, and the grammar structure.
- Discourse practices: the next step investigates how discourse is produced, distributed, and received. For instance it considers who produced the Hadith versus, the song singers, and the participants of the turn taking, to analyse power dynamics and institutional influences that shapes the discursive practices.

- Social analysis: the last step explores the sociocultural context behind each discourse which can be the result of cultural or religious factors, societal norms, as well as historical one.

On the other hand, Barthes Semiotic theory involves connotations and denotations which are fundamental to understand both literal and symbolic meanings, reflecting cultural traces embedded within visual representations. Hence, Barthes analysis of pictures proceeds as follows:

1. Analysing the denotative elements through examining images of stadium architecture, traditional clothing, besides identifying the literal elements extracted from the opening ceremony pictures VCR.
2. Analysing the connotative meanings by exploring the social, cultural, and historical backgrounds of the identified elements, as well as uncovering the underlying messages ingrained within them.
3. The interpretation of the findings considering how this visual representations symbolizes important meanings.

Conclusion

In summary, the second chapter of research methodology discussed the research design, approach, corpus of the study, and data analysis procedures.

This framework facilitated a systematic and thorough examination of the research questions and objectives.

Data Analysis, Findings, discussion

Introduction

In this chapter, researchers delve into the heart of the study by conducting a comprehensive analysis of the gathered data. It is divided into two parts. First, it undertakes a thorough analysis of the corpus of the study gathered from official media coverage and online websites and platforms, using Norman Fairclough's three dimensional framework, and Roland Barthes' semiotics theory to analyse discourse and symbols in relation to the topic. Second, it will highlights the generated findings and discuss them addressing the research questions.

3. Data analysis

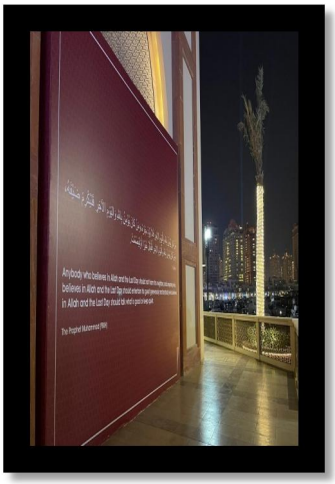
This section focuses on analysing data using both theories, Fairclough CDA three dimensional model at first, then Roland Barthes Semiotics theory of denotation and connotation.

3.1 Hadith translated verses

One of the significant initiatives that Qatar did during the hosting of the world cup event is the display of the verses of hadiths by the prophet Muhammad peace be upon him, translated in both English and Arabic, and placed purposefully in public spaces for visitors to see. Therefore, it was seen that it is fundamental to analyse theses verses using Fairclough three dimensions

of analysis (text analysis, discourse analysis, social analysis) in order to reveal what Qatar was aspiring to through including these hadiths.

Figure 03: Hadith one **Figure 04: Hadith two** **Figure 05: Hadith three**



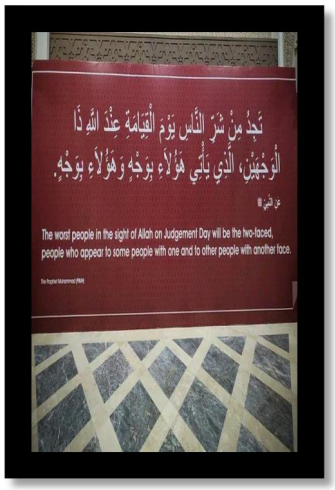










Figure 06: Hadith four **Figure 07: Hadith five** **Figure 08: Hadith six**

3.1.1 Textual analysis (the level of description)

- The first hadith: "**Anybody who believes in Allah and the last day should not harm his neighbour, and anybody who believes in Allah and the last day should entertain his guest generously, and anybody who believes in**

Allah and last day should talk what is good or keep quiet." contains a clear, formal, and direct language that conveys the message adequately, where it directs believers to avoid any actions that could cause harm or discomfort to others, and urge them to entertain their guests generously establishing the sense of hospitality and kindness. In the grammatical level, the hadith uses imperative sentences as in "**Anybody who believes in Allah and the last day should not harm his neighbour**", this structure of sentences emphasize the importance of the ethical standards summed up in the hadith for instance: should not harm his neighbour, entertain his guest generously, and talk what is good or keep quiet. The hadith employs some rhetorical devices such as repetition to make the message more effective, for example the repetition of "believers in Allah and last day" in each sentence highlights how crucial these beliefs are in directing one's behaviour. Additionally, the repetition of should signals obligation and command to instruct believers actions.

- The second hadith: "**The worst people in the sight of Allah in the judgement day will be the two-faced people who appear to some people with one and so other people with other face**". It includes a direct, impactful, and evocative language with simple yet strong vocabulary, it begins with the use of superlative " the worst" capturing the attention of people and indicating that what is being discussed engage an important and careful message. Moreover, the utilization of metaphorical language "two-

faced people" referring to individuals who are hypocrits and deceitful showing different personalities, attitudes, and behaviours to some people while presenting another face to others. On the top of that, phrases like "worst people in the sight of Allah" and "judgement day" convey the severity of committing this actions and the coming consequences in the afterlife.

- The third hadith: "**He who is not merciful to others, will not be treated mercifully"** , the analysis stresses on the one hand in understanding the language figurative use for instance, this hadith indicated three major terms of being kind, being merciful, and showing compassion. In the other hand, this saying can be anatomized by its linguistic features like semantics, syntax, and rhetoric. Yet, the grammar structure of this hadith is simple but impressive as it brings attention by employing conditional clauses establishing cause-effect relationship as in **"not merciful to others"** and **"will not be treated mercifully"** as well as the repetition of the word "merciful" in both phrases determines a parallel frame. This hadith is focusing on the importance of being kind and compassionate towards those around us, it is the reflection of one's character developing the clarity and impact of the message to be more persuasive and memorable.
- The fourth hadith: **"the Young should greet the old the better by should greet the one who is sitting and the small group of people should read the largest one".** The language is straightforward and direct to understand with no complexities making it easier to the audience. It describes the

obvious aspects and guidelines of power dynamics and social interactions of the Islamic nations where. The repetition of "should" in this saying stresses on specific behaviours makes the instructions clear and authoritative, upholding in the Islamic teachings.

- The fifth hadith: **"Every good deed is charity".** In spite of the concise nature of the Hadith also Simplicity and directness of language set forth, this saying underscores what's prophet Muhammad peace be upon him said about the principal of Charity presented in different forms and aspects such as helping others, being generous, showing kindness, empathy, and any other act that serves others well-being, in order to show the broader scope of charity in the one hand, as well as to earn the satisfaction and reward of god on the other hand. Furthermore, this Hadith encourages inclusivity and generosity towards visitors and participants, explaining that all the performed actions of goodness and generosity regardless of its visibility, small or big, have a good impact in society and will be rewarded by God
- The sixth hadith: "**Make things easy for the people, and do not make it difficult for them, and make them calm with glad tidings and do not repulse them".** The hadith is characterized by the use of easy vocabulary and straightforward language with short sentences conveying guidelines for the correct behaviours for example: **"make things easy for the people", "do not repulse them".** In addition, the word "people" in this saying indicates that all the mankind are concerned without exception, this rises the values of

inclusivity and kindness lining up with Qatar's world cup. Over and above that, the use of juxtaposition is present in the saying "make things **easy** for the people, and do not make it **difficult** for them" as well as in "give them **glad tidings** and do not **repulse** them" the word easy versus difficult, and glad tidings versus repulse are contrasted highlighting and supporting the positive actions of being compassionate and considerable to other against acting negatively through causing harm and distress to others.

3.1.2 Discourse analysis (Interpretation level)

According to Fairclough's the second dimension is concerned with studying how discourse is produced, received, and interpreted by different members of society within a social context. Qatar strategy to catch visitors attention and leave a strong impact on them, is via using the hadiths of the prophet Muhammed peace be upon him a role model of all Muslims, the seal of prophets through whom God's final message to His servants was accomplished. His hadiths are the secondary source of Islam after the Quran; memorized and collected by his companions and passed from a generation to another. It embodies the Islamic teachings and beliefs that every Muslim should follow. Therefore, incorporating the instructions of hadiths into religious narrative of Qatar is a part of the production process. This encompasses the selection of specific sayings that emphasize on Islamic values represented in hospitality, sincerity, mercifulness, and compassion, aligning with the virtues upon which

this event will revolve around. Furthermore, this kind of actions directed by Qatar as the hosting nation of the world cup, attract the interest of foreigners which increases their curiosity to know more about this religion that they are ignorant about or they misjudged it, because of the spread fallacies and propagandas. Moreover, this step confirms the high ambitions of this country to promote messages of religious values.

3.1.3 Social analysis (level of explanation)

The third dimension according to Fairclough is concerned in explaining how descriptive practices are influenced by social institutions power dynamics and cultural beliefs as well as it aims to unveil hidden messages and its social impact.

- Thus the first Hadith serves as an important discourse that influences Qatar narrative and identity being a Muslim country. This saying invokes the positive image that Qatar want to build globally as a kind and hospitable Nation following their Islamic teachings as mentioned in the Hadith to “not harm their neighbours”, “entertain their guests”, and “talk what is good or keep quiet”. This latter creates friendly Vibes where the visitors or the participants would feel the sense of belonging and easiness knowing that they are welcomed.
- The second hadith boosts the prominence of honesty and decency in personal and public relationships, convicting any actions of hypocrisy and

double-dealings as it was demonstrated in the hadith **"people who appear to some people with one and so other people with other face"** while assuring the consequences behind this behaviours using words like " the worst" and " judgement day". Qatar may cited this saying as evidence of its commitment to be sincere and authentic not only to the international community for the sake of enhancing their global reputation but also their people at the first place because it is what Islam religion urges them to do, denying any act of deceit and affirming that this is their nature as Muslims. This message may be an answer to the massive criticism and fallacies that Qatar endured concerning labor rights and workers well-being.

- The third hadith, lined up with the status of Qatar World Cup 2022 would highlights the significance of treating others with mercy, implying that one's own actions have an impact on how others treat them within the framework of fair play and sportsmanship, also it stresses on crucial compassion and empathy to others for instance fans and participants with mildness, respect, and dignity fostering unity despite the differences of all nations.
- The fourth hadith asserts the essential social interactions within Qatari society and Muslims. It emphasizes on norms of respect and hierarchy, where the young ones should greet the older not just as a gesture of formality but as an act of esteem. Additionally, it highlights the principles of recognizing presence and the social settings, for instance: the standing

by should greet the one who is sitting, also the group of less members should take the initiative towards the larger group, displaying a culture of inclusivity and consideration. By adhering to these Islamic teachings Qatar wants to shape its social identity on the global stage, and create an atmosphere grounded on respect and good interactions through this event.

- The fifth hadith displays the idea that every good deed contributes to the greater benefits. In this context, the saying emphasizes that charity is not limited only on monetary donation to offer aid but, it could be also any other act whether small or big that is useful to others, such as helping older people, remove stones from the pathway, or even smiling to someone, are considered as forms of charity that assist society, as well as rewarded by god. Furthermore, Qatar through this hadith seeks to showcase that our religion meticulously cares to the smallest acts of kindness and generosity, underlining its value over financial aid. Hence conveying the idea that Islam is a broad and noble religion encouraging principles like solidarity and generosity that shapes Qatar's identity.
- The sixth hadith meaning within the context of Qatar world cup reveals the commitment of making things easier and having accessible guidelines for both participants and attendees from all around the world to reinforce social interaction and communication , it aligns with creating positive and inclusive atmosphere in order to ensure a warm welcoming and experiencing joyful moments during the tournaments. Thus, this hadith

contributes to present Islamic values that reflect on the ethical principles Qatar adopts to build a positive image and leave a good impression especially to those who are exposed for the first time to this culture.

3.2 The opening ceremony dialogue “The calling”



Figure 09: The Calling

The opening ceremony of Qatar World Cup 2022, included a truly mesmerizing and captivating moment, witnessing a scene featuring Morgan Freeman and Ghanim El Muftah having a deep conversation under the eyes of thousands of people. Their dialogue discussed an interesting matter that attracted the attention of audience, leaving them fascinated.

- Morgan Freeman (A): I embarked on a journey through a world of both land and sea in which I learned that we dream from that very moment in our mother's womb, we pick, we dream of life, we grow. Our passion grows with us. Our dreams grow bigger, from this land we heard a call to the world to connect, to return, if only for a moment, do that which can

bring us together. (Melodies and hymns by a women singer). I heard something beautiful not just music but also this call to Celebration. This is all so new to me all that I have known for was land that seem to be in turmoil with families who were forgotten. And I stopped hearing their voice.

- Ghanim El Muftah (B): come on over.
- A: I'm not sure am I welcomed?
- B: we sent out the call because everyone is welcomed this is an invitation to the whole world.
- A: I remembered even after hearing the call instead of seeing another way we dismissed it, and demanded our own way and now the world feels even more distant and divided how can so many countries languages and cultures come together if only one way is accepted.
- B: **"O mankind! Indeed, we created you from a male and a female, and made you into peoples and tribes so that you may ˹get to˺ know one another. Surely the most noble of you in the sight of Allah is the most righteous among you. Allah is truly All-Knowing, All-Aware".** We were raised to believe that we were scattered on this Earth as Nations and tribes so we could learn from each other and find Beauty on our differences.
- A: I can see it! What new nicers is here in this moment is so much greater than what divides us can we make it last longer than just today.

- B: with tolerance and respect we can live together under one big home, in Arabic Bayt sha'r is the Bedouin tent wherever is it is built that is home, and when we call you here we welcome you into our home.
- A: so we gather here as one big tribe and Earth is the tent we all live in.
- B: yes. And together we can send out the call for all the world to join us.

3.2.1 Text analysis (description level)

The language in the conversation between Morgan Freeman and Ghanim El Muftah is distinguished by its formality, eloquence, and deep expressiveness of their ideas, also the employment of fancy, complex vocabulary, and cultural terms as: “Bedouin”, “Bayt sha’r” to reach their purposes.

On the one hand, Morgan Freeman language is remarkable and impressive, his deep and eloquent voice added poetic and philosophical tone to express his Reflections and confusions, as well as his sentences are often longer and made heavily use of metaphorical language such as: “we dream from that very moment in our mother’s womb”, “call to Celebration”, “Earth is the tent we live in”. In the other hand, Ghanim El Muftah language was more direct, clear, and simple communicating his answers effectively with no twisting and turning. Moreover, their discussion took a particular pattern where Freeman presents his Reflections and confusions of the welcoming nature of Qatar, and how it is possible for the world to be gathered in one place with a unified goal despite

their differences, and Ghanim El Muftah providing him with convincing answers from Holy Quran that are sufficient to satisfy his curiosity. Furthermore, this dialogue involves some rhetoric devices to enhance communication and make the message more persuasive. First, the metaphor in: “I embarked on a journey through a world of both land and Sea” referring to Freeman’s Journey of self-development and discovery. Second, the use of imagery as in: “I heard something beautiful not just music but also this call to Celebration”, the statement expresses the beauty of Celebration and the positive atmosphere surrounding the World Cup. Finally, the use of religious reference from the holy Quran adds more credibility and integrity to the dialogue.

3.2.2 Discourse analysis (level of interpretation)

Qatar uses special ideas to attract the attention of the audience to standout their quality as a hosting Nation. In this conversation, which is one of the important parts of the opening ceremony, the choice of the interlocutors can be considered as a strategic Step by Qatar to make advantage of both individuals fame to achieve the purpose effectively. On the first side of the coin, Morgan Freeman as an American Hollywood actor who recently converted to Islam, his strong and authoritative presence contributes in engaging the interests of the global audience. On the other side of the coin, Ghanim El Muftah as a distinguished Qatari persona, and ambassador of the World Cup 2022 provides more originality to the dialogue and support the local point of view. Moreover,

the discursive practices between both of them indicate the careful and wise use of words to transmit certain meanings highlighting the World Cup as a means of communication. For instance the use of expressions such as: “heard a call to Celebration” indicates the significance of this event and the way it gathers us to celebrate this competition. Over and above that, the speakers emphasized in inviting people of different Nationalities and cultural backgrounds to honour this delight together, also in the statements “we sent out to call because everyone is welcome”, and “we can send out the call for all the world to join us” indicate the ambitions of Qatar to include all the people in the world and their commitment as a hosting country.

3.2.3 Social analysis (level of explanation)

The dialogue reflects Qatar’s self-identification perspective represented in their inclusivity and cultural pride through Muftah’s friendly welcome to Freeman, and referencing from the holy Quran as **“O mankind! Indeed, we created you from a male and a female...” (Quran 49:13)** added more depth and persuasion to his speech, as well as to indicate some Islamic teachings that Muslims are urged to take on in their manners such as respect and tolerance towards each other, denying any propaganda of exclusivity and intolerance about the Islamic religion. Additionally, to portray Qatar’s narrative of hospitality, inclusivity, and proudness of their Islamic identity. Moreover, inviting a well-known figure is a smart move of cultural diplomacy to extend the

message on the global level also to emphasize more on the country's openness, engaging many nations with different cultures and backgrounds to have a unified purpose and gather to commemorate this event.

3.3 "The Dreamers" song English lyrics

The song "dreamers" featuring the Korean artist Jung kook and the Qatari singer Fahd El Kubaisi is one of the most memorable songs that was sponsored by FIFA World Cup in their official YouTube channel "FIFA" published on 22 November 2022 with 221 million views. Moreover, it was trending in 102 country just on the first day of its publication, making its impact more significant. Hence the researchers are interested in analysing the English lyrics of this song.

The English lyrics of the "Dreamers" song

Look who we are, we are the dreamers

We make it happen because we believe it

Look who we are, we are the dreamers

We make it happen because we can see it

Here's to the ones that keep the passion

Respect, oh, yeah

Here's to the ones that can imagine

Respect, oh, yeah

Gather round now look at me (Haya, haya)

Respect the love the only way (Haya, haya)

If you wanna come, come with me (Haya, haya)

The door is open now every day (Haya, haya)

This one plus two, rendez-vous, all invited

This what we do, how we do.

3.3.1 Text Analysis (description)

In the Song «Dreamers», the presence of Arabic background lyric clips “a la ho la dan” and “Haya” added more cultural richness and uniqueness. The language employed in Jung Kook’s part is clear, simple, and inclusive, using pronouns like “we”, “our” to create the sense of collectivity between those who dream and hope , proposing that dreams are something experienced together as a community. In addition to that, the vocabulary choice like “dreamers”, “passion”, and “respect” holds a positive and optimistic meanings, indicating themes of aspiration, will power, and persistence, also the imperative followed by action in the sentence “ gather round, look at me” it calls the attention of the audience and commands their participation. Another notable aspect in this lyrics was the use of “If” conditional type one to talk about a real or possible things to happen in the following sentence: “if you want to come,

come with me". Furthermore, the presence of rhetoric devices such as repetition of "look who we are, we are the dreamers" multiple times to be certain that everyone perceive the concept of empowering each other as a group. Additionally, there is a repetition on the phrase at the beginning of successive clauses as in: "Here's to the ones that keep the passion" and "Here's to the ones that can imagine" it creates a rhythmical pattern and stresses on the optimistic theme of the song.

3.3.2 Discourse Analysis (level of interpretation)

To promote for this song and grab as much as possible interest of the global spectators Qatar chooses Jungkook a well-known Korean singer and member of BTS a boys band that has a huge fan base and receives great appreciation from the world, alongside the Qatari singer Fahd El Kubaisi to perform this song.

Throughout the wordings it is noteworthy that Jungkook is speaking on behalf of the Qatari people, describing their pride and triumph, as highlighted at the opening in "Look Who We Are" a memorable and addictive stanza that contributes in attracting the listeners. At the same time, they are also expressing their determination to persist and remain optimistic in realizing their dreams, for instance the expressions "we are the dreamers", "we make it happen, because we believe it". Moreover, the sentences "here's to the ones who keep the passion"

and “here’s to the ones who can imagine” there is a clear dedication and appreciation to the people who remained ambitious and never stopped hoping to host the World Cup event. The song demonstrates Qatar’s commitment as a hosting nation, to welcome people of all regions in the world, following the statements: “gather round”, “if you want to come, come with me”, “the door is open now everyday”. To conclude, the song wordings uphold the values of respecting each other and exchanging love while sharing this moment of Celebration as determined in the statement “respect love is the only way”.

3.3.3 The social Analysis (level of explanation)

Qatar’s goal behind the production of "The Dreamers" song is to capture attention of the global audience and celebrate unity and cultural pride. By incorporating singers of great value to make a wide impact, also including initial background sounds and chants to display its cultural heritage, the hymns “ala ho la dan” and “Ho ya mal” are local expressions that sailors or pearl divers used to sing during their journey, realizing that Qatar has a rich history with pearl diving and it remained as a cultural heritage; it was the backbone of the country’s economy before the discovery of oil, where Qatar during the 18th century was trading pearls to Europe and other destinations. This point is too important that Qatar may focused on to correct the previous thoughts of people who determine that this country’s only fortune is producing oil. Moreover, the song conveys messages of hope and determination to accomplish goals,

indicating the Qatari dream to host this World Cup despite all the problems, criticism, and the many obstacles faced mainly because it is the first Arab Muslim country to organize such an event, the cultural differences, and organizational incompetence to carry the event. Furthermore, aspects of pride and inclusivity are transmitted through this song, to represent Qatar's glory and celebration of this delight that is an opportunity not given to all nations, besides the warm welcoming as a part of its devotion and qualities as a host is sent to the world to attend their success.

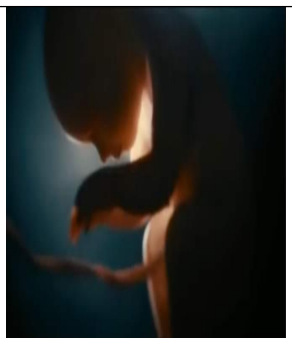
3.4 Scenes from the opening ceremony VCR



Scene 01



Scene 02



Scene 03



Scene 04



Scene 05



Scene 06



Scene 07



Scene 08



Scene 09 Scene 10 Scene 11 Scene 12



Scene 13 Scene 14

Figure 10: Opening ceremony VCR scenes

3.4.1 Denotative level

- The scene starts with a boy standing in the dark facing the portal with a bright light.
- Behind the portal appears a shark swimming and then getting out of the ocean's water.
- A fully developed fetus inside the uterus, attached to the umbilical cord, and his sudden strong heartbeat.
- A kid his upper body is naked and he is wearing a white shorts, he is standing in front of the sea under the moonlight and something catches his attention he turned lifting his head to look at the sky.

- A whale shark moving through the sky, it is covered by white pearls from his head to his caudal fin.
- A woman a black cloth and her face is half covered. She is holding a copper bowl squashing something.
- A man looking to the sky, behind him there is a boy who pokes the girl and ushering to her to look at the sky.
- The next scene, there is a group of three men sitting in the dessert they are exchanging conversations, and behind them fire pit.
- The whale shark covered in pearls appears again, it is still flying in the sky towards what appears like a tent.
- A big tent in the middle of the desert, and a big fire pit in the front of it radiating light.

3.4.2 Connotative meaning: The connotations extracted from the above scenes are as follows:

- The first scene of the boy standing in the dark, looking at the bright portal represents Qatar's self-reflection of the past and the Journey of development towards hosting the World Cup.
- The second scene of the whale shark swimming out of the water, the animal in this case represents Qatar since it is a famous animal species also one of their marine wealth, and the way it gets out of the water and flies, it indicates the beginning of Qatar's story.

- The third scene of the full developed fetus in the uterus symbolizes life, growth, and vigour. In addition to the sudden heartbeat which implies enlightenment or the beginning of new phase, also it means passion and hopefulness.
- The fourth scene of the boy standing in front of the sea in only waistcloth holding what appears like a stick depicts the traditional attire Qatari people used to practice pearl diving, indicating their cultural heritage and the sudden look when he lifted his face to the sky symbolizes his wonder and surprise, reflecting the Qatari dream of hosting the world cup.
- The whale shark covered in pearls in the scenes five and eight are representations of Qatar's cultural richness, while the pearls symbolize the activity of pearl diving that was the country's economy backbone, the shark flying in the sky indicates the high ambitions of this nations to accomplish their dreams.
- The scenes six, seven, and eleven show people looking at the sky surprised and wondered at the flying whale shark, it signifies the communal pride, and national identity, besides the shared expectations to host this event.
- The scenes nine and ten, where two camels in their back there is what looks like a small tent are an indication to the old way of transportation in the desert, while the other scene of a women squashing on a copper bowl

a traditional item that is found in the most of Qatari households used to grind spices or herbs, also to medical purposes.

- The scene thirteen that shows a group of people exchanging conversations and sitting behind a fire pit, two of them wearing traditional cloth of Qatar and the other looks like a foreigner, this depicts Qatar hospitality and their readiness to exchange their culture with other people, also the fire pit adds an atmosphere of peace, warm, and cosy gathering.
- The thirteen and fourteen scenes capture the whale shark heading to a big tent after moving across the sea than to the desert ending up to a tent that is a traditional Qatari tent called "al Bayt" that symbolizes hospitality and a place of gathering for celebration of delight events, it shows Qatar commitment to welcome people as hosting nation to the world cup, and this is demonstrated in the stadium named "Al Bayt" that took the shape of a big tent in which the opening of the World Cup was hosted

3.5 Architecture

Across the history architecture represented a significant place of importance, acknowledged as one of the seven arts fundamental contributing in shaping the human civilization, where the seven wonders have always been identified by their architectural magnificence. It is a science of building, constructing and designing structures. Based on this Qatar shared the lights on various iconic and remarkable architectural masterpieces and it was

perspicuous in construction stadiums. It is one of the brilliant achievements that Qatar came up with in designing stadiums inspired by their culture, showing care, sustainable, and successful FIFA World Cup due to the impressive constructions of stadiums that got attention of people all around the world because of the unique exterior designs of each Stadium. Moreover, this designs were inspired from the Middle East Aesthetics traditions. However, it covers not only innovation and tradition but also enforce the sustained commitment to cultural heritage which reflect to their culture. Hence, eight stadiums were built but the researchers tend to select the most common and attractive stadium that represents cultural significance.

3.5.1 Al Thumama stadium



Figure 11: Al Thumama Stadium

3.5.1.1Denotative level

It is situated in the south of Doha "Al Thumama", it is inspired by woven patterns, representing a traditional Arab cap known as ghahfia worn by Muslim males in the Arabian regions across the Middle East; the name Thumama is derived from desert plant that Qatar explores it in an artistic appearance.

3.5.1.2 Connotative meaning

The stadium demonstrates the meaning ascribed to "ghahfia", the connotative signification deeply rooted in Qatari culture, the dominant meaning symbolizes masculinity, dignity, and Independence in the purpose of adhering the customs and traditions of Arab Society to be ingrained for future Generations.

3.5.2 Bayt sha'r stadium

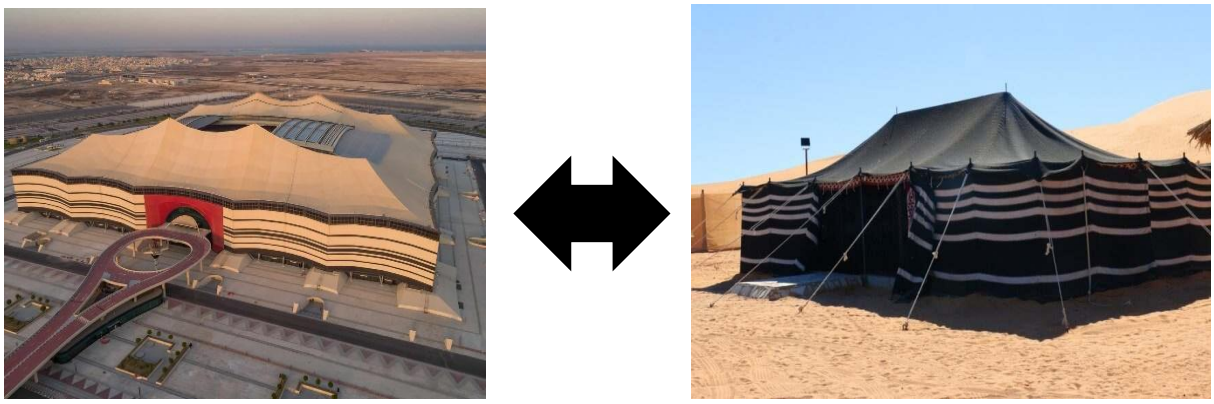


Figure 11: Bayt Sha'r Stadium

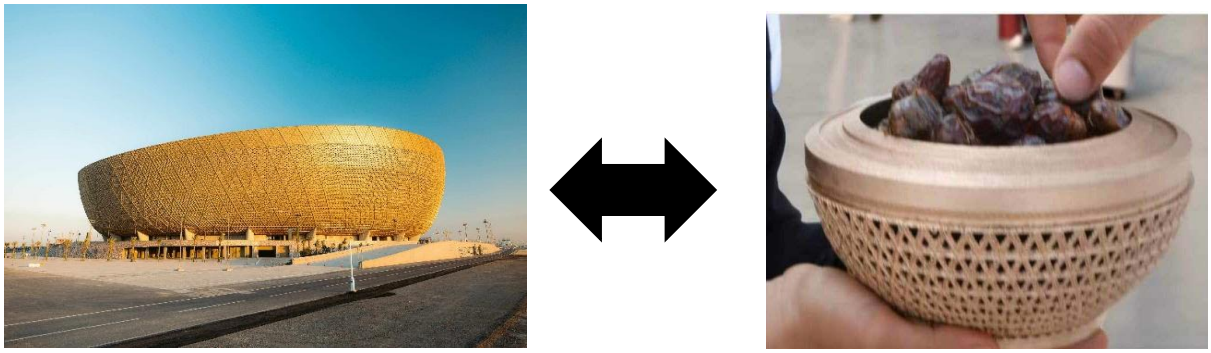
3.5.2.1 Denotative meaning

The stadium is located in al Khor city, with the capacity of 60.000 attendees, it hosted the opening ceremony of the FIFA world cup 2022, and the first match of Qatar versus the Equador. In addition the architecture of the stadium represents the traditional Bedoine tents that Qatari tribes used to live in, designed to protect them from the heat in the day and the cold at night.

3.5.2.2 Connotative meaning

The tent indicates the historical tradition of Qatari people simple life who lives in the desert and characterized by their hospitality of welcoming everyone and generosity. Additionally, it symbolizes the sense of one community in the past and present.

3.5.3 Lusail stadium



Figures 12: Lusail Stadium

3.5.3.1Denotative level

It is situated in Lusail city and considered as the largest stadium in the Middle East. It witnessed the final game of the FIFA World Cup 2022 between Argentina versus France. The stadium architectural design is inspired from

traditional Arabic lanterns and palm bowls, as well as the structural and facade form of Islamic and Arab world artwork.

3.5.3.2 Connotative meaning

This stadium is representation of traditional Artistry that distinguishes Lusail city, it reflects to an homage to the elaborative models originated by decorative bowls, as it mirrors the past cultural heritage of an Arab craftsmanship artistic work and rich background of the city.

3.5.4 Al Janoub stadium:



Figure 13: Al Janoub Stadium

3.5.4.1 Denotative level

It is situated in Al Wakrah city, designed by the famous architect Zaha Hadid, inspired by the city's wealthy cultural legacy and its rich archaeological

past especially from its history of pearl diving and the traditional dhow boat of traveling and fishing.

3.5.4.2 Connotative level

This stadium architecture is a symbol of innovation, tradition, and strong connection to the past. It addresses the rich history of Qatar concerning the activity of pearl diving which was the backbone of the country's economy before the discovery of oil, and it was known by trading pearls to Europe and other destination.

3.6 Traditional attires

3.6.1 Messi wearing "Bisht"



Figure 14: The moment of Argentina's coronation with the World cup

After Argentina's coronation in the final of the World Cup 2022 closing ceremony, just before Messi lifted the cup amid the excitement of the players, Qatar took a strategic move under the view of thousands spectators, offering the captain "Messi" a traditional robe known as "Bisht" by El Amir

Tamim Ben Hamad before the celebratory moment for pictures. It is regarded as a typical scene to cement this act as a souvenir that will be forever unforgettable and iconic.

3.6.1.1 Denotative level

In Qatari traditions the “Bisht” is a purely ceremonial dress made of goat fiber and camel hair, worn by men specifically in special occasions of royal and wealthy people. Qatar in this event dedicated this traditional cloth to the famous player Messi given by the Emir that dropped this handmade craftsmanship of black and golden robe over Messi’s shoulders and later on he lifted the cup with his team still wearing the Bisht amid joyful and delighted atmosphere.

3.6.1.2 Connotative level

Qatar offered the Bisht specifically to Messi, acknowledging him as one of the most influential players in football history, attracting fans from all around the world. The Bishtt symbolizes the wealth and royalty of Qatar’s high-class community. By presenting this traditional cloth, Qatar aimed to present its cultural heritage to the world, appreciating and celebrating Qatari culture. This gesture exhibits the value of traditional clothing for commercial and marketing purposes.

3.6.2 The Mascot L’aeeb

Major tournaments of the most countries have been related a mascot to something unique of that country which represents the nation organizing the event. Generally a mascot is associated with an animal that are famous for, like in the Last World Cup held in Russia in 2019 the mascot was represented in a wolf. In the contrast, Qatar assumed to add new spirit for their first world champions and come up with a new idea of representing their country it is called L'aeeb.



Figure 15: The Mascot L'aeeb

3.6.2.1 Denotative level: The mascot of FIFA world cup 2022 called "L'aeeb" is a traditional turban worn by Arab men known as "keffiyeh", as a mascot it appeared with large excited brown eyes, dark eyebrows, and big mouth. So many attendees had seen in the opening ceremony when the mascot flew through the sky with a happy and welcoming face.

3.6.2.2 Connotative meaning: L'aeeb name suggests a super skilled player, representing the role model of "qualified players". Also, it serves as a symbol of Qatar's cultural identity, where the keffiyeh is a daily head cloth worn by

Qataris men. Additionally L'aeeb embodies joy and a warm welcome to everyone with fun and entertainment. It also underscores Qatar's adherence to its culture as it plays a significant role in their national identity.

3.7 Discussion of the findings

This section presents the research findings discussion accomplished through the theories of CDA three dimensional models by Norman Fairclough, and semiotics denotation and connotation by Roland Barthes, in order to address the former research questions and ensure the hypothesis validity. The analyses suggest that Qatar through hosting the World Cup event has transmitted aspects of self-identification relying on diversified tools. First, the incorporation of specific verses of Hadith displayed in Open Door mosques and public places visible to all to observe, with intention to demonstrate the principles that this country go by, as well as their endless adherence and dedication to embody the Islamic religion in the most effective way, highlighting the characteristics of true Believers as hospitable, respectful, generous, and sincere. By emphasizing these principles Qatar intends to shape its identity on the global stage, besides correcting the former stereotypes about Muslims, and presenting a positive image of Islam that is welcoming, merciful, and inclusive religion. Second, the analysis of the meaningful conversation named "The Calling" between Freeman and Mufatah during the World Cup Opening Ceremony, which is considered in alternate angle as a dialogue between Qatar and the West; highlighting Qatar's

cultural pride and at the same time stressing on its commitment as a host nation to welcome people of diverse backgrounds no matter who they are or where they come from, putting aside all the obstacles and share the celebratory moment all together. Third, the researchers analysed "The Dreamers" song English lyrics which show Qatar's savvy action by inviting renowned singer as "Jungkook" to perform this song besides implicating Arabic hymns and chants which hold a cultural significance for the purpose of leaving an indelible impression and capture the global attention curiosity, also to convey their ambitions, resilience, and tireless determination to accomplish the Qatari dream represented in organizing the world cup event. Moreover, this lyrics reveal the Qatari pride, hospitality, and the inclusive invitation to all people emphasizing more on unity, and contributing in shaping the nation's desirable reputation. Fourth, the interpretation of the opening ceremony VCR illustrates a short story of Qatar's journey of development leading to the organisation of the FIFA world cup, highlighting its rich history, traditions, and cultural legacy they have maintained since they were young, and serves as a pivotal factors contributing in the country's outstanding achievement. Fifth, the investigation of the represented meanings of different cultural elements in each stadium exterior design concept manages as another step in the analysis path, capturing advanced creation in Qatar's architecture in intersection with their culture, resulting a work of art dazzling the eyes of the visitors, to understand better the cultural context of Qatar this analyses were expanded in the following step to include the

denotative and connotative view of each stadium. Last but not least, Qatar continues to address its cultural belonging heritage through presenting traditional clothes as a nice occasion to share around the world. Therefore, after analysing the corpus of this study it can be assumed that the hypotheses proved correct as Qatar, through soft power, images, open door mosques, physical contact, and official media coverage showed some diverse aspects of its culture and made use of the subliminal effect of messages to strengthen its self-identification image on the global level. Furthermore, the world cup served as a mediatory means as Al Thawadi declared that "the world cup had the opportunity to showcase to the world our Arab and Muslim culture", also sheikh Tamim wrote "we have fulfilled our promise to organize an exceptional championship from the Arab countries" indicating that Qatar is honoured not only by organizing this event but also change the perception of its culture, and effectively encourages other Arab countries to be attached and proud with their origins and culture when organizing such events.

3.8 Limitations of the study

Certainly, any researchers can face difficulties and limitations while conducting a research, which could have a potential consequences on the conclusion and result of the findings. The first limitation the researchers faced is the unavailability of the appropriate books in the library at Yahia Fares University especially books related to the chosen theories of Fairclough Critical

Discourse Analysis three dimensional models, and Roland Barthes Semiotics theory in order to illustrate the foundation of this study. The second limitation is the difficulty to get accessibility to the E-books that are not free due to copyrights or they are old and rare because they are not digitized; thus it prolongs the research progress and does not serve the researchers purpose. Additionally, it is noticeable of some troubles regarding the data specifically in extracting the video of the opening ceremony because it was deleted from the official channel of Beinsport without any justification, Hence the analysis of the scenes was a bit challenging for the researchers, obliging them to find a nearly equivalent video to the previous official one which is troublesome since the available coverage of the media sources was scattered.

3.9 Implication of the study and further suggestion:

Based on the findings of the conducted study, researchers extract the theoretical insights and contributions that emerge from the application of both Fairclough's three dimensional model of CDA, and Barthes theory of Semiotics, exploring how Qatar exhibits its own identity and cultural representations amidst the World Cup event. In this essence, many implications are rised through Qatar's employment of discursive and visual elements, shaping the perception of its self-identity. By deploying linguistic features for instance: the translated verses of hadith, song, scenes, and signs represented in: stadiums cultural architecture, traditional attires, Qatar displays power dynamics unconventionally;

through exploring cultural diplomacy and soft power projection via traditional and social media channels as a platform to capture the audience's attention on a global scale. Additionally this study also investigates how the FIFA world cup served as a mediatory means to portray positive image and reputation, shaping future National narratives and policies. To conclude, this research shed light on the potential for other nations to follow Qatar's path, harnessing such global events to promote to their culture in an innovative ideas.

This research dissertation has reached a significant contribution to the field of critical discourse analysis and semiotics by uncovering the implicit messages behind Qatar's hosting of the FIFA World Cup. Thus, due to the recency of this event researchers may suggest further avenues for futures studies to both Scholars and stakeholders. In light of the thesis topic, other investigators are able to integrate both qualitative and quantitative methods through implementing questionnaires interviews and variables for the purpose of demonstrating how Qatar employees mass media coverage to showcase its origin using different theories such as speech act to study how utterances convey by Qatar during the World Cup construct its identity, as well as politeness theory to analyse the politeness strategies employed to build global perception and a positive image. Another study to explore the press coverage of the World Cup differs across different countries and cultures, reflecting broader societal

values and interests as the case of German press, and Qatar's press, using CDA to extract ideologies and stereotypes ingrained within.

Conclusion

This chapter provided an extended analysis of the corpus of the study applying both Fairclough CDA three dimensional model, and Roland Barthes theory in order to extract aspects of Qatar's self-identification ingrained within the World Cup. In addition, the chapter presented the discussion of the findings followed by the limitations of the study, implications, and further suggestions.

General Conclusion

In conclusion, this study endeavours to explore the concept of self-identification within Qatar's FIFA World Cup 2022; a milestone event as the first Arab Islamic nation to sponsor for such a worldwide event. To achieve this purpose, the researchers relied on the qualitative approach to provide an intensive analysis to address the questions and hypothesis generated. As for the theoretical framework Norman Fairclough's Critical Discourse Analysis (CDA) and Roland Barthes semiotics theory are dedicated to investigate how Qatar made the most of the situation, leveraging the 2022 World Cup as a means to display its culture on a global level, through the examination of discursive tools represented in: the translated verses of hadiths, the calling scene, and the dreamers song. As well as, semiotic signs found in the VCR in the opening ceremony, the stadiums architecture, and traditional attires being extracted from media coverage, open door mosques, and the opening ceremony, the study aims to unveil the implicit messages Qatar communicates to the international audience through this significant sporting event.

In the literature review the first part covered the definitions of key concepts, and synthesized previous studies, providing a comprehensive understanding of the subject matter and addressing the gap knowledge the researchers want to identify. While the second part has covered theoretical part, supplying an overview about Critical discourse analysis and semiotics fields,

emphasizing both Fairclough's three dimensional models of CDA, and Barthes semiotics denotation and connotation theories which are adequate to conduct the analysis of the research.

Moreover, the final chapter that serves as the core of this study revealed Qatar's multifaceted strategies to assert its self-identification through hosting the World Cup. Firstly, through displaying verses of hadith in public spaces and mosques, Qatar aims to showcase its commitment to Islamic principles, challenging stereotypes and presenting Islam in a positive image. Secondly, the meaningful conversation between Freeman and Mufatah during the Opening Ceremony highlights Qatar's cultural pride and commitment as a host nation, inviting people of diverse backgrounds to attend this success. Thirdly, including renowned singer Jungkook and Arabic chants in "The Dreamers" song, Qatar demonstrates its ambition and resilience to make the Qatari dream. Fourthly, the opening ceremony VCR underscores Qatar's journey of development and cultural heritage that contributed to its prominent achievement as a host nation. Additionally, the analysis of stadium exterior designs reflects Qatar's advanced architecture intertwined with its cultural symbols, also enhancing visitors understanding of its culture. Lastly, the presentation of traditional clothing further emphasizes its cultural heritage on a global scale. Overall, Qatar's strategic use of soft power, and media coverage during the World Cup effectively strengthen its global self-identification,

showcasing its Arab and Muslim culture and inspiring other Arab nations to follow the same steps.

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