University of Huddersfield Repository

Sawalmeh, Murad

Ceremonial Arabic Writing: A Genre-Based Investigation of Wedding Invitation Cards and Obituary Announcements in Jordanian Society

Original Citation

Sawalmeh, Murad (2015) Ceremonial Arabic Writing: A Genre-Based Investigation of Wedding Invitation Cards and Obituary Announcements in Jordanian Society. Doctoral thesis, University of Huddersfield.

This version is available at http://eprints.hud.ac.uk/id/eprint/28708/

The University Repository is a digital collection of the research output of the University, available on Open Access. Copyright and Moral Rights for the items on this site are retained by the individual author and/or other copyright owners. Users may access full items free of charge; copies of full text items generally can be reproduced, displayed or performed and given to third parties in any format or medium for personal research or study, educational or not-for-profit purposes without prior permission or charge, provided:

- The authors, title and full bibliographic details is credited in any copy;
- A hyperlink and/or URL is included for the original metadata page; and
- The content is not changed in any way.

For more information, including our policy and submission procedure, please contact the Repository Team at: E.mailbox@hud.ac.uk.

http://eprints.hud.ac.uk/

CEREMONIAL ARABIC WRITING: A GENRE-BASED INVESTIGATION OF WEDDING INVITATION CARDS AND OBITUARY ANNOUNCEMENTS IN JORDANIAN SOCIETY

MURAD HASSAN SAWALMEH

A thesis submitted to the University of Huddersfield in partial fulfillment of the requirements for the degree of Doctor of Philosophy

The University of Huddersfield

October 2015

Abstract

The objectives of this thesis are fourfold: First, I will offer a detailed analysis of rhetorically functional text component moves of the genres of Jordanian written wedding invitation cards and newspaper obituary announcements at the macro-structural level. Second, I will provide a comprehensive analysis of salient linguistic features that characterize the genres at the micro-linguistic level. Third, I will find out how socio-cultural and religious beliefs and practices are reflected in the generic formulaic structure of these genres. Fourth, I will show how sociolinguistic variability and dynamics are evident in the genres. In order to explore the discourse of these genres, a move analysis was carried out upon a corpus of 500 wedding invitation cards, and another 500 newspaper obituary announcements. The analysis of macro-structural and micro-linguistic features is influenced by the work of Bhatia (1993) as it profitably illuminates the relationship between social practice and written discourse. The findings of the study are fivefold. First, the study demonstrates that eight and eleven communicative moves exist in wedding invitation cards and obituary announcements respectively. Each move performs a specific communicative function and contributes to the general communicative purpose of the entire genre. Second, the genre analysis indicates that the generic organisational structure of the genres is highly conventionalized and structured in terms of form, content, positioning and functional values, with some variations in frequency and order of moves. Third, the writers of Jordanian wedding invitations and obituary announcements use a number of linguistic resources the way they like to generate some special effects and express private and organisational intentions within the framework of culturally recognised purposes. Fourth, the generic structure of the genres uncovers many socio-cultural and religious messages about Jordanian society. Finally, the findings showed that, besides religion, other sociocultural factors such as family, gender, and socioeconomic status have massively impacted the way these genres are structured and interpreted. It is hoped that the results of this study will be of great help in further understanding the socio-cultural perceptions, attitudes and values that shape these two communicative events as well as aiding in efforts towards intercultural communication.

Dedication

To my beloved parents, Hassan and Azeezah, to my loyal wife, Heba, and to my lovely kids, Ahmed and Adam. Their love, support and patience have lightened up my spirit to finish this study.

Acknowledgement

First and above all, I would like to thank Almighty Allah for his guidance, endless blessings and unparalleled grace throughout my research journey. Allah, I am very thankful, as you have given me never-ending love, care and stamina that have enabled me to accomplish this research project well in a given period of time.

It gives me immense pleasure to be supervised by Prof. Dániel Kádár. I would like to sincerely express my deepest gratitude and sincere appreciation for his patient guidance, enthusiasm and tireless support in guiding this research to a successful completion. Dániel, I do appreciate your massive knowledge and the timely responses to all academic matters related to my research.

I also would like to thank my co-supervisor Dr. Jim O'Driscoll for his constant support, constructive suggestions and invaluable input to this research.

I want to express my deeply-felt thanks to Dr. Tatyana Karpenko-Seccombe, Dr. Mohammed Azanee Saad, James Orme, Ali Barakat, Dr. Hamzeh Al-Jarah for their feedback and invaluable advice on my research, as well as for being very supportive of my work.

I would like to say a heartfelt thank you to my uncle Abu-Islam for his constant help and moral support, which were invaluable in completing this thesis.

Of course, this research would not have been possible without the love and support of my family. My heartfelt gratitude goes to my father and mother for always encouraging me to follow my dreams. To my father and mother, I owe a great deal of thanks for your constant supplications and spiritual support. I should also acknowledge my deepest thanks to my brothers and sisters who helped me in whatever way they could during this life-challenging experience.

And finally and most importantly, the most special acknowledgment goes to my supportive, loving and faithful wife, Heba, and my two wonderful children, Ahmad and Adam, who experienced all of the ups and downs of my research.

Ceremonial Arabic Writing:

A Genre-based Investigation of Wedding Invitation Cards and Obituary Announcements in Jordanian Society

Murad Hassan Sawalmeh

Copyright notice

i. The author of this thesis (including any appendices and/or schedules to this thesis) owns any copyright in it (the "Copyright") and s/he has given The University of Huddersfield the right to use such Copyright for any administrative, promotional, educational and/or teaching purposes.

ii. Copies of this thesis, either in full or in extracts, may be made only in accordance with the regulations of the University Library. Details of these regulations may be obtained from the Librarian. This page must form part of any such copies made.

iii. The ownership of any patents, designs, trade marks and any and all other intellectual property rights except for the Copyright (the "Intellectual Property Rights") and any reproductions of copyright works, for example graphs and tables ("Reproductions"), which may be described in this thesis, may not be owned by the author and may be owned by third parties. Such Intellectual Property Rights and Reproductions cannot and must not be made available for use without the prior written permission of the owner(s) of the relevant Intellectual Property Rights and/or Reproductions.

Table of Contents

Title	Page
Abstract ……...……	2
Dedication…….	3
Acknowledgements……..	4
Declaration ……..	5
Table of contents……..	6
List of figures……...	11
List of tables…….	12
List of Arabic phonetic symbols used in transliteration……..	14

Chapter 1: Introduction

1.1	Introduction ……..…….	16
1.2	Background to the study ……...	20
1.2.1	A general overview of the Jordanian society ……	20
1.2.2	The social context of wedding rituals in Jordan ……	25
1.2.3	Jordanian wedding invitation cards……	31
1.2.4	The social context of death rituals in Jordan…….	33
1.2.5	Jordanian obituary announcements ……...	38
1.2.6	Social and cultural aspects of the study…….	40
1.3	Aims and questions of the study ……..……..	42
1.4	Structure of the study ……..……..	44

Chapter 2: Literature Review

2.1	Introduction ……..…….	48
2.2	Genre theory…….….	49
2.2.1	The concept of genre ……...……..…	49
2.2.2	Genre as social practice …….....	52
2.2.3	Main goals of genre analysis ……..……...	55
2.3	Genre analysis ……..……..	56
2.3.1	The concept of genre analysis ……...…...……	56
2.3.2	Genre analysis and its applications……...…...……...	58
2.3.3	Approaches to genre analysis ……..……..	63
2.3.3.1	The Systemic Functional approach ……..……	63
2.3.3.2	The New Rhetorical approach……...…….……	65
2.3.3.3	English for Specific Purposes approach…….……	66
2.3.3.4	The three genre analysis approaches: similarities and differences..….	69
2.4	Discourse ……..	71
2.4.1	Discourse and genre ……...……...	71
2.4.2	Homely Homely discourse, i.e., wedding invitation cards and obituary announcements as “homely discourses” ……	72

2.4.3 Rhetorical analysis: Moves ……..….. 74
2.5 The related studies ……..…….. 77
2.5.1 Previous studies on wedding invitation genre ……..…..... 77
2.5.2 Previous studies on obituary announcement genre ……..……. 82
2.6 Conclusion …… 86

Chapter 3: Methodology

3.1 Introduction ……...…… 88
3.2 Bhatia's framework for genre analysis …… 88
3.3 Data collection ……..… 96
3.3.1 Wedding invitation cards …….. 96
3.3.2 Obituary announcements …….. 99
3.4 Data analysis …… 102
3.4.1 Identification of moves ……..…… 107
3.5 Conclusion …… 108

Chapter 4: Macro-structural features of the wedding invitation discourse

4.1 Introduction ……...… 110
4.2 Move structure of wedding invitation discourse ……... 110
4.2.1 Opening ……...…….. 114
4.2.2 Identifying the celebrating families ……..…… 121
4.2.3 Identifying the inviters of the wedding ……...…..…… 122
4.2.4 Requesting the presence of the guests……...… 124
4.2.5 Identifying the bride and groom ……..…... 125
4.2.6 Stating wedding ceremony arrangements ……..……..… 127
4.2.7 Deferential ending ……. 131
4.2.8 Notifications …….. 132
4.3 Ordering of moves in the wedding invitation discourse ……... 136
4.4 Non-linguistic features of the wedding invitation discourse ……..……... 138
4.4.1 Colours ……...…… 138
4.4.2 Typography ……...… 140
4.4.3 Image ……. 141
4.5 Summary of characteristics that typify the moves of wedding invitation cards…… 143
4.6 Conclusion…… ……..……... 145

Chapter 5: Micro-linguistic features of the wedding invitation discourse

5.1 Introduction ……..…… 147
5.2 Micro-linguistic features of the wedding invitation discourse ……....…… 147
5.2.1 Common syntactic features ……....…. 147
5.2.1.1 Sentence complexity……...……..... 147
5.2.1.1.1 Simple sentence ……...… 148

5.2.1.1.2 Compound sentence…….. 149
5.2.1.1.3 Complex sentence …… 150
5.2.1.2 Sentence length ……... 151
5.2.1.3 Verb tense ……... 153
5.2.1.4 Nouns ……..... 157
5.2.1.5 Adjectives ……..…… 162
5.2.1.6 Prepositions ……... 165
5.2.1.7 Ellipsis ……..…….. 167
5.2.2 Common rhetorical features ……..… 171
5.2.2.1 Alliteration ……..…….. 171
5.2.2.2 Rhyme ……..…..…. 173
5.2.2.3 Simile ……..…….. 173
5.2.2.4 Metaphor ……..…..…. 174
5.2.2.5 Parallelism ……..…….. 175
5.2.2.6 Euphemism ……..…..…. 176
5.2.2.7 Consonance ……..…..... 177
5.2.2.8 Assonance …….. 178
5.2.3 Common semantic features ……... 179
5.2.3.1 Synonyms ……..… 180
5.2.3.2 Antonyms ……..…… 181
5.2.4 Common socio-cultural features ……..... 182
5.2.4.1 Religion ……..…..…… 182
5.2.4.2 Socio-economic status ……..…… 184
5.3 Summary of linguistic characteristics that typify the moves of wedding invitations… 185
5.4 Conclusion……..…… 186

Chapter 6: Macro-structural features of the genre of obituary announcements

6.1 Introduction ……..…… 189
6.2 Move structure of the obituary announcement discourse ……..... 189
6.2.1 Opening ……..…… 195
6.2.2 Heading ……..…… 201
6.2.3 Announcing the death ……..…… 203
6.2.4 Identifying the deceased …….. 205
6.2.5 Photo of the deceased ……..……..… 209
6.2.6 Identifying surviving relatives ……..……..…… 210
6.2.7 Identifying circumstances of death ……..…… 213
6.2.8 Funeral and burial arrangements ……..…..… 219
6.2.9 Arrangements for receiving condolences ……..….. 220
6.2.10 Notifications …… 222
6.2.11 Closing ……..……... 223
6.3 Ordering of moves in the obituary announcement discourse ……... 225
6.4 Summary of characteristics that typify the moves of obituary announcements…...… 225
6.5 Conclusion …… 227

Chapter 7: Micro-linguistic features of the genre of obituary announcements

7.1 Introduction ……..……. 228
7.2 Micro-linguistic features of obituary announcement discourse ……...……. 228
7.2.1 Common syntactic features ……..…..…. 228
7.2.1.1 Sentence complexity……...……..… 229
7.2.1.1.1 Simple sentence…….……...…… 229
7.2.1.1.2 Compound sentence……..…… 231
7.2.1.1.3 Complex sentence…….…… 232
7.2.1.2 Sentence length……...……..… 232
7.2.1.3 Verb tense…… 235
7.2.1.4 Nouns……...…… 241
7.2.1.5 Adjectives…… 245
7.2.1.6 Prepositions……..…… 248
7.2.1.7 Ellipsis……...……..… 250
7.2.2 Common rhetorical features…… 255
7.2.2.1 Alliteration……...… 255
7.2.2.2 Rhyme……...……...…… 258
7.2.2.3 Assonance……...……..… 259
7.2.2.4 Consonance……...…...…… 260
7.2.2.5 Parallelism…… 261
7.2.2.6 Euphemism……...…… 262
7.2.3 Common semantic features……....…… 269
7.2.3.1 Synonyms…….…… 269
7.2.3.2 Antonyms……. 271
7.2.4 Common socio-cultural features……...… 272
7.2.4.1 Religion…… 272
7.2.4.2 Socio-economic status……..……...…… 275
7.3 Summary of linguistic characteristics that typify the moves of obituaries…….. 277
7.4 Conclusion…….…… 278

Chapter 8: Discussion

8.1 Introduction …….....……. 281
8.2 Discussion of the study findings…….....……. 281
8.3 Conclusion …… 295

Chapter 9: Conclusion

9.1 Introduction ……..……. 297
9.2 Main findings of the study…..……...…. 297
9.3 Implications of the study..…….....…. 301
8.3.1 Theoretical implications ……... 301
8.3.2 Pedagogical implications……...…… 302

8.3.3 Implications for genre researchers……. 303
9.4 Contributions of the study ……..... 303
9.5 Limitations of the study ……..... 304
9.6 Suggestions for future research ……..……... 305
9.7 Conclusion …… 305

References ……...… 308

Appendix 1: Key terms and concepts in the study …… 327
Appendix 2: Textual and visual elements of wedding invitations……. 330
Appendix 3: Textual and visual elements of obituaries …… 332
Appendix 4: Sample Jordanian wedding invitation cards……..… 334
Appendix 5: Sample Jordanian obituary announcements……..…… 339

List of figures

3.1	Move structure of Jordanian wedding invitation cards in the present study……..	103
3.2	Move structure of Jordanian obituary announcements in the present study……..	104
3.3	The distinctive methods used at each level of analysis, the theoretical frameworks and the reasons for their implementation……	109
4.1	A sample Jordanian wedding invition card with obligatory and optional rhetorical moves……..….	112
4.2	A transliteration and English translation of the sample Jordanian wedding invition cardwith obligatory and optional rhetorical moves……..…...	113
4.3	A sample Jordanian wedding invition card…….……	137
4.4	A translation of the sample Jordanian wedding invition card…….……	137
6.1	A sample of Jordanian obituary annoncement with obligatory and optional rhetorical moves…….……	192
6.2	A transliteration and English translation of the sample Jordanian obituary annoncement with obligatory and optional rhetorical moves……..…	193

List of tables

3.1	Sources and the number of wedding invitation cards…….	98
3.2	Distribution of obituary announcements in two Jordanian newspapers…….	101
4.1	Frequencies of occurrence of component moves and percentages of their use in Jordanian wedding invitation cards……	111
4.2	Distribution of opening varieties across corpus……	114
4.3	Distribution of professions in the "Identifying the inviters of the wedding" move……..	122
4.4	Steps of naming wedding inviters in case of dead father……...	123
4.5	Frequency of using the bride's name or the word "*kari:matuh*" in the corpus….	126
4.6	Frequency of the part of the day in which the wedding ceremony occurred in the corpus…….	129
4.7	Frequency of days on which the wedding ceremony is taken place……...	130
4.8	Frequency of the venue where the wedding ceremony is held in the corpus…….	131
4.9	Frequency of notifications in the corpus……	136
4.10	Characteristics of the moves of wedding invitation cards……..	144
5.1	Frequency of common and proper nouns in the "Opening" move…….	158
5.2	Frequency of common and proper nouns in the "Stating wedding ceremony arrangements……..……	160
5.3	Frequency of adjectives in the "Opening" move, the "Stating wedding ceremony arrangements" move, the "Deferential ending" move and the "Notifications" move……..	162
5.4	Frequency of prepositions in the "Opening" move, the "Requesting the presence of the guests" move, the "Stating wedding ceremony arrangements" move and the "Notifications" move ……...……	166
5.5	The prevalent use of synonyms in all wedding invitation cards…….	180
5.6	The prevalent use of antonyms in all wedding invitation cards…….	181
5.7	Linguistic characteristics of the moves of wedding invitation cards……..	185
6.1	Frequencies of occurrence of component moves and percentages of their use in Jordanian Obituary announcements……..	191
6.2	Component moves in Jordanian Obituary announcements and their communicative objectives……..……	194
6.3	Distributions of opening varieties across corpus…….…..	196
6.4	Distribution of professions in the "Identifying the deceased" move …….……	207
6.5	Characteristics of the moves of obituary announcements……	226
7.1	Frequency of common and proper nouns in the "Opening" move…….	242
7.2	Frequency of common and proper nouns in the "Funeral and Burial Arrangements" move, the "Arrangements for receiving condolences" move and the "Notifications" move ……...	243
7.3	Frequency of adjectives in the "Opening" move, the "Heading" move, the "Announcing the death" move, the "Identifying circumstances of death" move and Arrangements for receiving condolences …….…...	245
7.4	Frequency of prepositions in "Opening" move, the "Announcing the death" move, the "Identifying circumstances of death" move and the "Funeral and burial arrangements" move and the "Arrangements for receiving condolences"	

move…… 249
7.5 Distribution of synonyms used in all newspaper obituary announcements…….. 270
7.6 Distribution of antonyms used in all newspaper obituary announcements…..….. 272
7.7 Linguistic characteristics of the moves of obituary announcements……. 277

List of Arabic Phonetic Symbols Used in Transliteration

Phonetic Symbols of Arabic Consonants

Arabic Letters	Symbol	Phonetic Description	Arabic Examples with meaning
أ	ʔ	Voiced glottal stop	*ʔamal* (hope)
ب	b	Voiced bilabial stop	*bana:t* (girls)
ت	t	Voiceless dento-alveolar stop	*ti:n* (figs)
ث	θ	Voiceless interdental fricative	*θala:θ* (three)
ج	ʤ	Voiced alveo-palatal affricative	*ʤamal* (camel)
ح	ħ	Voiceless pharyngeal fricative	*ħarb* (war)
خ	χ	Voiceless uvular fricative	*xabi:r* (expert)
د	d	Voiced dento-alveolar stop	*di:n*(religion)
ذ	ð	Voiced interdental fricative	*ðahab* (gold)
ر	r	Voiced alveo-palatal trill	*ramil*(sand)
ز	z	Voiced alveolar fricative	*zira:ʕah*(agriculture)
س	s	Voiceless alveolar fricative	*samak* (fish)
ش	ʃ	Voiceless alveo-palatal fricative	*ʃahi:d* (martyr)
ص	Ṣ	Voiceless velarised alveolar fricative	*Ṣu:ra* (picture)
ض	ḍ	Voiced dento-alveolar emphatic fricative	*ḍaʕf* (weakness)
ط	ṭ	Voiced velariseddento-alveolar stop	*ṭa:ʔira* (plane)
ظ	ḍ̣	Voiced velarised interdental fricative	*ḍ̣ahr* (back)
ع	ʕ	Voiced pharyngeal fricative	*ʕasal*(honey)
غ	ġ	Voiced uvular fricative	*ġaim* (clouds)
ف	f	Voiceless labio-dental fricative	*faṢa:ħa* (fluency)
ق	q	Voiceless uvular stop	*qamu:s* (dictionary)
ك	k	Voiceless velar stop	*kabi:ra* (sin)
ل	l	Voiced alveolar lateral	*luġa* (language)
م	m	Voiced bilabial nasal	*murja:n* (pearls)
ن	n	Voiced alveolar nasal	*naʤħ* (success)
ه	h	Voiced glottal fricative	*huʤu:m* (attack)
و	w	Voiced labiovelar glide	*waṢf* (discretion)
ي	y	Voiced palatal glide	*yaqi:n* (certainty)

Phonetic Symbols of Arabic Vowels

Arabic Letters	Symbol	Phonetic Description	Arabic Examples with meaning
فتحة	a	Short front half-open unrounded	*ʕam* (uncle)
كسرة	i	Short front open spread	*kita:b* (book)
ضمة	u	Short front close rounded	*mux* (brain)
ا	a:	Long front open unrounded	*ka:tib* (writer)
ي	i:	Long front close unrounded	*saʕi:d* (happy)
و	u:	Long front close rounded	*ku:b* (cup)

Chapter 1
Introduction

1.1 Introduction

The objectives of this study are to determine the rhetorical text structure and key linguistic features of Jordanian written wedding invitation cards and newspaper obituary announcements, to find out how socio-cultural and religious norms, practices and beliefs are reflected in the sequential organization of these two genre texts, and to show how sociolinguistic variability and dynamics are evident in the genres.

Wedding invitation cards and obituary announcements are socially constructed and conventionalized genres belonging to a group of texts referred to by Miller (1984) as "homely discourse". Johns (1997, p. 6) defines a "homely discourse" as "a recognizable socially constructed text genre of everyday language". The homely genres of wedding invitation cards and obituary announcements have specific recognizable characteristics which make them stand apart from other types of genre texts (Al-Ali, 2006, p. 691). That is to say, they differ from other genres in terms of the communicative purposes they perform, the audience they address and the rhetorical organization and linguistic choices they have.

In spite of their obvious prevalence and uniqueness, wedding invitation cards and obituary announcements have long been understudied homely genres in comparison with other types of genres. Previous studies carried out on the genres of Jordanian wedding invitation cards and obituary announcements have heavily focused on the description of the generic organizational structure of these text-genres. However, except, for Al-Ali (2005, 2006) who examined religious affiliations and masculine power in wedding invitation genre and solidarity, promotion and pride in death announcements genre in Jordanian newspapers, no published studies have been conducted on these genres in Jordan in terms of their comprehensive generic structures, linguistic choices, and more importantly socio-cultural and religious values and practices surrounding them.The present study therefore makes a significant contribution to the understanding ofdetailed genericorganizational patterns, sociolinguistic text variations in light of underlying socio-cultural and religious motives, as well as linguistic realizations of the genre structure.

There are various justifications for conducting a genre analysis of wedding invitation cards and obituary announcements. First, most genre analysis studies have mainly centred on a variety of professional and academic genres (e.g. Holmes, 1997; Peacock, 2002; Martín, 2003; Jalilifar, 2010; Basturkmen, 2012), and too little attention has been paid to the identification of distinctive macro-structural and micro-linguistic features of genres such as wedding invitation cards and obituary announcements. In this context, it should be noted that the micro-linguistic investigation of the genres under study is still in its infancy, and many important questions remain to be addressed. Therefore, performing a micro-linguistic analysis of these two genres can complement the macro-analysis undertaken in the present study as well.

Second, no study has yet attempted a detailed investigation into Jordanian written wedding invitation card and obituary announcement genres for the purpose of determining the key linguistic choices and showing socio-cultural and religious communicative functions that are articulated by generic patterns of these genres. Therefore, this research attempts tounravel some of the mysteries surroundingthese popular widespread communicative events from which individuals can learn the practices and rules of specific social groups in a society. Ventola (1987, p. 6) argues that "learning foreign languages is learning how to behave linguistically in cultures other than one's own"; thus, this study will be useful for those people who are concerned with becoming familiar with and taking part in the social life of members from Jordanian culture. Moreover, this study serves as a useful resource about Jordanian society in terms of language use in a particular rhetorical context, as well as socio-cultural and religious background. In other words, this study is a window that provides a view into various aspects of Jordanian culture and a guide to the way through which Jordanian people construct and organize their wedding invitation cards and obituary announcements.

Third, this study provides an opportunity to advance the understanding of the nature of wedding invitation cards and obituary announcements in Arabic to explore what generic text patterns are common, and what socio-cultural communicative functions and linguistic features are articulated by these patterns. Therefore, it is hoped that the results of this study will be of great help to observe how such short genres are identified and organized, to show how Jordanian writers of wedding invitation cards and obituary announcements use certain linguistic features in particular

ways to achieve their rhetorical purposes, as well as to further understand socio-cultural interpretations that give rise to these genres.

Fourth, what is of great significance in genre analysis is the identification of communicative purpose(s) of a genre, as well as the use of language in institutionalized settings controlled by communicative conventions, which are created by a group of participants in a certain discourse community. In this light, Swales (1990, p. 4), argues that "[t]he principal criteria feature that turns a collection of communicative events into a genre is some shared set of communicative purposes". Also, central to the analysis of a defined genre is the identification of the rhetorical structure in a genre text based on the conventions set by the discourse community (Swales, 1981). With that in mind, the significance of this study also lies in its contribution towards offering a clearer understanding of the interrelations between social communicative events and the generic structure, as well as linguistic realizations of the text, which are important aspects of genre research.

Fifth, the analysis of the genres of wedding invitation cards and obituary announcements can be of great benefit to learners in that they initiate the process of thinking about how language is used in a real context. The use of a "homely" genre, as Clynes and Henry (2005, p. 17) state, is an efficient way to introduce learners to the basic principles of genre analysis and to get learners carrying out their own analyses from an early stage. In addition, providing explicit knowledge of the schematic structure and linguistic choices of such homely genres, combined with practical analysis in both the target language and the mother tongue, can be beneficial to learners' output in terms of organising information and in how this information is combined (Henry & Roseberry, 1999). Therefore, when ESP teachers equip their students with the generic knowledge of a genre including the lexico-grammatical and rhetorical structural patterns, they will be successful in engaging in the process of conducting successful genre-based analyses (Upton, 2002; Pintos dos Santos, 2002; Crossley, 2008).

Finally, this study might be of some value for Arab and non-Arab genre researchers, in the sense that the findings of this investigation are expected to raise their awareness and advance their knowledge about the macro-schematic organization of the genres of Jordanian wedding invitation cards and obituary announcements. The language used in these two genres deepens

their understanding of Jordanian traditions, beliefs, norms, and values about wedding and death rituals in Jordanian society, and it also reveals important understandings of socio-cultural and religious factors that influence the generic organisational structure of wedding invitation cards and obituary announcements as communicative events. Also, the findings could provide them with some useful insights into the communicative purposes of genre writers, as well as micro-linguistic realizations used in the Arabic language, hence paving the way for further research in this area due to the relative paucity of studies conducted in relation to such genres.

The material for this study consists of 500 Jordanian written wedding invitation cards and another 500 newspaper obituary announcements. The analysis of the data will follow the instructions of Bhatia's (1993) model of genre analysis. Bhatia's model is very useful for my study because it views any genre as consisting of a set of moves which, together, serve the communicative purpose of the genre. A move has been defined as a "segment of text that is shaped and constrained by a specific communicative function" (Holmes, 1997, p. 325). Also, the strength of this model lies in the fact that it goes far beyond the examination of text moves and lexico-grammatical description of language use in a given genre text by incorporating communicative purposes and socio-cognitive and cultural factors of the genre under study. In other words, this model is simply a combination of "essential grammatical and adequate socio-cognitive and cultural explanation" (Bhatia, 1993, p. 1). The analysis of the data will be based on Bhatia's (1993) notions of what main features determine and constitute a genre text. These are sequential component patterns (moves) and the communicative purpose, linguistic choices, and socio-cultural features reflected in the generic structure of the genre text.

The theoretical framework for this study is formed of four wider topics. First, I will go through the focal points of genre theory, focusing on Bhatia's (1993, p. 49) definition of genre and how a genre is viewed as social action. Second, I will focus on the concept of genre analysis showing its main goals. Third, I will show how wedding invitation cards and obituary announcements are socially constructed genres and belong to a group of texts referred to by Miller (1984) as "homely discourse", with special emphasis on the definitions of a move. Finally, I will discuss the main studies on the genres of wedding invitation cards and obituary announcementsin order to intellectually position this research in the field of genre analysis.These include, among others, the many works of Matiki (2001), Moses and Marelli (2004), Clynes and Henry (2005), Al-Ali

(2006), Aremu (2011), Ondimu (2014) and Jalilifar, Varnaseri, Saidian and Khazaie (2014). In the subsequent sections, the background of the study (section 1.2), aims and questions of the study (Section 1.3) are specifically outlined. The chapter concludes with the structure of this study in section 1.4.

1.2 Background of the study

The study of genres of wedding invitation cards and obituary announcements, as distinctive communicative events, has been an area of growing interest in the field of genre analysis in the last two decades (e.g., Nwoye, 1992; Moses & Marelli, 2004; Al-Ali 2005; Clynes & Henry, 2005; Al-Ali, 2006; Fernández, 2006; Sharif & Yarmohammadi, 2013; Ondimu, 2014). Given that wedding invitation card and obituary announcement writers' linguistic and rhetorical choices would be influenced by their understanding of communicative purposes of these genres, it is important to examine distinctive macro-structural features, micro-linguistic choices in addition to underlying socio-cultural and religious context of these two homely genres. To gain a better understanding of the nature of genres of Arabic wedding invitation cards and obituary announcements as practiced by Jordanian society, a genre analyst needs to understand the broader socio-cultural context relevant to social values and norms of the conventionalized communicative events studied. This is discussed in the subsequent sections.

1.2.1 A general overview of Jordanian society

Jordan, officially the Hashemite Kingdom of Jordan, is an Arab country in the Middle East. It shares borders with Syria to the north, Saudi Arabia to the east and south, Iraq to the north-east and Israel and Palestine to the west. Jordan is a developing country, just like many other countries in the Arab world. It has a long and distinguished history that pushes it to become one of the most advanced countries in the region (Sahnoun et al., 2014). The country has recently witnessed an actual progress and rapid development in all sectors of life, which synchronise with Jordanian people's recognition that education is one of the most important means through which a person can climb the social hierarchy and secure a more prosperous life (cf. Momani & Al-Refaei, 2010, p. 62).

Muslims make up about 92% of the country's population. Jordan also has a Christian minority making up about 6% of the population (Alshdaifat, 2014). The Jordanian Christians are basically distributed between such different churches as the Greek Catholic Church, the Greek Orthodox Church, and the Roman Catholic Church with a few belonging to the Protestant Church (Verling, 2015). In addition to Christians, there are other small communities of religious minorities scattered throughout Jordan: Circassians, Armenians, Turkmans, Chechens, and Romanis, which all constitute 2% (Alshdaifat, 2014). All Jordanians, regardless of ethnicity or religion, speak Arabic, the official language of the state (Darwish & Bader, 2014).

In Jordanian society, religion permeates every aspect of people's life, to the extent that there is no separation between religion and social life (Al-Ali, 2006; Jalal & Gabel, 2014; Alshdaifat, 2014). Religion is included in Jordanian official documents such as passports and identification cards, and is considered a form of identification. For all Jordanians, an individual's own identity is entwined with his/her religious affiliation. The influence of religion covers many matters including marriage and death (Al-Ali, 2005, Shoup, 2007). That is, the marriage and death practices of the great majority of Jordanian people are governed by Islamic and Christian prescriptions. In the analysis of the genres of wedding invitation cards and obituary announcements, we will observe how the religious attitudes found their way into the language of these genres, and how the religious affiliation was confirmed by the religious lexical choices, the arrangement of the texts, and the use of direct quotations from the Qur'an and the Bible.

Jordanian people have preserved a good deal of their traditional cultural values even if many of the specific customs have witnessed great changes in the last three decades. Jordanians have become a largely urban and middle class society since the end of the 1940s (Shoup, 2007). They have changed from rural villagers to become one of the most highly educated urban populations in the entire Middle East. In spite of the impact of the rapid social and economic changes, Jordanians have remained conservative in their world view (Thorold, 2007). Jordanians, whether Muslims or Christians, are conservative. That is to say, there are social restrictions on the interaction between men and women in the public sphere. Men and women interact with each other, but within the proper boundaries which are set by the Jordanian society (Al-Badayneh, 2012, p. 2). Many Jordanian Muslim women are veiled: they wear a headscarf and dress in clothes that do not reveal much skin. Women could not be exposed to strangers. The social

network of women confined them to their own household and to an exclusively feminine sphere. Christians are also conservative, and often it is difficult to know religion by the clothes they wear. However, segregation of sexes appears to be more pronounced in the Muslim community than among Christians, including at home, in social gatherings, weddings ceremonies, funerals, and services of worship (Landy, 2015). The conservative nature of the Jordanian society and the very strong family bonds are reflected in what is considered as appropriate behavior, dress and gender relations. In recent years there have been some changes in the overall attitude of the country about such things, but Jordan remains a deeply conservative society (Shoup, 2007, p. 99).

Jordan highly values its religiously and ethnically diverse population, consequently providing for the cultural rights of all its citizens. This spirit of appreciation and tolerance is one of the main elements which contribute to the peaceful and stable cultural climate flourishing in Jordan (Abu-Taleb, 2015). Jordan has a long history of tolerance to all religions. The relations between the different religious communities have generally been fairly good in Jordan. Christians live shoulder to shoulder with fellow Muslims. Hostilities between Muslim and Christian people have not been a major feature in Jordan's history (Sweis, 2014, Darwish & Bader, 2014). Christians coexist with Muslim neighbours in a very peaceful manner and see Jordan as a model for coexistence between the two faiths due the tolerant laws and culture (Denari, 2014). Unlike in many other countries where different religious communities remain greatly separated, Muslims and Christians in Jordan know a good deal about each other. Certain posts in the government are required to go to Muslims. However, Christians are often appointed to important ministerial positions in the government; nine of the 150 seats in the parliament of Jordan are reserved for Christian people (Verling, 2015). Christian people, specifically Palestinians, were once the most westernized and educated part of the population, dominating professions such as medicine, engineering, nursing and higher education. This has gradually changed over the decades after independence, though perhaps Christians still dominate some professions such as medicine (Shoup, 2007, p. 39)

Jordan, like many other Arab countries, can be described as a tribal society whose social life has always been centered on the family (Ledger, 2010). The tribal system was established long before the advent of Islam, or even Christianity. The Jordanian tribes were organized and formed

thousands of years ago, and they still exist today. They still play a vital role in the social and political realm of Jordan today (Rowland, 2009). The tribal system in rural areas of Jordan plays a larger role in people's lives than it does in the urban areas (Salibi, 2006). The tribal system emphasizes fairness and equality through its great protection of any person threatened by any external power or another tribe. The traditional tribal leader (sheikh) is a hereditary position, held only by a man, although there are different levels of sheikhdom, including the sheikhs of particular clans at the lowest level, the most powerful of which might be the sheikhs of a group of clans, and the most influential of these are tribal leaders (Rowland, 2009).

Jordanian people are very loyal to their clans and take pride in them. In this regard, Al-Ali (2006, p, 700) points out that "the concept of tribe is inherent in the Jordanian society as, at least on social occasions; individuals tend to submit to larger kinship groupings, like the tribe". This is what we will observe through the analysis of written wedding invitation cards and obituary announcements. We will observe how these genre texts show some features about the Jordanian society. For example, Jordanian wedding invitations and obituary announcements reflect the social structure of the Jordanian discourse community and the family whose members are in charge of inviting people to the wedding or announcing the death of someone. Also, the tribal power, in the obituary announcements, is reflected in the arrangement of the text, where the name of the tribe is clearly stated two moves: "Announcing the death" and "Identifying the celebrating families".

Family is the basis for Jordanian society and is one of its major strengths. The Jordanian family, like most Arab family structures, is patriarchal with the male head of household as the major decision maker and the main disciplinarian (Landy, 2015; Jalal & Gabel, 2014). The head of the household holds the supreme position within the family structure and his wife, mother, eldest sister, or whoever was the most senior of the women hold a nearly equal position. Males hold socially superior status, even over elder sisters, and a much younger brother can forbid his elder sister from leaving the house or require that he as the male accompany her. Those women who married into the family kept their social position within their father's and later brother's households and gained position within their husbands' families only after becoming mothers of sons. Until she becomes the mother of a son, her position is the lowest in the family hierarchy with the least voice. The head of the household give orders to all of the other family and expects

to be obeyed out of respect, duty and responsibility. In the traditional family, the men are responsible for the public sphere including income generation. While Jordanian people are conservative, they are also practical. Jordanian women have held high positions in the government. They have sought university degrees since the founding of the University of Jordan and they have increasingly been integrated into the job market in a wide variety of fields such as medicine, engineering, nursing, to mention but a few (Shoup, 2007, p. 87).

As far as education is concerned, Jordan has one of the highest literacy rates in the region for both men and women (Majcher-Teleon & Slimène, 2009). Education is regarded one of the most important factors in characterizing the socio-economic status of a person in Jordan. Al-Khatib (1997, p. 158) argues that "highly educated people are more likely to be occupationally mobile. And those who are more occupationally mobile are more likely to move up the social strata". In the past, Jordanian women were almost deprived of pursuing their education. In contrast, men enjoyed a great deal of freedom when it comes to education. Their social life extended further into the outside world. They could take part in public life, go to clubs or coffeehouses for amusement, go to any place without any restrictions placed upon them. Their social network could be extended to include men from other cities in the country. Men were the only ones who had the right to run the family life inside and outside the household. Men were also exposed to education much earlier than women (Majcher-Teleon & Slimène, 2009). Only in the past five decades the country has begun to see an actual revolution within the social life of women. Mass communication and education have helped to facilitate the dramatic changes which have occurred in all aspects of women's life in Jordan society. At present, the education of Jordanian girls at university level are widely accepted, even by the most conservative families. Thus, as women have become more educated, they have also become more aware of their rights in the society. Their active participation in social life has become more significant. The relationship between the sexes is growing more equal in all aspects of life. The society's attitude towards women has become less rigid. Women have got university degrees and have entered professions that were once an exclusively male preserve. Moreover, the country now has a fairly large number of women who occupy important national and local public offices (Norimine, 2015).

Socially, there are traditional expectations among Jordanian people that family members, relatives, and friends should help and support each other, at least, in times of marriage and death. Hence, it is not unusual, for instance, for an individual who gets married to receive many verbal and written messages of congratulation in local newspapers. Similarly, if a person passes away, the Jordanian people come to the deceased's house and extend their condolences to the survivors. Offering condolences to the deceased person's family members, relatives and friends is a significant act of sympathy and kindness in the Jordanian society. It is not limited to three days; rather, it can be extended for as long as there is a need. Offering condolences means helping to lighten the feelings of misfortune and sharing in the sadness and grief; however, it also means gently reminding the bereaved to be patient and accept God's will. The words should be chosen carefully and offered with sympathy (Stacey, 2012).

1.2.2 The social context of wedding rituals in Jordan

A wedding has been defined as a ceremony at which a man and a woman are married to each other to establish a new family and to share their sexual and economic, as well as emotional lives (Kim, as cited in Al-Ali, 2006). For Hill (2011), the term wedding refers to "a day when two individuals embark on a life-long journey of togetherness". In order to identify and understand the special characteristics of written wedding invitation cards in the Jordanian context, we should consider them in their "native context in terms of the social norms and conventions that give rise to such occasions" (Momani & Al-Refaei, 2010, p. 62). Moreover, understanding the manifestations of Arabic wedding cards as used by Jordanian society, genre analysts need to grasp the socio-cultural context that pertains to social practices, values and norms of this communicative event. This is due to the fact that "characteristic features and structures of those situations, the purposes of the participants, the goals of the participants all have their effects on the form of texts which are constructed in those situations" (Kress, 1989, p.19).

In Jordanian culture, although the marriage is basically a union of two individuals, it is very much an arrangement between the families of the bride and groom. While young men and women can generally choose their own spouses, the marriage "remains a social and economic contract between the two families" (Rashad, 2005). This view is supported by Jalal and Gabel, (2014) who state that the choosing of one's spouse was totally out of the woman's hand.

Everything is arranged for by the families of both the bride and groom, i.e. the female's family often determines the marriage partner and the conditions of the dowry. Before marriage, an older woman, usually the mother of the man, starts looking for a bride who meets her son's desires and requirements for a spouse. Both the man and the woman in question have the right to accept or reject each other but if the woman shows acceptance, the final decision is made by her family. However, some educated middle class parents often give young people the chance to meet through work, church and extended social circles and choose each other, but "a ritual visit by the elders of the family negotiate the match is a crucial first step" (Landy, 2015). In this regard, Al-Ali (2006) has the same view that the arrangements of the Jordanian marriage are traditionally made between the families of the bride and the groom. In the past, the Arab men and women could not choose their own spouse. Although men might choose their spouses, they needed to get permission from the father to marry because the groom's family always finances the marriage arrangements. Even these days, there is little change when it comes to choosing a spouse, since the expenditures of marriage are almost always paid for by the groom's parents (Landy, 2015).

In Jordanian society, wedding ceremony rituals are characterized by particular customs and traditions. Lee (2011, p. 32) states that each "country and culture has different traditions and various forms of festivals". Wedding ceremonies in Jordan are a long process that usually starts with small gatherings between the bride, groom, and their mothers. They usually meet in a public place or in the bride's house. Then there is a Jordanian tradition called in Arabic *Jaha*, where the bride's family and relatives host a reception in their house so that the hand of the bride will be requested from her curator. On the day of the *Jaha*, the groom's father accompanied sometimes by the prospective bridegroom himself as well as several men of the same family go to the bride's house and begin having discussions about marriage-related issues. Once the bride's father shows his agreement to the wedding proposal, the coffee is served to signify that agreement between the bride's and groom's families has been reached.

Following this, the groom's representative formally asks for the bride's hand from her father or the eldest man in her family. After the bride's curator agrees, the families read the *Fatiha* (the first chapter in the Holy Qur'an). Next comes *Katb el-Kitab* (the marriage contract), when the couple exchange vows at the bride's house in the presence of a religious official (*Sheikh or Ma'thoun*) and two witnesses signing their names to the marriage contract. Marriage contract, as

Guthrie (2013, p. 15) puts it, included detailed "inventories and gifts to the bride from her own family, as well as the dowry, which is for her sole use and benefit". The marriage contract officially establishes the bride's and groom's consent of one another as spouses; moreover, it lays down their responsibilities to one another in all aspects of their life. In Jordanian society, there are particular conditions that must be satisfied for the marriage contract to be recognized. These conditions include: (1) acceptance of the bride and groom,(2) provision of a dowry (*mahr*) to the bride by the groom, and (3) the availability of two male adults as witnesses on the day of *Katb el-Kitab* (marriage contract). After the marriage contract is signed by the groom, the bride, and the two witnesses, the couple are formally married; however, typically they are not allowed to live together until a wedding celebration is held to announce the marriage publicly. It is worth noting that before the marriage is approved by the bride and groom, the religious official must be satisfied that (1) the bridegroom should be suitable in terms of both religion and wealth; (2) the marriage should not be repeated, in the sense that the couple's intention is to establish a long-term union; and (3) the marriage will not affect the continuation of education of both the bride and groom.

Muslim wedding rituals in Jordan have two main celebrations: an engagement party (*khutbah*) and a wedding party (*zafaf*). In the engagement party, the family of the groom holds this party, inviting the whole local community. Moreover, the groom's family sometimes hires a wedding hall to receive the guests, where sweets and other cakes would be served along with coffee, tea as well as fresh fruit juices. During the engagement ritual, the bride and groom place rings on each other's right middle finger.

The wedding party, by contrast, is a more elaborate affair that has a deep cultural heritage in Jordan. After the day of *zafaf* is decided on by the bride and groom, the couple's families send out written invitation cards to all close relatives and friends for the purpose of notifying them of the upcoming wedding celebration. The bridegroom's family is in charge of the wedding party itself. It is their responsibility to make sure that all people needed to be included are invited to the party; to prepare the wedding meals or feats, sometimes *mansaf*, the national dish of Jordan; to hire musical bands, etc, indicating that the costs of wedding celebrations in Jordan are the responsibility of the bridegroom's family. The wedding in Jordan is usually "preceded by one to three evenings of joyful proceedings and dancing as a signal that the festival has begun" (Al-Ali,

2006, p. 695). This ritual is called *ta'lelah* which starts with small gatherings of the family and relatives, as well as close friends who sing and dance in semi-circles. These gatherings include tea, coffee, cakes and juices. However, these days, several Jordanian families started to give up this ritual (i.e., *ta'lelah*) to reduce the costs of expensive weddings (Shoup, 2007). Also, on the happy night that precedes the wedding day, women hold a *henna* party, where the hands of the bride are well decorated with a paste. This party looks like a farewell party to say farewell or goodbye to the bride as it will be the last day in her family's house as a single girl. While the bride's hands are beautifully decorated, the other women around her start to sing songs related to marriage.

On the wedding day, the bride wears a Western-styled white dress, while the groom wears a Western-styled formal suit, often black or grey in colour. Then the couple's family along with the invitees go in a procession of cars (*fardeh*) to a special wedding hall or a large hotel to celebrate the wedding. During the *fardeh*, the horns of the invitees' cars are sounded and they start singing and clapping joyfully until they get to the wedding hall or hotel. Once the bride and groom arrive to the wedding hall, they start switching rings from their right hands to the left ones. With this ritual, the wedding begins. The bride and groom have the first dance, after that the wedding guests join in by singing and dancing with the newly-wed couple. Shoup (2007, p. 95) points out that "the Jordanian songs that were traditionally sung by the female guests told of the strength of the groom and praised the beauty of the bride, cultural ideals of a proper young couple". In this context it is worth mentioning that in some strict Jordanian weddings, men may not dance with women inside the wedding hall. In such cases, only the female guests and children are only allowed to enter the wedding hall together with the couple. Next comes the cutting of the wedding cake by the couple. After the guests have finished eating the cake, the wedding ceremony is over.

As far as the Christian wedding in Jordanian society is concerned, it is considered as a union between a man and woman prearranged by God (Anderson, 2013). This wedding "not only celebrates the union between two people, but is also considered a sacred sacrament in the Christian faith" (D'Souza, 2009). The sacredness of the institution can be made clear from Jesus' message, which lays down that a wedding is an intimate relationship that the two couple become one flesh.

Christian weddings are large and often lavish events in Jordan, obviously more expensive than Muslim ones, not least because they also include alcohol and often a full meal (Landy, 2015). The groom or his family pays all the costs of the wedding, including the clothes and jewellery for the bride and her mother and sisters. He will also be expected to purchase an apartment, or at least rent one. The family members can help the groom to buy the apartment or the furnishings and appliances. The inability to provide the apartment and the furnishings could prevent a marriage. Some young people try to reduce the reception costs, but families often oppose it, since it reflects the family's status. Various men and women note that the individual who cannot afford it often used to go to Syria or Iraq to look for a Christian bride, not only because Jordanians often find Syrian and Iraqi women more attractive, but also because weddings there could be much cheaper compared to Jordanian ones, and women and their families expect far less from the groom in order to make a match (ibid, 2015).

Christian wedding rituals are generally conducted in a church or religious building, among all friends and family members. Christian people hold different opinions regarding marriage, and have diverse ways of conducting it. Fairchild (2014) asserts that "the Bible gives no specific pattern or wedding ceremony order to define exactly what should be included, so there's room for creative touches". The Christian wedding is usually a quiet and beautiful affair with the bride in white dress with a veil on her head covering her face and the groom wearing a western style white suit preferably in black or navy blue, which is the colour for all seasons. The bride also wears a beautiful tiara on her head or a bunch of white flowers and she holds a bouquet of flowers in her hand. The Christian wedding is elegant yet simple and involves the exchange of wedding bands and wedding vows by the bride and groom (Collins, 2009; Ankush, 2011).

A Christian wedding consists of pre-wedding, wedding and post-wedding rituals (Christian Wedding, n.d.). These weddings are mainly conducted in churches, among all family members and friends. As for the pre wedding rituals, they consist mainly of an engagement ceremony. After this, there are two main events - Bridal Shower and Bachelor's Party. The Bridal Shower is one of the major pre-wedding customs of a Christian marriage (Ankush, 2011). It is basically an enjoyable informal hen party, which is hosted by the bride's female friends. Relatives and friends give gifts to the bride-to-be and express their blessings and love for a happy and blissful married life. All females crowd together at the bride's place and rejoice by singing and dancing for a long

period of time. They also shower gifts on the bride and she offers them a pink cake with a hidden thimble. The female who gets the piece with the thimble is supposed to get married next (Verra, 2010; Ankush, 2011). The Bachelor's Party is the male version of the Bridal Shower and is held to the man shortly before he gets married. It is basically a stag party held on the eve of the wedding where the groom is expected to celebrate his last night as a bachelor (Nash, 2007).

On the wedding day, the bridegroom sends a car to collect the bride and waits for her outside the church. When the bride arrives, the best man of the bridegroom welcomes her carrying a nice bouquet of flowers. Then the bride and groom walk down the aisle until they reach the altar. There the priest waits them and offers them best wishes. He then reads psalms from the Holy Bible, which is followed by a sermon called Homily on the sacredness of the marriage (Nash, 2007). Following this, the priest asks a question to the bride and groom concerning their consent for the marriage. The couple make promises to stay with each other in good times and bad times and then exchange rings. These rings are blessed by the priest first in order to instil love and sincere affection between the two couple. Akhata (2015) argues that "the promise of the couple to stay with each other through all phases of life is symbolized by the exchanging of rings. The ring is believed to be an outward expression of their eternal commitment to their partner". After this, the couple are blessed by both the gathering and the priest. The wedding concludes by signing a register, after which the couple walk down the aisle, arm in arm. Later, a copy of the signed page is sent to the registrar of marriages.

With reference to the post wedding rituals, there is a reception or a celebration party. It is a grand affair, where the couple are highly welcomed by the guests with a shower of confetti. After this, the newly-wed couple cut the wedding cake and feed each other. The toastmaster then offers a toast in honour of the bride and groom. The reception party is celebrated with dancing as well as a dinner party. After the guests have finished dinner, the wedding is officially completed (Christian wedding, n.d.).

1.2.3 Jordanian wedding invitation cards

A wedding invitation card can be defined as a missive asking the recipients (the couple's relatives, friends and colleagues, as well as neighbours, etc) to attend a wedding ceremony in a specific place. Its communicative purpose is to inform people that a wedding party is going to be

held in a specific time and place and to call upon them to participate in this occasion by their presence. In Jordanian culture, as in all cultures, the written wedding invitation card is characterized by certain generic textual and linguistic features that distinguish from other types of written genres; it is a traditional text in which socio-cultural, as well as religious conventions play a huge role. Wedding invitation cards belong to a group of texts referred to by Miller (1984) as "homely discourse", which includes, as Al-Ali (2006, p. 692) argues, announcement texts of everyday life such as birth, weddings, graduations, obituary announcements and the like. A wedding invitation card is a recognizable 'homely' discourse that is widely known to people all over the world. That is to say, its content is easily predicable in terms of the mention of the name of a bride and a groom, and the time and place of the wedding ceremony, etc.

The Jordanian wedding invitation card is typically written in formal language and sent out to recipients about one to two weeks before the finalized wedding date. So, once the wedding dates are planned by the couple, the next important step is deciding upon the details of the wedding invitation card. A wedding invitation card should feature all information required by a guest in relation to the wedding celebration. The most necessary information is the names of the bride and groom, the time and date of the ceremony and the venue of the ceremony. Raheja and Puri (1995, p. 68) point out that the wedding invitation card can be organized in a number of formats. However, the following essential information must be included: (1) the fact that it is a wedding event; (2) the names of the hosts; (3) the names of the bride and groom; (4) the date of the ceremony; (5) the time; (6) and the address of the ceremony.

There is no doubt that the process of choosing the right and appropriate wedding invitation card for guests is not an easy task. With all of different styles and designs that are available for wedding invitation cards in Jordan, it makes the choice much more difficult for the bride and groom to decide upon a suitable one. According to Alora (2012), every wedding invitation card" differs from person to person according to the customs and culture". Therefore, the couple tend to be very careful when they select the appropriate wedding invitation card. That is, they tend to go through hundreds of different wedding invitation cards and eliminate those they don't like, before finally selecting from the cards that caught their attention.

This study took some sides with Kress and van Leeuwen's (1996) multimodality perspective on textual analysis in that it refuses linguistic choices as the only meaning-making devices and identifies space, colour, picture, position, and size, among many others, as important semiotic devices. The choice of colour employed in a text, according to Kress and van Leeuwen, depends on the sociocultural context within which sign-makers act. The choice of colour by the producers of a wedding invitation card can be considered as important meaning-making as it carries some cultural, social and religious peculiarities. Therefore, when the bride and groom in Jordan choose their wedding invitation card, they may keep in mind many aspects or considerations that best reflect their taste and personality; most notably, the design and colour. The bride and groom tend to choose attractive colours such as gold, white, cream, and green, which are eye-catching and appealing because colour is likely to be the first identifiable visual element with which to attract wedding invitees. For example, in Jordanian culture, the colour green is deemed a traditional colour of Islam, representing cleanliness, nature and purity. To Jordanians, the colour green also brings unity between the couple getting married. In addition, the green coloured wedding invitation card is a universal symbol of love, happiness and harmony. On the other hand, the colour white is regarded as ideal for Jordanian wedding invitation cards because it represents truth, peace, kindness and happiness, as well as positivity. Therefore, due to these characteristics, white coloured marriage invitations are chosen by the couple to bring peace and purity as well as simplicity to the wedding celebration. With respect to the design of the wedding invitation card, it is one of the most significant features to be taken into consideration while choosing the wedding invitation card. The bride and groom aim to select a wedding invitation card that is beautifully embellished many designs to make it distinct and unique. These designs may include images of hearts, wedding rings, feathers, leaves, flowers, bunches of roses, birds, arrows, a wedding couple, and so forth.

1.2.4 The social context of death rituals in Jordan

Death is an undeniable event for every human being. It is often looked at as "one of the stages of human life but one that is a painful experience for the people surviving to go through" (Ondimu, 2014, p. 3). In Jordan, all Muslim and Christian people, without exception, see death not as an end to life but rather as a natural event and the beginning of a new life. Moreover, they believe

that all human beings will die and God is the only One who determines the place and time of death, and He is the only One who gives life and takes it away.

The rituals of death differ according to one's religion and culture In Jordanian society (Herat, 2014, p. 120). In the Jordanian society, when a Muslim person is near to death, all his family members along with his closest friends and colleagues make every effort to be present and gather around him to encourage him to repent his sins; grant him hope about Allah's mercy and forgiveness; provide him with love and comfort; offer some prayers and supplications to relieve the pain; read some verses from the Holy Qur'an and prompt him to say the *Shahaadah* (a declaration of faith) as his last words in his present life. According to Islamic religion, if the last words from a Muslim be "*There is no true god but Allah, and Muhammad is the Messenger or Prophet of God*", he/she will enter *Jannah* (paradise or heaven) after death. Once the beloved person passes away, his family and friends remain calm, pray for the deceased, recite some verses from the Holy Qur'an and repeat Islamic words like "*Truly! To Allah we belong and truly, to Him we shall return"* This provides hope and reassurance for the grieving family during their life. After that, the family of the departed begins preparations for the burial.

Muslim people have a clear set of rites and traditions when it comes to dealing with death, especially funeral and burial. They are summarized as follows:

1- Washing the body of the deceased: before the funeral takes place, the departed person's immediate family members and close relatives follow traditional Islamic washing rites. It is very significant that people performing the washing must be Muslims and of the same gender as the deceased, i.e., men should be washed by men, and women by women, except in the case of parents, spouses or children, who are allowed to wash each other. If close relatives are not there to wash the deceased, those who are Allah-fearing should be asked to do the washing (Hassan, 2013). Performing washing requires following very particular rules in Islam. The departed person's body is first placed on a high table, then the washers after saying, "*In the name of Allah*," use a clean cloth to cleanse the body starting from top to bottom and left to right, repeating the process three to seven times until the body is completely clean. Once the body of the departed is clean and dry, the body is shrouded with plain cloth (*kafan*).

2- Shrouding the body of the deceased: there are different rules for shrouding the body of male and female Muslims in Jordanian society. The shroud that is used for wrapping the corpse must be a clean white sheet covering the whole body. The shroud should be tied at the head and feet of the deceased in such a way that a person can differentiate the head from the feet. Further, the body should be wrapped in three white sheets in the case of males, or five sheets in case of females, placing the hands of the deceased on his chest, with the right hand on top of the left. Muslim death traditions stress that once a person passes away, the burial should happen as soon as possible, so it is important to start the funeral rituals as soon as the shrouding is finished (Galassi, 2010).

3- Performing of the funeral prayer: the family members, relatives of the deceased and even Muslims of the community who were not close to the deceased or the family gather to offer their collective prayers for the forgiveness and mercy of the dead person. These prayers are called in Arabic the *Salat al-Janazah* (funeral prayer). The prayers should take place immediately after shrouding the body and they usually occur inside the mosque or at a designated prayer place. While performing the funeral prayer, the corpse is placed in front of the prayer-leader, who should stand behind the head of the dead man and behind the middle of the dead woman (Yapp, 2015). Those people who perform the funeral prayer should stand in horizontal lines facing towards Mecca, and form at least three rows. The first line usually consists of praying men who are closely related to the deceased, followed by a line of male prayers who are the friends of the deceased, and other Muslims. The final line would comprise women as well as children.

   As for the way the funeral prayer is performed by attendees, it consists of four *takbirs* (saying "Allahu Akbar" - Allah is the Greatest). After the first takbir is recited, the worshippers silently recite *Surat Al-Fatihah*, the opening chapter of the Holy Qur'an. Then follows the second takbir, where the worshippers read the salutation on the Prophet Mohammed peace and blessings be upon him. Next comes the third takbir, where the worshippers read personal supplications to the departed. The supplications for the deceased are followed by a fourth takbir, after which comes the *tasleem* (the close of funeral prayer). It is worth noting here that the entire funeral prayer is performed while

standing. After the funeral, it is time to transport the body of the deceased to the cemetery for burial.

4- Transporting the body to the cemetery: in this rite, a number of men carry the coffin of the deceased to the cemetery on foot, and funeral goers accompany them. Following such a procession is considered a commendable and rewardable deed. However, the body of the deceased can be transported in a hearse with a procession of cars behind it. The funeral procession must take place in silence; funeral goers should not cry aloud.

5- The burial: all Muslims strive to bury the dead person as soon as possible after death, and many Islamic burials occur within twenty-four hours (Ergin, 2012). Traditionally, only men are to be present at the cemetery and no women or children are allowed during the burial. It has been the Muslim custom to place the shrouded body in the grave on his right side, facing the *Qiblah* (Mecca). The blood relatives of the deceased have the right to place the body in the grave. At the time of placing the body in the grave, those who carry the dead are recommended to make short prayers. It is recommended for those mourners present near the grave to place three handfuls of soil into the grave while making prayers to the deceased (Yapp, 2015).

6- Mourning and consoling the family and friends of the deceased: In Muslim community, mourning and consoling the family and friends of the deceased is an essential part of dealing with death. The traditional mourning period in Islam is three days during which condolers are received to offer their condolences and help to the grieving family of the deceased. During the three days of mourning, the family members of the deceased should refrain from wearing ostentatious clothing and decorative jewellery. It is also common in Jordanian society to prepare or bring food to the mourning family for three days after the funeral so that they will not worry about other details like cooking as they cope with the loss of the loved one. The families of the deceased are expected to perform acts of charity after a loved one passes away, and should pay off any outstanding debts that the deceased had left behind. Muslims are supposed to maintain cordial and close relationships with friends and family members of their dead loved one as well. Visiting the grave site is recommended in order to remind loved ones of death. Rules for grave site visitation

include refraining from sacrificing animals and praying toward the grave, as well as placing flowers or photos on the grave (Yapp, 2015).

When it comes to Christian people, they see the death as one of the most important events in their life, as it is the end of the earthly life and the beginning of an eternal and new life in heaven, in the presence of God (Vines, 2009; Lee, 2010). According to Christian religion, each person has a soul that leaves his/her body at death and goes either to heaven or hell. Since Christian people believe that a soul goes to an afterlife in heaven or hell, a great amount of importance is placed on repenting sins and maintaining faith in God, which are considered necessary actions for a person to receive God's gift of eternal life in heaven. The souls of people who do not have faith in God and do not repent sins will go to hell. However, most Christians believe that the dying people will be granted the afterlife in heaven, if they shortly repent their sins before death (Lee, 2010).

There are many religious practices that take place before and after the death of a Christian person to prepare the soul for the afterlife (Vines, 2009). When someone is near to death, a priest should be contacted to administer necessary rites to the dying person. The purpose of these rites is to "offer the opportunity to repent of sins and prepare the dying person for the afterlife in heaven" (Lee, 2010). Also, the priest provides comfort, assistance and support for the family on this very important stage of the journey. After the death occurs, the deceased person's body is washed and cleaned before entering the kingdom of heaven. After cleansing, the body is dressed and then placed in a casket, which is displayed on a covered stand known as a catafalque. The deceased person's hands are crossed on top of his/her chest (ibid, 2010).

As for the funeral rituals, they are typically held in the church Christians were affiliated with, but it could also be held at a funeral home (Lee, 2010). During most Christian funerals, there are hymns, readings, sermons and prayers by the priest and the deceased person's immediate family, relatives and friends. It is also very common for a eulogy or funeral resolution to be read that details the religious life of the deceased person. A wake is sometimes held prior to the start of a funeral service. It allows close family members and friends to say their last goodbyes to the dead person and offer support to one another in their time of sorrow and loss (Cunningham, 2012).

As for the burial rituals, the family members and friends of the deceased person go to the place where the body is to be put in the grave. Christians are typically buried in a cemetery and marked with a gravestone to remember the deceased. In this context, it should be mentioned that dead people may be cremated, depending on their preference. Lee (2010) argues that Christians "in the past were encouraged not to be cremated but to imitate Jesus' burial in the tomb. However, most Christian denominations now accept cremation as an option". Christian burials are made extended; the body lying flat with arms and legs straight or arms folded over chest, the body is buried in an East-West direction with the head at the western end of the grave (Sangers, 2010). A burial typically involves a graveside service where the deceased person's family members are present for a sermon delivered by a pastor. The graveside service and the funeral service are usually held inside a church. Once the burial rituals take place, family members and other people pay their respects to the deceased in terms of candles and flowers. Also, some people tend to decorate the final resting ground with flowers, before the installation of the actual gravestone (Lee, 2010).

After the funeral and burial services are finished, it is traditional for the family of the deceased person to host a reception for those people who participated in the funeral. This is an opportunity for the grieving family to receive emotional support in their time of sadness and grief. On special occasions such as the deceased's birthday, Christmas or anniversary of the death, family and friends may come and visit the grave where flowers to remember the deceased are often placed on the grave as a sign of respect (Redmond, n.d.).

In this regard, it is worth pointing out that Islam and Christianity, according to Tracy (2002), share some similarities in terms of funeral practices, but there are also several important differences between the two religions. First, the Islamic religion shows many specifics of how Muslim people should prepare for burial and funeral practices, from the steps of preparing the body, to the mourning and consoling rites. Many of these specifics of Muslim burial and funeral practices come from the Holy Qur'an and the Prophet Muhammad. On the other hand, Christian funeral burial and practices are diverse across denominations. The Christian Bible calls for respectful burial of the deceased person, but does not prescribe the specifics for funeral services.

Second, Muslim and Christian people similarly use the funeral service to comfort and alleviate the distressed people and direct the family and relatives of the deceased to accept death with

patience. Funerals in both faiths pronounce belief in the afterlife. The Holy Qur'an declares that when upright believers die, they go to paradise to be with Allah. The Bible also states that the death of Jesus Christ ransoms the faithful from death and gives them eternal life; Christian funerals, while varied, all celebrate the welcoming of the deceased into heaven, and connect this to the life, death and resurrection of Christ.

Third, both Muslims and Christians believe in bodily resurrection, and therefore treat the body of the deceased with respect during the preparations, funeral, and burial practices; however, they show this respect in different ways. That is to say, Muslim people prohibit cremation, viewing it as disrespectful to the body, and have detailed rules for the washing and shrouding of the body after death by close family members. In Christianity, cremation is permitted by most Protestant denominations, but not by the Eastern Orthodox nor Catholic Churches.

The last difference between the two faiths is the timetable of funeral customs. That is, an Islamic funeral service takes place as soon as possible, ideally on the same day of death. On the other hand, Christian funeral services are commonly held three to five days after death for the purpose of gathering and notifying family members who do not live nearby.

1.2.5 Jordanian obituary announcements

Nwoye (1992, p. 15), in his article entitled "*Obituary announcements as communicative events in Nigerian English*", states that all types of announcements have the function of informing some potential hearers or readers about something. Obituary announcements have the specific function of telling a potential audience about the recent death of a person and contain other important details such as burial and funeral arrangements. Although there is limited and direct reference to death rituals within the obituary announcement, the language used serves the same functions expressed through spoken rituals such as providing moral support, comfort and strength to the survivors.

Obituary announcements in Jordanian newspapers written in Arabic are considered as communicative events. A communicative event is referred to as social events that serve some communication functions. It consists of "the discourse itself and its participants; namely, the producer and the receiver, the role of the discourse as well as the environment where the

discourse is produced and received including its historical and cultural associations" (Swales, 1990).

In Jordan, there are two types of newspaper obituary announcements- short and concise or long and detailed. Short and concise obituary announcements usually offer basic information relevant to the dead person and the funeral arrangements. They also contain the full name of the deceased and the date of death, as well as plans for receiving condolences from the attendees. A recent development is that these short and concise obituary announcements are created in the form of tables featuring the necessary information about the occurrence of death. The long and detailed obituary announcements, on the other hand, give more complete details of the death. They generally include the full name of the dead person, the names of the surviving family members, circumstances of death, funeral and burial arrangements and arrangements for receiving condolences. Recently, a picture of the deceased may be included with obituary announcements. Some families choose a recent picture of the deceased, while others use a picture from when he or she was young.

Jordanian obituary announcements are usually published by the family and relatives of the departed. Most of these obituary announcements are published in the funeral sections or in specific pages of a newspaper. As for the place where they are published in the newspapers, there are two variants. The first is that some obituary announcements might be published in classified text format, which is the cheapest option, as the cost of a classified announcement is counted in terms of number of words or total number of lines used. The second variant is that some obituary announcements might be published in the front page, second page or back page of a newspaper. Such obituary announcements are very expensive which are usually published by individuals or organizations. The size of an obituary announcement clearly indicates the socioeconomic status of the Jordanian obituarist, as the bigger the obituary announcement is, the more money it will cost.

1.2.4 Social and cultural aspects of the study

As different kinds of genres, including wedding invitations and obituary announcements, are produced and interpreted in connection with their cultural contexts, it is very important to know

first what is meant by culture. Longman Dictionary of Contemporary English (2011, p. 411) defines culture as "the beliefs, way of life, art, and customs that are shared and accepted by people in a particular society". Samover, Porter and McDaniel (as cited in Al-Ali 2006, p. 4) share the same view indicating that culture is "the deposit of knowledge, experience, beliefs, values, attitudes, hierarchies, religions, roles, and material objects, and possessions acquired by a group of people in the course of generations through individual and group striving". Culture shapes people's world perception and their language. Moreover, the culture of certain people, through language, often directs their actions, beliefs, norms and behaviour (Aremu, 2011, p. 135).

The rhetorical structure of any given genre text is closely related to the social context in which it is used. Therefore, in order to understand how wedding invitation and obituary announcement genres articulate the communicative purposes of the social occasions, we need to take into account the social practices related to each genre. A comprehensive understanding of the social event has an important effect on both the construction of texts and their interpretations. Miller (1984, p. 151) argues that "understanding of genre can help account for the ways we encounter, interpret, react to, and create particular texts". Also, Kress (1989, p. 19) has an expressive view in this regard arguing that "the characteristic features and structures of those situations, the purposes of the participants, the goals of the participants all have their effects on the form of texts which are constructed in those situations".

In order to specify the way in which a particular genre is conventionally structured and interpreted, it is very important to refer to the socio-cultural context from which that genre text derives its meaning. Holmes (2013) believes that when members use language to express meaning, the language they use is influenced by complex components of that situation. These components include the participants, the social situational context, the topic and the function of linguistic features which reflect the influence of these components.

Most writers view genre as a social activity that rely on different socio-cultural factors which affect the language of genre. These factors are shared by all members in a whole society or culture. Al-Ali (2005, p. 20) defines these social factors as "social customs, conventions, practices and interactions, and social status that exert constraints on the content and formal organization of genre". It is worth noting that socio-cultural factors are very important in

understanding the genre writers' communicative purposes as they have effects on the content and generic structure of the texts. Therefore, the texts produced by Jordanian writers are assumed to be influenced by specific cultural categories such as religious affiliations and beliefs, social customs and hierarchy, as well as commitments related to family, relatives and friends (ibid, 2005, p. 5).

In Jordan, social practices and values affect many aspects of people's life. Therefore, understanding socio-cultural factors is regarded very essential in interpreting the structure or text of obituary announcements and wedding invitation genres. In this regard, Ventola (1987) views culture as a determinant factor of genre as a purposeful social event, which in turn affects writing habits. So, obituary announcement and wedding invitation card genres are considered to be products of social interaction in any culture with rhetorical purposes that specify their generic structure.

A genre has social rules that show how members of a community use language to typically organize their discourse. Miller (1984, p. 165) suggests that learning a genre is not simply learning linguistic forms and conventions, but also learning how to "participate in the actions of a community". Therefore, based on the notion that "different speech communities have different ways of organizing ideas in writing to reflect their cultural thought patterns" (Bonyadi, 2010, p. 323), I will attempt to demonstrate how socio-cultural atmospheres are revealed in the formulaic structure of obituary announcement and wedding invitation card genres, and how socio-cultural background of wedding invitation card writers and obituarists influences the construction of these homely genres.

1.3 Aims and questions of the study

This study is intended to quantitatively and qualitatively conduct a genre analysis for the purpose of determining discourse structures and key linguistic patterns which characterize the moves of the genres of Arabic wedding invitation cards and obituary announcements produced in Jordanian society. The specific purposes of the current study are as follows:

1- To provide a comprehensive account of rhetorically functional text moves of wedding invitation cards and obituary announcements at the macro-structural level.

2- To provide a practical analysis of linguistic features and signals of wedding invitation card and obituary announcement genres at the micro-linguistic level.

3- To show how individual functional component moves identified in wedding invitation card and obituary announcement genres are influenced by socio-cultural and religious background of wedding invitation card writers and obituarists.

4- To explore the sociolinguistic variability and dynamics that have recently emerged within wedding invitation card and obituary announcement genres in the Jordanian society.

The above aims could be achieved through answering the following questions:

1- What typical textual patterns can be identified in the genres of wedding invitation cards and obituary announcements and how communicative functions are articulated by these patterns?

2- What are prominent micro-linguistic choices which characterize and realize the rhetorical moves identified in the genres of wedding invitation cards and obituary announcements?

3- How are socio-cultural and religious norms, practices and beliefs reflected in the sequential organization of wedding invitation cards and obituary announcements?

4- What are the sociolinguistic variability and dynamics evident in wedding invitation card and obituary announcement genres in the Jordanian society.

The first question seeks to determine generic structures of the texts of wedding invitation cards and obituary announcements that serve the communicative purposes of their writers. This question is motivated by the need to establish whether these genres under study are constituted by different generic component moves. As the texts in the two homely genres are constructed to serve the communicative purposes reflected in the generic component moves of wedding invitation card writers and obituarists, it is quite appropriate to determine whether different generic moves in the genre texts are influenced by different communicative purposes. Therefore, to answer the first research question, I carried out a move structure analysis of the genres by

breaking the texts up into large chunks or moves and then I assigned a function to each move in relation to the overall communicative purpose of the genres under study. A rhetorical component move is a functional segment of a text that not only performs a particular communicative function of its own but also contributes to the overall communicative purpose of the genre (Swales, 1981; Bhatia, 1993; Henry and Roseberry, 2001; Kanoksilapatham, 2005). After that, I identified the frequencies and percentages of individual component moves in each text for the purpose of determining if a particular move occurred frequently enough to be considered obligatory or optional.

The second question is directed at identifying salient micro-linguistic properties used in the two genres. The linguistic properties identified in these genres such as verb tenses, nouns, adjectives, parallelism and euphemism have a wide variety of communicative functions. I intend to examine these micro-linguistic elements in this study to determine their use by wedding invitation card writers and obituarists in a bid to establish whether these elements have different functions as expressed in the genre texts. To provide an answer to this research question, I first carried out a linguistic analysis by dividing up the two selected genres into meaningful units or moves, essentially on the basis of linguistic clues, and then I analysed the moves for the purpose of investigating the salient lexico-grammatical choices and strategies which characterize each identified rhetorical move. Vergaro (2002), Swales (1990) and Bhatia (1993) argue that there are certain linguistic (lexico-grammatical) features typical to each discoursal move in a genre text, which are related to the communicative purposes of the activity in which members of the community are engaged. After that, I conducted a statistical analysis by determining the frequency of syntactic properties used in the genre texts, with a special focus on the conventional language use that is determined by members of Jordanian discourse community.

The third question seeks to determine whether socio-cultural and religious beliefs and values have a significant effect on the rhetorical organizational details of the two genres. This question is motivated by the need to get an understanding of how the text of wedding invitation cards and obituary announcements are influenced by socio-cultural and religious background of wedding invitation card writers and obituarists as the generic patterns or options of a certain genre are the result of conventions of the socio-cultural contexts in which genres are constructed (Bhatia, 2004). As the genre texts of wedding invitation cards and obituary announcements are

constructed by Jordanian writers, it has commonly been assumed that the writers' cultural values and social norms are woven into the ideology reflected in these texts. In this regard, these socio-cultural values and norms are significant in understanding the writers' communicative purposes as they manifest their effects on the schematic structure and interpretation of these discourse genres. Therefore, to answer this question, I showed how the texts organized and produced by Jordanian writers were influenced by Jordanian cultural specific categories that cover, among other things, religious affiliations and beliefs, as well as socio-cultural customs and norms. The last question seeks to explore the sociolinguistic variability and dynamics that have recently emerged within the genres of wedding invitation card and obituary announcement in the Jordanian society. To answer this question, I traced the emergent sociolinguistic dynamics and variations in light of the sociocultural values and ideologies of the Jordanian speech community

1.5 Structure of the study

The overall structure of the study takes the form of eight chapters. Chapter 1 covers the introduction to the thesis. It begins with general overview about the Jordanian society. Then it goes on to provide a description of Jordanian wedding ceremony rituals, wedding invitation cards, Jordanian death rituals, Jordanian obituary announcements and social and cultural aspects of the study. Furthermore, this chapter includes aims and questions of the study and structure of the study.

Chapter 2 is the literature review. It opens with reviewing different definitions of genre suggested by other genre researchers. The chapter continues with the analysis of the two homely genres under study as being sociolinguistic activities in which Jordanian participants are able to achieve their particular goals. The chapter also outlines the goals of genre analysis. Next, the chapter presents how the notion of genre analysis has been discussed and defined by several researchers. The chapter also presents genre analysis and its applications. Also, the chapter presents the three approaches of genre analysis with their similarities and differences. Next, the chapter presents how wedding invitation cards and obituary announcements are socially constructed genres and belong to a group of texts referred to by Miller (1984) as “homely discourse”. This is followed by discussing various definitions of a move. Finally, this chapter provides an overview of the previous research that has explored rhetorical generic moves,

rhetorical functions and linguistic features in the organization of the genres of wedding invitation cards and obituary announcements in order to intellectually position this research in the field of genre analysis. Moreover, it throws some light on the shortcomings of previous and current research, and indicates how the present study is intended to overcome some of these shortcomings.

Chapter 3 is concerned with the methodology used for the present study. This chapter opens with a detailed account of the conceptual frameworks that lend themselves to research into the structural and linguistic characteristics of the genres of wedding invitation cards and obituary announcements. It also presents the research questions in more depth, and discusses what methods are the most suitable, given the objectives and nature of the study. Next, the chapter outlines Bhatia's (1993) framework for genre analysis which includes seven steps for carrying out a comprehensive investigation of any genre. Moreover, it presents the methods of data collection. This chapter ends with a deep discussion of the practicalities of how the data collection was conducted, and the models taken to data analysis.

Chapter 4, which is meant to answer the first research question, discusses the rhetorical structure of a large-scale corpus consisting of 500 Jordanian wedding invitation cards. The chapter starts with presenting the rhetorical textual analysis of hierarchical schematic structures or moves that Jordanians employ to organize their wedding invitation cards. Then, it describes the order of these moves as they appear in the corpus to establish whether or not they appear in a fixed predictable order. This is followed by presenting the non-linguistic features of the wedding invitation cards are looked at in more detail. Finally, a summary of characteristics that typify the moves of wedding invitation cards is given.

Chapter 5, which answers the second and third research questions, explores micro-linguistic features of the corpus of wedding invitation cards. In particular, it aims to investigate a variety of syntactic, rhetorical and semantic properties of Jordanian wedding invitation text for the purpose of expressing each move and achieving different purposes in the genre under study. The syntactic features examined in this chapter include, among many others, sentence complexity, sentence length, verb tense, nouns, adjectives, prepositions, ellipsis, alliteration, metaphor, parallelism, euphemism, synonyms, antonyms, etc. The rhetorical analysis in this study touches

upon alliteration, rhyme, simile, metaphor, parallelism and euphemism. The semantic analysis examines both synonyms and antonyms. Also, the present chapter attempts, in the course of the discussion, to address two of the sociolinguistics factors that affect the organizational schematic structure of the wedding invitation card genre: religion and socio-economic status. Finally, a summary of linguistic characteristics that typify the moves of wedding invitations is provided.

Chapter 6, which is set to answer the first research question, offers a detailed analysis of overall rhetorical moves of a series of 500 Jordanian obituary announcements. It further sheds some light on how the rhetorical organizational structure of this genre can be affected by socio-cultural and religious background of the obituarists. Next, this chapter looks more closely at each of these communicative component moves and their constituent options together with providing illustrative examples of each move. Also, the chapter describes the order of the moves that Jordanians employ to organize their obituary announcements for the purpose of determining whether or not they appear in a fixed order. Finally, the chapter ends with summarizing the characteristics that typify the moves of obituary announcements.

Chapter 7, which answers the second and third research questions, is dedicated to exploring the linguistic features of the corpus of newspaper obituary announcements. In particular, it attempts to offer a detailed analysis of linguistic realizations of the rhetorical moves that characterize this genre, together with illustrative examples from the corpus. The linguistic realizations in this study refer to the syntactic, rhetorical and semantic properties of Jordanian obituary announcement texts. The syntactic features examined in this chapter include, among many others, sentence complexity, sentence length, verb tenses and nouns as well as ellipsis. The rhetorical analysis in this study touches upon alliteration, rhyme, simile, metaphor, parallelism and euphemism. The semantic analysis examines both synonyms and antonyms. Also, the chapter attempts to address two of sociolinguistic factors that exert constraints on the organizational structure of the obituary announcement genre; namely, religion and socio-economic status. Finally, a summary of linguistic characteristics that typify the moves of obituaries is given.

Chapter 8 discusses the important results of the study in relation to particular sociocultural concerns (i.e., religious affiliation, family, gender and socioeconomic status) which are played

out through the discourse of wedding invitation cards and obituary announcements. It also includes a detailed consideration of how the findings of the study relate to previous studies on wedding invitation cards and obituary announcements in general and on middle-eastern and Jordanian ones in particular.

Finally, the study will conclude with Chapter 9. This chapter is intended to summarize the main findings of the study in relation to the theoretical and conceptual frameworks adopted in the present study and answers the specific research questions put forward in the introduction. The chapter concludes by proposing a set of implications and suggestions for further research.

Chapter 2

Literature Review

2.1 Introduction

The present study explores the discourse of Jordanian wedding invitation cards and newspaper obituary announcements in the context of genre. More specifically, it aims at uncovering both the rhetorical moves and linguistic realizations of these genres. It also intends to explore how communicative purposes are achieved through macro-structural and micro-linguistic features which together contribute to the building-up of the resulting generic organizational structure and linguistic realization patterning of these two genres. In Swales (1990) and Bhatia's (1993) words, the communicative purpose is a key element in genre theory, and is reflected in the organization or rhetorical structure of the genre. In addition, the use of a wide range of conventional linguistic strategies is also a relevant element so as to achieve the communicative goal of genres. Therefore, wedding invitation cards and obituary announcements may be regarded as genres which are shaped and characterized by their own communicative purposes, rhetorical structures and linguistic conventions or features. Moreover, the study tries to account for socio-cultural and religious factors that contribute to the production and organization of such genres. In other words, it focuses on socio-cultural and religious preferences that Jordanian individual text producers show - both at the macro-structural and micro-linguistic levels - when engaged in writing wedding invitation cards and obituary announcements.

This chapter is divided into a number of sections. In the first section, I will show how the notion of genre is defined and described by various genre scholars in detail. Further, I will present the way in which genre can be said to represent a social activity or practice. Also, I will present the goals of genre analysis. In the second section, I will display how genre analysis is defined and discussed by numerous genre researchers, presenting the applications of genre analysis. Further, I will discuss three approaches of genre analysis with their similarities and differences. In the following section, I will attempt to analyse discourse as genre to investigate the wedding invitation card and obituary announcement genres in the context of specific practices and

cultures for the purpose of understanding how members of particular discourse communities construct such genres to achieve their communicative goals. Then, I will demonstrate how the wedding invitation card and obituary announcement genres, as communicative events, belong to what Miller (1984) calls "homely discourse". Moreover, in this section, I will clarify how rhetorical moves are of key relevance to the genre analysis of these genres. Lastly, a review of previous studies on the genres of wedding invitation cards and obituary announcements will be presented and discussed to contextualize the present study.

2.2 Genre theory

2.2.1 The concept of genre

One of the most extensive definitions of the concept of genre is that provided by John Swales in his famous monograph, *Genre Analysis: English in Academic and Research Settings.* Swales (1990, p.58) defines genre as follows:

> A genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action. In addition to purpose, exemplars of genre exhibit various patterns of similarity in terms of structure, style, content, and intended audience. If all high probability expectations are realized, the exemplar will be viewed as prototypical by the parent discourse community. The genre names inherited and produced by discourse communities and imported by others constitute valuable ethnographic communication, but typically need further validation.

In his definition, John Swales gives a great emphasis to the significance of communicative purpose as it is the main criterion to differentiate one genre text from another. Moreover, the main contribution that Swales made to genre is to view it from the perspective of discourse community and to link writer, reader, and social contexts all together (Bhatia, 1993). Swales' idea of genre encompasses linguistic, sociological, cultural, and historical factors. In addition, he stresses that language plays an intrinsic role in genre and members of a specific discourse

community share a set of communicative purposes. However, Bhatia (1993) claims that Swales' definition of genre lacks the psychological factor, asserting that Swales offers "a good fusion of linguistic and sociological factors in his definition of a genre; however, he underplays psychological factors, thus undermining the importance of tactical aspects of genre construction, which play a significant role in the concept of genre as a dynamic social process, as against a static one". (53). Therefore, based on the understanding of Swales' definition, Bhatia (1993) calls for "thick description" and provides a comprehensive definition of genre:

> It is a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose(s)(P.49)

Bhatia (1993, p. 49-52) further explains four major aspects related to his definition of a genre. First, a genre is a recognizable communicative event. A communicative event is an activity in which language plays a pivotal role. However, it does not involve just the language itself, but is consisted of the discourse itself, participants (the producer and receiver), the historical and cultural context of the production and reception of the discourse. The genres of wedding invitation cards and obituary announcements can easily be thought of as a class of communicative events, as language plays a pivotal role in them, and they encompass the participants, discourse itself, the cultural and historical environment of the discourse.

Second, while there are some factors, such as form, content, audience, medium or channel that can have an effect on the construction and nature of a genre, it is mainly featured by communicative purpose(s) that it is intended to achieve, where this shared group of communicative purpose(s) shape the genre text in question and gives it a specific internal structure. In order to find out if the genres of wedding invitation cards and obituary announcements share a set of communicative purposes, I will analyze the communicative purpose of each genre in this study and determine whether they form a class of communicative events.

Third, specialist members of any discourse community, who depend on their long experience, professional life and training within the specialist community, are generally familiar with the communicative purposes and the construction of the genre they regularly participate in within their community. Therefore, the specialist members of Jordanian discourse community generally have greater knowledge of the conventional purposes, structure of the genres of wedding invitation cards and obituary announcements than non-specialist members. For this reason, they often seem to be more professional in the use of these genres compared to those who are outside the specialist community.

Fourth, the rationale behind a genre establishes constraints on allowable contributions in terms of their content, positioning, form and functional value. According to Swales (1990, p. 52–54), the recognition of the shared set of communicative purposes provides the rationale behind the genre text, and this rationale brings about conventions and constrains on the content, positioning, and form of the genre. Being novel genres, I expect to find many variations in the intent, content, positioning and form of the genres of wedding invitation cards and obituary announcements.

Finally, it is possible for the writer to use linguistic resources in anyway s/he likes to generate a special effect or private intention, but s/he must follow certain standard practices within the boundaries of a particular genre text. It is also possible to use some specific lexico-grammatical resources or certain kinds of meaning concerned with a specific genre.

As the two influential figures in the field of ESP, Swales' (1990) and Bhatia's (1993) perspectives on genre are not contradictory; rather, they are complementary to each other, which together form a comprehensive description of genre in ESP field. The common features of genre to them can be summarized as follows:

1. Genres are recognizable communicative events, characterized by a set of communicative purposes identified and mutually understood by members of the professional or academic community in which they regularly occur.
2. Genres are highly structured and conventionalized constructs, with constraints on allowable contributions not only in terms of the intentions one would like to give expression to and the shape they often take, but also in terms of the lexico-grammatical resources one can employ to give discoursal values to such formal features.

3. Established members of a particular professional community will have a much greater knowledge and understanding of the use and exploitation of genres than those who are apprentices, new members or outsiders.
4. Although genres are viewed as conventionalized constructs, expert members of the disciplinary and professional communities often exploit generic resources to express not only 'private' but also organizational intentions within the constructs of 'socially recognized communicative purposes'.
5. Genres are reflections of disciplinary and organizational cultures, and in that sense, they focus on social actions embedded within disciplinary, professional and other institutional practices.
6. All disciplinary and professional genres have integrity of their own, which is often identified with reference to a combination of textual, discursive and contextual factors.

2.2.2 Genre as social practice

A genre has traditionally been defined according to specific recurring features and communicative purposes of form and content of a text (Erickson, 2000). In the 1980s, however, Miller (1984) put forward an idea that the features of form and content of discourse which typically characterize a genre should not be deemed as static conventions; rather, they should been seen as dynamic features which emerge out of the institutional and social forces which exist in the communicative situation (Freedman & Medway 1994, p. 8). According to Miller (1984, p. 163), a genre text can evolve, develop or even decay. For instance, Bazerman (1988) studied how the socio-cultural changes in the context of scientific knowledge developed the discourse of the research article, and, as wedding invitations and obituary announcements are types of the developed and evolved genres through time, the diachronic perspective of such genres is important to be taken into account in this study. In the same vein, Kress and Knapp (1992) argue that while genres are considered as socially structured entities that allow for individuals' communication and reflect the continuous socioeconomic changes of communities in varied cultures, they should be themselves deemed as dynamic and apt to improve from time to time.

A genre is a typified social action since it recurrently emerges in a certain social or rhetorical setting. Therefore, an essential element in the analysis of any genre lies in understanding the social situation in which such a genre occurs. Miller's (1984) influential article *Genre as a Social Action* proposes that research on genre is very useful in that understanding a genre can be of

great help in identifying the ways people organize, interpret and react to certain texts. She puts special focus on social aspects of discourse in her analysis of genre.Miller (1994), also, argues that a genre acquires its meaning from a given rhetorical situation and from the large social context in which this situation arose.

A genre is a communicative event which has a specific goal or purpose shared by the participants in that event. This communicative event has some constraints in terms of form and purpose. Thus, the emphasis is placed on the goal of the communicative event that tends to unify the individuals (Swales, 1981, 1986). John Swales adds that a communicative event includes not only the discourse and its participants, but also the role of that discourse and social and cultural aspects of the environment in which the discourse is produced. He, too, declares that communicative events must share a group of communicative purposes in order to be considered as genre. Similarly, Dudley-Evans (1987) and Kress and Knapp (1992) share the same view that genre is socially defined. They describe it as a socially recognized written or spoken form that is used in social situations. It has some features of style and form that are recognized, either overtly or covertly, by individuals who use the genre. They also stress that genres are forms of texts that appear in particular social occasions characterized by members of social groups with specific social objectives, particular institutional situations and locations, as well as distinctive practices. Thus, for example, wedding invitation card and obituary announcement genres have a well-known public purpose, and have conventions about form and style that are to a large degree standardized and conventionalized.

From a social standpoint, a number of writers view genre as a cultural and social activity or practice which is based on specific discourse audience and socio-cultural factors which influence discourse genres (Berkenkotter & Huckin, 1993; Miller, 1994; Connor, 1996; Martín & Rose, 2008; Swales &Feak, 1994; Al-Ali, 2003; Vergaro, 2002). A genre is shaped or formed by the source's knowledge of the audience or to whom a particular genre is directed at. Its construction is highly influenced by some socio-cultural factors and cultural communities (Berkenkotter & Huckin, 1993; Miller, 1994; Connor, 1996). Moreover, Martín and Rose (2008, p. 260) state that genres or genre systems play a pivotal role in shaping cultures. They also add that whether individuals consider the production of genres as being affected by socio-cultural factors or as figuring in cultural production and formation, one thing is certain; namely, the socio-cultural

dimension of genre cannot be ignored. The genres investigated in this research are referred to as purposeful social activities which serve to show specific goals which express Jordanian community's way of making things happen through language. Also, in this study, I will find out how the genres of wedding invitation cards and obituary announcements are affected by such socio-cultural factors.

Any attempt to realize any genre by the texts themselves is bound to fail, as such attempts treat socially constructed categories as stable natural facts. Connor (2000, p.2) confirms that a genre does not occur in isolation but should be a part of an organized or structured system of interacting genres, where each genre performs complementary social actions. Vergaro (2002) appears to support this view by claiming that comprehending a genre as a social action requires that genres be identified as such by their users. She also argues that meaning does not lie in the signs each text consists of, but it is formed by individuals by means of cognitive actions. There are, therefore, cognitive reasons that allow users speaking any language to recognize communicative events as instances of particular genres, and to assign particular terms to these events (p. 188). Therefore, in order to comprehend the entire purposive texts of wedding invitation cards and obituary announcements which stand for two different social practices, I have taken into account two viewpoints, viz., identifying the texts' generic structure, which involves reference to the context of Jordanian culture, and describing linguistic and socio-cultural functions related to the generic structure.

To conclude this section, it is obvious that genres are regarded as conventionalized and standardized forms of texts characterized by socio-rhetorical goals. Moreover, such genres are recognizable communicative events with a group of communicative purposes which are derived from the situation in which they are used. So far in this section, the main focus has been on discussing the social aspect as a primary criterion in the description and construction of genre in general. Therefore, understanding the social occasion in which the text emerges is very important in the construction and interpretation of that text (Kress, 1989, p. 19).

2.2.3 Main goals of genre analysis

As mentioned earlier, genre analysis is concerned with the organization of information in texts. It examines how structural features of genre-specific texts achieve specific communicative processes. It also considers the social environment in which conventional forms of texts emerge. That is to say, it takes into account the surroundings in which texts are generated. The generic structure and linguistic choices in genre-specific texts are influenced by the communicative goals of social activities in which participants are engaged. These generic structure and linguistic choices are the outcome of the demands of the social situations. This means that they are influenced by general external variables, such as cultural, social or religious factors (Hozayen, 1994, p. 38). According to Henry and Roseberry (1999, p. 190) the three principal goals of genre analysis are:

1- To identify the schematic structure of a genre-text and strategies available which allow users of the genre to achieve their communicative purpose(s);
2- To identify linguistic choices available to users of the genre to realize the strategies; and,
3- To offer sociological and psychological explanations for these choices of structure, strategies and linguistic features

To reach these three goals, a genre analyst should have understanding and knowledge of the following four aspects on the analysis of any discourse. The first aspect is the generic structure of a given genre. A genre consists of a set of component moves which together serve the communicative purpose of the whole genre. The present study will attempt to identify generic rhetorical organizational moves of the genres of wedding invitation cards and newspaper obituary announcements via assigning a communicative function to each move of the genre texts.

The second aspect is concerned with linguistic choices related to rhetorical moves of a given genre-text. The aim of a genre analyst is not only to identify and describe key rhetorical moves but also to describe linguistic features realizing the moves (Bhatia, 1993; Connor 2000). Therefore, in this present study, the genres of wedding invitation cards and newspaper obituary announcements will be divided up into meaningful units or moves, essentially on the basis of linguistic patterns identifiable in the moves, and then they will be analysed for the purpose of

investigating salient lexico-grammatical choices which characterize each identified rhetorical move.

The third and final aspect deals with sociological and psychological explanations for the choice of generic structure, strategies and linguistic features. In the sociological explanation; that is, the communicative purpose analysis, Deng, Chen and Zhang (2014) argue that a genre analyst understands how a specific genre text defines, organizes and communicates social reality. In the psychological explanation, which aims to show the cognitive structuring of particular areas of enquiry, a genre analyst offers insightful answers to the often-repeated question "why members of what sociologists call 'secondary cultures' write the way they do?" (Bhatia, 1993, p. 19).The present study is motivated to take into consideration these twoexplanations through shining new light on the generic communicative purpose and socio-cultural practices that exert constraints on the formal organisation and content of the genres of wedding invitation cards and newspaper obituary announcements

2.3 Genre Analysis

2.3.1 The concept of genre analysis

The concept of genre analysis is central to this research through its pivotal role as a tool in framing the characterization of wedding invitation card and obituary announcement texts and identifying their component building block moves. The early nineties of the 20thcentury witnessed the beginning of genre based analysis of different text types. Since then, much growing research based on genre analysis has been conducted by many writers. This approach can be regarded as a part of discourse analysis and is of great interest both to linguists and English language teaching practitioners (Lakic, 2010, p. 83). Genre analysis, developed by Swales (1981), Dudley-Evans (1986), and Bhatia (1993), has been a preferable approach to text analysis in recent years. It provides "characterizations of organizational patterns through which different genres achieve their communicative purpose" (Amirian, Kassaian & Tavakoli, 2008, p. 42).

At its core, genre analysis is the analysis of language use in order to account for not only the way text is conventionally structured but also for the way it is interpreted, used and exploited in specific contexts to achieve certain goals (Bhatia, 2002). In the field of linguistics, genre analysis is used to describe the structure and stylistic features of texts (Coffin, 2001). What is of great significance in genre analysis is the proper identification of the communicative purposes of a text as well as the use of language within institutionalized settings controlled by communicative conventions created by a group of individuals in a defined discourse community (Bonyadi, 2012, p. 87). So, in this study, the analysis of wedding invitation cards and obituary announcements will focus on the three principal goals of genre analysis; that is, to identify the generic sequential moves which lead users of these genre texts to achieve their communicative purposes, identify linguistic choices associated to the generic moves, and offer socio-cultural explanations for the choices of structure and linguistic features.

The concept of genre analysis has been discussed and defined by several researchers. For example, Bhatia (1991, p. 154) views genre analysis as:

> An analytical framework which reveals not only the utilizable form-function correlations but also contributes significantly to our understanding of the cognitive structuring of information in specific areas of language use, which may help the ESP practitioners to devise appropriate activities potentially significant for the achievement of desired communicative outcomes in specialized academic or occupation areas.

In Hyland's (1992, p. 150) words, genre analysis is "the study of how language is used within a particular context". Genres differ in that each has a specific goal and they are constructed differently to achieve these goals. According to Connor and Mauranen (1999, p. 48) genre analysis is the "study of texts as social phenomena where recurrent patterns of structure and behaviour help organize structures and behaviours into comprehensible and effective forms". Having the same view, Hozayen (1994, p. 38) claims that genre analysis attempts to show characteristic organizational patterns of information which are typical of genre-specific text types. In order to do so, the analysis of genre considers the surroundings in which such conventional forms of texts emerge. So, the present study aims to investigate how macro-textual features of the genres of wedding invitation cards and obituary announcements represent the

interaction and communicative processes between readers and writers. Moreover, it takes into account the social context in which these texts are generated.

2.3.2 Genre analysis and its applications

Textual analysis is an essential part of discourse analysis which is concerned with the description and analysis of different types of spoken or written texts in communicative contexts. In recent years, the study of texts has become a defining feature of a branch of linguistics referred to as text linguistics. Texts are viewed as language units which have a specific communicative function, characterized by principles such as coherence, cohesion, intentionality and informativity, which can be used to provide a formal definition of what constitutes their textuality. On the basis of these principles, texts are categorised into genres or text types such as news reports, application letters, newspaper editorials, poems, conversations, etc. (Fairclough, 2003; Todolí, Labarta & Dolón, 2006; Nordquist, 2016).

One of the most important approaches of textual analysis is genre analysis. It is concerned with the text structure and communicative purpose of different types of texts (e.g. journal articles, abstracts, dissertations, business letters, weblogs, newspaper editorials, conference proposals) and the way these texts function in the groups of people who use them (see Henry & Roseberry, 2001; Ruiying & Allison, 2003; Barron, 2006; Bruce, 2009; Bonyadi, 2012). Genre analysis explores how the generic textual features of a genre text represent the communicative processes and interaction between the reader and the writer. It also considers the social context in which this text is constructed. In other words, genre analysis attempts to highlight the distinctive text patterns which are typical of a specific text. In order to do so, the examination of genre takes into account the social surroundings in which such typical forms of texts emerge. The generic elements or choices in a specific genre are determined by the communicative purposes of the social practices in which participants are engaged. The generic choices and patterning of a genre are the result of the demands of the social situations. This means that it is influenced by general internal and external factors which can be cultural, economic, religious and regional.

Examining any text genres helps us understand the conventions of writing and the rhetorical patterns that have emerged for such genres. Moreover, understanding the conventions of writing

of a specific genre helps us understand how users of such a genre contribute to shaping our views and knowledge of the world. Bazerman (1984, p. 165) states that "the conventions of writing in a discipline are as much a product of the discipline as are its knowledge claims. Moreover, since the institutional arrangements of writing conventions directly affect the symbolic representations that constitute knowledge, writing conventions help define the very thing called knowledge".

Genre analysis, in this way, is viewed as an interdisciplinary approach to text analysis. Taking into consideration all non-textual features of a specific genre offers a better understanding of the environment in which that genre emerges and in turn leads to a useful and reliable multidimensional analysis. Dixon (1987, p. 15) points out that "it would be fatal weakness if the analysis of generic choices concentrated on salient linguistic features, to the exclusion of finer features that depend to a much greater degree upon constructions by the reader based on plausible, not definitive, evidence".

Swales' claim for genre analysis originated as a response to the pedagogical demands of applied linguistics and particularly ESP (English for Specific Purposes). Swales (1990, p. 10) argues that "it is only within genres that viable correlations between cognitive, rhetorical and linguistic features can be established, for it is only within genre that language is sufficiently conventionalized and the range of communicative purpose sufficiently narrow for us to hope to establish pedagogically employable generalizations that will capture certain relationships between function and form".

Also, Swales (1990), on another occasion, states that genre analysis is invaluable because it is a dynamic and clarificatory rather than static and classificatory system of analysis. He shows that genre analysis provides "a communication system for the use of writers in writing, and readers and critics in reading and interpreting". To put it differently, genre analysis does not classify genres into specific fixed categories; rather, it clarifies how a variety of textual elements combine to serve the socio-rhetorical practices which are achieved through a specific genre text. Similarly, Dudley-Evans (1987) stressed the importance of genre analysis as a prescriptive system, not in a traditional manner, but in a flexible one which "makes suggestions about the layout, ordering and language appropriate to a particular writing or speaking task". Hopkins and Dudley-Evans (1988) refer to genre analysis as a comprehensive framework in terms of its

functional utility, which should include only categories that have meaning for the text rather than for language use in general. When a genre is seen as a class of communicative events with communicative purposes, it is important to examine those features of the text that relate to:

> 1- The content of the speaker/writer's message [which they believe relates to Halliday's "ideational " function].
> 2- The internal logical organization of what is being presented, and the implicit and explicit patterning introduced by the speaker/writer [which incorporates Halliday's "textual " function].
> 3- The ways in which the speaker/writer takes account of his audience [which corresponds with Halliday's "interpersonal "/interactional function].
>
> (Hopkins and Dudley-Evans, 1988:114)

Accordingly, the role of the analyst in genre analysis is to develop sets of a posteriori categories, representing distinctive and typical features of a specific genre text which is built upon substantiated investigation and observation of this text. Since genres are unstable and evolving over time, these categories should be also dynamic, flexible and allow for change and variations. In this regard, Miller (1984, p. 163) argues that "the number of genres in any society is indeterminate and depends on the complexity and diversity of society". Also, she also states that "genre study is valuable not because it might permit the creation of some kind of taxonomy, but because it emphasizes some social and historical aspects of rhetoric that other perspectives do not" (1984, p. 151). Miller emphasized the importance of how genres fit into the society and human affairs. In this connection, she points out that what we learn from a genre is not only the formal patterns or the method of achieving an end but we learn also what the end is like. In other words, an understanding of any genre will help us consider the ways specific texts are encountered, interpreted, and created.

Genre analysis was initiated by John Swales in 1981. In his seminal work, Swales examined 48 research article (RA) introductions from different disciplines and proposed a four-move structure for a typical research article introduction: establishing the field, summarizing previous research, preparing for present research and introducing present research. He claimed that article introductions have a rhetorical organisational structure within which a series of moves appear in a predictable order. Each move consists of several steps. However, in 1990, Swales presented a modified model called *Create a Research Space* (CARS), resulting in only a three-move structure, namely, establishing a territory, establishing a niche and occupying the niche.

Since Swales' genre analysis of research article introductions, there has been a growing interest in the study of various types of professional and academic genres. One line of research has focused on the study of the stylistic and lexico-grammatical aspects (e.g., the use of tense and aspect, modality, the use and function of adjectives, nouns, the use of reporting verbs, the type of lexical choices) of particular genres such as news reports (Sabzevari & Sadeghi, 2014), sales letters (Vergaro, 2004; Cheung, 2006), application letters (Khan & Tin, 2012), letters of appeal (Sadeghi & Samuel, 2013), audit reports (Flowerdew & Wan, 2010), conference proposals (Halleck & Connor, 2006), newspaper restaurant reviews (Hou, 2012), literature book prefaces (Mohsenzadeh, 2013).

Another line of research has concentrated on the underlying rhetorical organization of discourse genres and the respective frequency of occurrence of moves and steps as they occur in these genre such as business letters (Bhatia, 1993; Santos, 2002; Xu, 2012), dissertation acknowledgments (Mingwei & Yajun, 2010, Yang, 2013), editorial letters (Flowerdew & Dudley-Evans, 2002), fundraising letters (Biber, Connor, & Upton, 2007), newspaper law reports (Badger, 2003), newspaper editorials (Ansary & Babaii, 2009; Bonyadi, 2010; Bonyadi & Samuel, 2013), and patient information leaflets (Ghonsooly & Ghazizadeh, 2011).

However, most of the attention has been given to the research article (RA). Researchers have examined the schematic structure of different sections of RAs including introductions (Swales and Najjar, 1987; Samraj, 2002; Swales, 2004; Ozturk, 2007), abstracts (Hyland, 2004; Martín, 2003; Samraj, 2005; Pho 2008), results (Thompson 1993; Brett, 1994; Williams, 1999; Bruce, 2009), discussions (Hopkins & Dudley-Evans 1988), and methods (Bruce, 2008; Lim, 2006).

Over the last few decades, increasing attention has been given to the notion of genre analysis and its applications in the teaching and learning of languages for specific purposes (Martín, 2013). Therefore, genre analysis as an instructional approach has been also used by many researchers across a variety of contexts to help learners use genres to meet the specific socio-rhetorical goals of different learning activities (see Paltridge, 2001; Hyland, 2004; Tuan, 2011; Millar, 2011; Rahman, 2011; Minaabad & Khoshkholgh, 2012; Dickinson, 2013; Varaprasad, 2013; Abbaszadeh, 2013; Elashri & Ibrahim, 2013; Khatibi, 2014). A significant aim of genre analysis

activities is to make learners very aware of how texts and social contexts are connected (Swales & Feak, 2004). Also, research has demonstrated that genre analysis can help learners develop new generic schema and develop new rhetorical patterns that assist them in successfully producing texts (Upton, 2002). In this regard, it is worth stating that the use of homely genres such as wedding invitation cards and obituary announcements is a useful way to introduce learners to the basic principles of genre analysis and raise their awareness about textual and linguistic choices, as well as how genres are socially and culturally constructed (Johns, 1997; Clynes & Henry, 2005; Mehdipour, Eslami & Allami, 2014).

In recent years, a particular form of analysis has emerged in genre studies, the critical genre analysis which results from the incorporation of two overlapping but complementary fields: genre analysis and critical discourse analysis. This connection between genre analysis and critical discourse analysis has resulted in critical genre analysis, a perspective suggested in Bhatia (2004) and clearly assumed in his later work (2008). Genre analysis is used to examine what rhetorical component moves discourse writers utilize to construct their genres. It also shows how discourse participants use a specific genre as a powerful instrument of social control to write it the way they do (Bhatia, 2004, p. 10). The critical discourse analysis, on the other hand, is concerned with the role of social factors such as ideology, power, and social structures that contribute to the interpretation of a genre (Bhatia. 2004, p. 10). In the present study, I extended the descriptive scope of genre analysis to include some elements of critical discourse analysis such as dominance, power, socio- cultural ideology, equality, and social structures that contribute to the construction and interpretation of wedding invitation cards and obituary announcements as conventionalized socio-cultural practices.

Despite an interest in almost all types of professional and academic genres, homely genres such as wedding invitation cards and obituary announcements have received the least scholarly attention from genre researchers (Al-Ali, 2005, 2006; Mirzaei & Eslami; 2013; Sharif & Yarmohammadi, 2013; Aliakbari & Aliabadi, 2015). This is what motivated the researcher to carry out this study. The next section will discuss different approaches to genre analysis, highlighting their similarities and differences.

2.3.3 Approaches to genre analysis

Johns (2002) identified three theoretical approaches to genre analysis: the Sydney approach represented by Martín (2003), Halliday (1978), Halliday and Matthiessen (2004), and Halliday and Hasan (1985); the New Rhetoric approach represented in the works of Miller (1984, 1994), Freedman and Medway (1994) and Berkenkotter and Huckin (1993); and English for Specific Purposes (ESP) represented by Swales (1981, 1990), Bhatia (1993) and Johns (2002). Each of these schools recognizes genre as a social phenomenon with shared conventions, constraints and characteristics in terms of its purpose, language and intended audience. However, the main difference among these approaches resides in whether the description is on textual forms or social practices (Khoury, 2006, p. 7). The following subsections provide a summary of the three approaches.

2.3.3.1 The systemic functional approach

This approach is also known as Sydney school, because it developed at the University of Sydney among followers of the systemic-functional linguist Halliday (Hyon, 1996; Bhatia, 2004; Flowerdew & Wan, 2010). Its main concept is based on Halliday's systemic functional theory of language which is concerned with the "relationship between form, function and context" (Martin 2003; Coffin 2001). Halliday (1978, p. 2) particularly stresses that language needs to be interpreted "within a sociocultural context". In order to explore this relationship, researchers need to examine the ways texts are constructed, shaped and interpreted to fulfil the purposes of a particular culture (Coffin, 2001, p.109). Therefore, systemic functionalists are very interested in how genres "achieve their social purpose" (Martin 1993, p. 121).

This tradition can be considered as "an educational application of the systemic functional linguistics of Halliday and his followers" (Freedman & Medway, 1994, p. 9). It was first applied to teaching in Australia in the 1980s and had a great impact upon Australian literacy education" (Johns, 2001, p. 6). Researchers in this approach mostly concentrate on children and teenagers in primary and secondary schools. However, they also started to pay an increasing attention to "adult migrant English education and workplace training programs" (Hyon, 1996, p. 699).

According to the Sydney school, a genre is a purposeful social activity because members of a culture purposefully interact to achieve it. The genre is also goal-oriented because it gets things done. It is also staged because multiple steps are taken to achieve particular objectives (Eggins, 2004). In other words, genres are viewed as linguistic strategies for achieving general rhetorical social goals in a specific culture, or as Eggins (2004, p.9) puts it, a genre is "a concept used to describe the impact of the context of culture on language, by exploring the staged, step-by-step structure cultures institutionalize as ways of achieving goals".

The Sydney approach also focuses on the schematic structure of various genre types (Bruce 2008, Coffin 2001). Scholars adopting Sydney approach believe that language structure is an integral part of a text social context and function and they often carry out research that focuses on the usefulness of genres in pedagogy. The researchers in the Sydney approach analyze spoken and written texts to describe the functional purposes as well as the rhetorically structural elements of texts. A genre is considered to be the schematic structure that a group of texts in a culture shares for achieving certain communicative goals, which are realized by the lexico-grammatical elements (Bawarshi & Reiff, 2010, p. 29).

The Sydney school scholars also tend to characterize genres in terms of social functions and lexico-grammatical features. According to these scholars, their research has shown that different types of texts (e.g., narratives, expositions, reports, anecdotes, recounts, procedures, descriptions, etc.) are distinguished by distinctive patterns of vocabulary, grammar and cohesion. These patterns construct texts into phases which support the purpose of the genre. The genre analysis done by the these scholars require the recognizing of the purposes of communication, the linguistic features and typical structures of each elemental genre that features prominently in the school curriculum, and the discourse structure (or stages) that each genre (or communicative act) requires (Carstens, 2009).

2.3.3.2 The New Rhetorical Approach

The New Rhetoric approach to genre was highly influenced by Carolyn Miller's (1984) essay *Genre as social action* (Paltridge, 2001, p. 2). The research emerging from the New Rhetoric studies reflects a somehow different approach to analyzing and conceptualizing genres. That is to

say, it has focused more on the situational contexts in which genres occur than on their forms and have placed special emphases on the social purposes, or actions that these genres fulfil within these situations (Hyon, 1996, p. 696). Miller, whose article has been seminal in shaping the New Rhetoric genre theory, states that the New Rhetoric approach is concerned with the social purpose that a genre fulfils in certain situational contexts and explores the intricate relations between textual features and rhetorical situations (Miller, 1984). Miller argues that "a rhetorically sound definition of genre must be centred not on the substance or the form of discourse but on the action it is used to accomplish" (p. 151).

Coe (2002, pp. 198-200) identifies three important principles on which the New Rhetoric approach is based:

1. Genres embody socially established strategies for achieving purposes in rhetorical situations.
2. Genres are not just text types but they imply, invoke, and construct situations, communities, writers and readers.
3. Understanding genre will help students become versatile writers and able to adapt to the wide variety of writing tasks they are likely to encounter in their lives.

According to new rhetoricians, comprehending genres involves not only describing their lexico-grammatical forms and rhetorical patterns, but also investigating their cultural, social, and institutional contexts or situations (Carstens, 2009). They have tended to use ethnographic rather than linguistic or rhetorical methods for analyzing texts (Flowerdew, 2005). Moreover, the new rhetoricians argue that an understanding of the social purposes of texts is important to learners' increased awareness and use of specific genres (Freedman, 1994). Therefore, they should be encouraged to be aware of the social functions of genres, the audience of the text, the purpose of the text and the situations of the writing (Hyon, 1996, p. 704). In general, the New Rhetoric approach has not been interested in naming genres or describing the linguistic similarities of texts for teaching purposes. Instead, it has given an increasing amount of attention to examine the ways in which such similarities are relevant to regularities of social activity (Dias & Paré 2000).

It should be pointed that New Rhetoric studies are less focused on the linguistic features of a genre and more interested in the situated context in which a genre is issued and produced (Hyon, 1996). Genre, in the New Rhetoric point of view, is considered "a socially standard strategy, embodied in atypical form of discourse that has evolved for responding to a recurring type of rhetorical situation" (Coe & Freedman, 1998 p. 137). In this sense, a genre is a recurrent, situated, and social action that constantly evolves in response to situated contexts (Miller, 1984). In other words, a genre evolves from repeated social actions in particular types of recurring situations in a culture, which in turn produces regular patterns in form and content (Bazerman, 1988; Coe & Freedman, 1998; Miller, 1984).

2.3.3.3 English for Specific Purposes Approach

The general focus of the English for Specific Purposes approach (ESP) is to develop teaching procedures appropriate to learners whose main objective is learning English for an educational or professional purpose other than just learning the language system (Dudley-Evans, 2000, p. 3). Fryer (2007, p. 27) stresses that the ESP scholars' main research interest is of a pedagogic nature, and much of their emphasis is on secondary and tertiary levels of education, as well as on professional aspects such as business English. In ESP field, scholars have concentrated on the implications of genre theory for ESP and English for professional communication classrooms. They have proposed that genre-based applications can help non-native speakers of English become proficient in the functions and linguistic conventions of texts that they need to read and write in their disciplines and professions (Flowerdew, 2005; Bhatia, 1993; Swales, 1990).

An increasing number of ESP researchers are mainly interested in genre as a tool for teaching and analyzing different types of spoken and written language required of non-native speakers in academic and professional settings because the ability to function effectively in a set of written and spoken genres is a major concern for these speakers, as it can determine their access to job opportunities, life choices and positive identities (Hyland, 2004, p. 43). Researchers in ESP field "have framed genres as oral and written text types defined by their formal properties as well as by their communicative purposes within social contexts" (Hyon, 1996, p. 695).

Richards (1988) states that the ESP approach is aimed at learners in specialized majors, i.e., graduate students, students in technical or business training classes. Moreover, this approach mostly focuses on the teaching of international students at English-medium universities in Britain and abroad. This approach is also concerned with clarifying the use of English in academic situations and providing learners with the language skills needed to help them have access to English language academic discourse communities (Paltridge, 2001, p.16).

It can be said that describing different kinds of genres served as discourse models for ESP writing teachers. More recently, an increased prominence of genre-based approaches to the teaching of academic and professional writing has become a noteworthy feature of ESP (Dudley-Evans, 2000, p. 225). For example, Flowerdew (2005) developed classroom activities to raise foreign language learners' awareness of new genres in English for professional communication, and Bhatia (1993) developed materials for business and technology learners. These materials have provided useful insights for learners into the ways of structuring and describing these genres.

Hyland (2004) argues that ESP genre teaching is efficient in identifying the texts learners will need to write in a particular context and the rationale it provides for sequencing and grouping texts. In addition, Carstens (2009) points out that ESP has a "systematic way of describing the typical features of key genres that students can draw on for their own communicative purposes in their professional or academic lives".

The origin of ESP genre analysis can be traced back to Swales' (1981, 1990) ground-breaking work that has played a significant role in shaping genre theory in ESP. According to him, "a genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre" (Swales, 1990, p. 58).

According to Swale' definition, a genre is recognizable by members of a discourse community due to their prototypical schematic structures developed through a sequence of rhetorical component moves and the linguistic features that realize these moves. While a move can vary in length and size from one sentence to several paragraphs, it generally includes one proposition.

Discourse community is a very important concept in ESP genre analysis. Swales (1990, p.9) refers to discourse community as "socio-rhetorical networks that form in order to work towards sets of common goals". Also, discourse community is referred to by Swales as social groups which share public goals, be they national or international. These groups communicate with each other through meetings, conversations, newsletters, correspondences, and the like. He adds that the discourse community should reflect the dynamics of the society, with new members entering as apprentices and others leaving in an involuntary way.

ESP genre researchers have followed John Swales when it comes to viewing a genre as being characterized by recurrent rhetorical moves and lexico-grammatical features that realize these moves used by a specific discourse community in order to achieve certain communicative purposes. Hyon (1996) points out that ESP researchers generally examine the linguistic and rhetorical features of genres, similar to the researchers in the Sydney tradition. Adopting Swales' (1990) framework, several ESP researchers have investigated the rhetorical move structures and linguistic features of various academic and professional genres (e.g., Dudley-Evans, 2000; Kanoksilapatham, 2012).

More recently, Bhatia (2004) has pointed out that ESP genre analysis needs to exceed the linguistic analysis and combine the socio-cognitive and socio-cultural analysis in order to gain a more complex understanding of how these factors contribute to the construction of genres in different disciplines. Bhatia (2004, 2008) argues that genres are not pure with clear demarcations, nor are they necessarily the property of a specific discourse community. Rather, he argues that the tension between the mixing and embedding of genres but maintaining their generic integrity is the key to acquiring professional expertise. In this view of genre, Bhatia combines elements from different schools of genre and proposes a multidimensional approach to genre analysis that draws on various discoursal and non-discoursal analytical techniques. Such a multi-perspective approach, he contends, would offer new perspectives and insights into how different types of texts are generically structured in the real world of discourse.

2.3.3.4 The three genre analysis approaches: similarities and differences

The three approaches of genre analysis discussed in the previous sections differ in some aspects but they also share some similarities. One of the greatest differences is related to how the notion of genre is defined (Paltridge, 2001, p. 12). The New Rhetoric tradition sees genre as "events or social actions that help people interpret and create particular texts", whereas in the systemic functional approach, a genre is "a kind of text, such as a description, procedure, or exposition". In ESP, a genre is viewed as "a class of communicative events, the members of which share some sets of communicative purposes" (Paltridge, 2001, p. 2).

The different approaches can also be categorised according to the subject of analysis. On the one hand, the ESP and the the Sydney approach adopt a linguistic approach of genre analysis. They apply theories of functional grammar and discourse, and focus on the lexico-grammatical rhetorical realization of the communicative purposes embodied in a genre. On the other hand, the New Rhetoric approach focuses on social, cultural, and institutional contexts of particular genres. It aims to show the relationships between a text and its context; however, context is seen as a crucial aspect in all three approaches. In conclusion, the ESP and the Sydney schools give valuable insights into the linguistic features of written genres, whereas New Rhetoric school concentrates more on the situational contexts in which genres occur, i.e., the purposes of genres and the beliefs, attitudes, behaviors, and values of the members of the discourse communities within which genres are situated (Flowerdew, 2005; Paltridge, 2001).

Despite various differences between the three approaches, they seem to agree on the following five principles (Johns, 2001; Hyland, 2004):

1. Genres develop as a result of the recurrent ways people get things done in their social groups. Therefore, the influence of community and culture is important in text processing and production.

2. Since discourse communities are relatively stable, the genres produced in and by institutions achieve certain stability over time, and this helps in giving coherence and meaning to social experience. This measure of stability entails that genres develop

identifiable characteristics at the level of discourse structure and language. However, these characteristics are not only determined by the genre itself and the context in which it is used, but they are also partially determined by the individuals reproducing the genre.

3. When and if genres are taught, the discourse structure and the language (lexis and grammar) should be in line with the purpose of the text in a particular context, and the norms and conventions of the discourse community they serve.

4. Genres have social origins, and therefore different genres carry different degrees of power and status. Thus, some genres are valued more than others within a community, and these genres are therefore more worthy of being taught. Even in institutional contexts there are no texts that are free from the values, purposes and interests of those involved in producing and processing them. Since genres embody social and ideological dimensions, knowledge of text characteristics and of their social power, and critical reflection on these, should form part of any writing curriculum.

This section has described the three approaches to genre analysis and outlined the main differences and similarities between them. It can be noticed that the three approaches to genre analysis view genre as a social event which has shared conventions, features and constraints in terms of communicative purpose, language and intended discourse community. More specifically, the ESP and Sydney approaches stress that genres are characterized by certain social functions, lexico-grammatical features and generic move structure. On the other hand, the New Rhetorical approach is highly concerned with the situational context in which genres are used and produced. Therefore, the three approaches of genre analysis will be of importance for the present study as it is intended to develop a more rigorous understanding of the generic structure patterns, lexico-grammatical features and socio-cultural factors surrounding the production of the genres of wedding invitation cards and obituary announcements.

2.4 Discourse

2.4.1 Discourse and genre

The analysis of discourse as genre is popular for investigating "conventionalized or institutionalized genres in the context of specific institutional and disciplinary practices, procedures and cultures" for the purpose of comprehending how members of specific discourse communities interpret, construct and use such genres to achieve their own community goals (Bhatia, 2004, p. 10). Discourse as genre extends the analysis beyond textual aspects and integrates context in a broader sense to account for the way text is constructed, interpreted, used and exploited in specific social, institutional or professional situations with a view to achieving specific disciplinary goals (ibid, 2004, p. 20).

Bhatia (1993) notes that discourse analysis can be carried out using four levels of description at least. The first level focuses on the surface-level linguistic description, taking into account syntactic features of different varieties of English. The second level uses the functional language description by investigating the relationship between lexico-grammatical choices and rhetorical functions. The third one depends on using the interactional analysis, which highlights the interactive nature of discourse between the text and the reader. However, he finds these three levels or approaches inadequate arguing that they lack "insufficient explanation of socio-cultural, institutional, and organizational constraints and expectations that influence the nature of a particular discourse-genre". Also he adds that these three levels pay "little attention to the conventionalized regularities in the organization of various communicative events". As a result, he argues that when investigating a genre text, a fourth level of genre analysis should be there. He means that, "it is necessary to combine socio-cultural and psycholinguistic aspects of text construction and interpretation with linguistic insights in order to answer the question, 'Why are specific discourse-genres written and used by the specialist communities the way they are?". The present study is, therefore, an investigation of language use by members of Jordanian community, which involves looking at both language form and language function of written texts of wedding invitation cards and obituary announcements. Also, this study aims at identifying linguistic features that characterize these genre texts as well as examining cultural and social factors that help us interpret and understand the genre.

2.4.2 Homely Discourse , i.e., wedding invitation cards and obituary announcements as "homely discourses"

Carolyn Miller's (1984) was the first writer to introduce the term of "homely discourse". Therefore, it is worth quoting her view of homely discourse verbatim:

> To consider as potential genres such homely discourse as the letter of recommendation, the user manual, the progress report, the ransom note, the lecture, and the white paper, as well as the eulogy, the apology, the inaugural, the public proceeding, and the sermon, is not to trivialize the study of genres; it is to take seriously the rhetoric in which we are immersed and the situations in which we find ourselves (1984, p. 155).

Miller's understanding of homely genre is somewhat broad, including some public genres in her definition such as the sermon, the public proceeding, the progress report; however, Johns (1997, p. 38) offers a more specific definition of homely discourse as "a recognizable socially constructed text genre of everyday language". He argues that homely genre has two intrinsic features: the text has to be socially constructed and uses everyday language. In a similar vein, many writers such as Clynes and Henry (2005), Al-Ali (2005, 2006) and Ergin (2012) have a similar view highlighting the social and language aspects of such messages; however, they do not give a specific definition of homely genre. Having looked at the previous definitions of homely genre, my definition will be based on Johns' as it gives me social and language perspectives which will be considered in the present study. In the light of the above, my understanding of homely genre is that it is a socially constructed and standardised text that has to be in the domain of everyday life rather than public life.

Rhetorically, wedding invitation cards and obituary announcements are socially constructed and conventionalized genres referred to as homely genres (see Johns, 1997; Al-Ali, 2005, 2006; Mirzaei & Eslami; 2013; Sharif & Yarmohammadi, 2013; Aliakbari & Aliabadi, 2015; Jibril et al., 2015; Aliakbari & Tarlani-Aliabadi, 2015). They are "texts of everyday life that are not high-flown or literary and are familiar to everyone" (Sadri, 2014, p. 91). By homely genres, Johns is referring to the idea that notions of death, marriage, etc. are within people's everyday discourse. These are daily occurrences and both death and marriage would fit well within John's ideas. The discursive purposes of an obituary, for example, would be to announce the death, to express loss and grief, to give a small biography of the deceased and also the family, inform friends and family the details of the funeral (place, time), reflect the socioeconomic status of the deceased

and the surviving family, etc. With wedding invitations, the discursive purposes would be again to announce the marriage, to inform friends and family about the individuals involved in the marriage, to extend an invitation to family and friends, to give details of the event (where, when, etc.,), to gather information about number of attendees (if the invitation includes RSVP), to show the wealth and social status of the couple, etc.

The homely discourse is predictable and well defined by its name for the reader. The reader can identify three elements of genre knowledge that provide clues: content, form and communicative purpose (Johns, 1997, p. 39). In wedding invitation cards, for instance, the predictable content encompasses the mention of the word "wedding", the name of the bride and groom, the time and place of the celebration, etc. The phrasal form in which the components of the wedding invitation appear on specific lines is conventionalised as well. Also, in some wedding invitations, there are non-linguistic features such as decorations or borders with wedding symbols (roses, birds, arrows, and wedding rings). These text clues help the reader in identifying texts as belonging to this genre.

The communicative purpose is another element of genre knowledge which is attributed to these types of texts by the reader. The bride and groom along with their families prepare and send wedding invitation cards to invite others to their wedding ceremonies. However, in the genre of wedding invitations, as is the case for most genres, there may be other implicit purposes: fulfilling socio-religious obligations or showing wealth or status, which "uncover social, cultural, and religious messages" (Ergin, 2012, p. 271). Therefore, in the case of wedding invitation cards, the shared name, communicative purpose, and particular elements of form and content are often carried over from one repeated situation to another across languages and national boundaries (Miller, 1984). In this connection, Johns (1997) argues that although there are usually repeated elements which are carried from text to text in genres, every situated text is a negotiated revision, modified by the social forces in its specific context.

The obituary is another recognizable homely genre that is well known to newspaper readers all over the world (Johns, 1997). If we think about obituary announcements in terms of our own culture, we may presume that these texts are very similar in form, content and communicative

purpose. However, Fielden (as cited in Johns, 1997, p.41) found that there might be significant variations in the obituary, especially in terms of content and form. Also, Johns (1997) argues that the repeated and shared conventions of the obituary across cultures are very few apart from the name of the deceased person. Whereas most obituary announcements announce the occasion of death itself, others announce the funeral masses. Thus, for newspaper readers, the schemata of the obituary discourse will differ substantially relying on the social and cultural context.

2.4.3 Rhetorical analysis: Moves

Genre theory assumes that the organizational structure of any genre depends on conventional and allowable components, each of which "serves a typical communicative intention which is always subservient to the overall communicative purpose of the genre" (Bhatia, 1993, p. 30). These conventional components are called "*moves*". They are functional text fragments which determine the macrostructure of a genre and are applied within a given community to accomplish a particular text purpose.

Moves act as the building blocks of overall communicative structure and therefore are of key relevance to the genre analysis of wedding invitation cards and obituary announcements conducted in this research. This view of moves as rhetorical building blocks is also reflected in the work of Bhatia (1997, p. 315), who views a moves as a rhetorical instrument that realizes a specific communicative purpose that is associated with a genre text.

The general objective of genre analysts is to describe the communicative purposes of a genre text by categorizing different discourse units within the text based on their communicative functions. In genre analysis, texts typically consist of a set of functional component moves which contributes to the overall communicative purpose of the whole genre (Kanoksilapatham, 2005, p. 58). Since a component move is semantically determined, the size of the move is not syntactically bound. That is to say, it can vary in size and length ranging from a phrase, a sentence, a paragraph, to multiple paragraphs (Swales, 1990; 1993; Bhatia, 1997; Kong, 1998; Al-Ali, 2005), but normally "contains at least one proposition" (Connor & Mauranen, 1999, p. 51). It is worth noting that not all moves occur equally frequently. However, some moves occur more frequently than others, and they can be described as obligatory and optional.

A genre-specific text has its own rhetorical structure which consists of a series of textual units called "moves" sequenced in a particular order. Each rhetorical move, in turn, consists of a number of subunits called "steps" or "strategies" that contribute to the function of the move. A move can be thought of as part of a written or spoken text which fulfils a certain purpose within the genre text (Henry and Roseberry, 1999). This view is supported by Swangboonsatic (as cited in Khan &Tin 2012, p. 395) who writes that discourse units contributing to the overall communicative purpose and organizational structure of a specific text are categorized as moves, whereas discourse units that lead to the development or achievement and realization of another discourse unit that constitute the main communicative purpose and main structure of a specific text are categorized as steps or strategies. A move contributes in some way to achieving the global purpose of the genre. For example, the move "Facilities and Activities" of a brief tourist information text aims at describing what a visitor to a particular place might plan to do. This purpose contributes to the overall purpose of the genre, that is, to persuade tourists to visit the site.

The concept of move has been defined by many researchers who can be classified into two groups. The first group has focused on moves as being characterised by a specific communicative purpose (Swales 2004; Holmes, 1997; Ding, 2007). The other group has viewed moves as having some linguistic clues (Nwogu, 1997, Vergaro, 2002). For example, Swales (2004, p. 9), describes moves in genre analysis as "a discoursal or rhetorical units that perform a coherent communicative function in a written or spoken discourse". According to him (2004, p. 20), a "move at one extreme, can be realized by a clause; at the other by several sentences. It is a functional not a formal unit". For Holmes (1997, p. 325), it is a "segment of text that is shaped and constrained by a specific communicative function". Further, a move is used by Ding (2007, pp. 369-370), to refer to "a functional unit in a text, being related to the overall task, which is used to identify the textual regularities in certain genres of writing".

On the other hand, Nwogu (1997) defines the term move as "a text segment made up of a bundle of linguistic features (lexical meanings, propositional meanings, illocutionary forces, etc.) which give the segment a uniform orientation and signal the content of discourse in it" (p. 122). Each rhetorical move is taken to embody a number of constituent elements or sub-moves which

constitute information in the move. In the same vein, Vergaro (2002) clarifies that a move can be described as a meaningful unit represented in lexical and grammatical forms and contributes to the communicative purposes of the activity in which the community members are engaged. Thus, analysing the move structure of a text means assigning a pragmatic function to a stretch of language and building the schematic structure through which its communicative purpose is achieved (p.182).Thus, like these scholars, I view a move in my study as a unit of language which achieves a particular rhetorical function within the genre text. It does not only perform a specific communicative function of its own but also contributes to the general communicative purpose of the entire genre.

In conclusion, it can be concluded that a move has two distinctive features: (1) it has a specific communicative purpose which contributes to the main communicative purpose of the whole genre or text type; and (2) it has some distinguishing lexico-grammatical features which are of great importance in describing and identifying the genre in question. So, in the present study, I will show how each rhetorical move of the genres of wedding invitation cards and obituary announcements has a particular communicative purpose contributing to the global intention of the genre as well as prominent linguistic features that characterise each move.

2.5 The related studies

In this section, I will review the most significant works relevant to the present study, focusing primarily on the generic structure and rhetorical functions of wedding invitation card and obituary announcement genres. The objective of this review is to indicate the place of the present study in the extant literature on these genres. It is worth mentioning here that those studies which are closely relevant to the objectives of this study will be elaborated on so that their findings could be compared and contrasted with the findings of the present study.

2.5.1 Previous studies on wedding invitation card genre

As research in the field of genre analysis has progressed over the last two decades, wedding invitation card genres has begun to interest a number of genre researchers due to the nature of their generic structures which are characterized as being concise, condensed and self-contained. Numerous studies on wedding invitation card genre have received extensive interest from genre

researchers who have examined the move structure of this kind of genre such as Clynes and Henry (2005), Al-Ali (2006), Momani and Al-Refaei (2010), Sharif and Yarmohammadi (2013), Mirzaei and Eslami (2013), Sawalmeh (2014) and Sadri (2014).

Clynes and Henry (2005), taking a pedagogical stance, analysed to what extent Bruneian students in a tertiary level were able to identify the genre components of Malay Wedding invitation cards in Brunei as well as the lexico-grammatical features. To achieve this purpose, two groups of analyses were carried out – one by the authors, and one by nine undergraduate students taking the genre analysis course as part of their BA study at the University of Brunei Darussalam. For the authors' analysis, a corpus of 20 wedding invitation cards was analysed in terms of the discourse community, communicative purposes, move structure: obligatory and optional moves, and salient lexico-grammatical and non-linguistic features. As for the students' analysis, they were given an assignment to identify the obligatory and optional moves, as well as the possible order of these moves, and explain why certain key linguistic features appear in the wedding invitation card genre in terms of the communicative purpose of the genre. Then, the authors' and students' analyses were compared. The results of the study showed that the students were able to accurately identify obligatory and optional moves and their order; however, they were less successful at explaining surface linguistic features in terms of the overall communicative purposes of the wedding invitation card genre.

In the past few years, three studies investigating the discourse of wedding invitation cards have been carried out in Jordan (Al-Ali, 2006, Momani & Al-Refaei, 2010, Sawalmeh, 2014). In a study which explored written wedding invitations, Al-Ali (2006) used a genre and critical discourse analysis to examine religious affiliations and masculine power in the texts. He found that religious affiliations and masculine power played a crucial role in shaping the overall component moves, and coloured the naming practices and lexical choices in the genre. His analysis of a large dataset of 200 Arabic written wedding invitation cards, for instance, revealed that this genre opened with verses from the Holy Qur'an in the form of formulaic and ritualistic quotations which promote marriage in Islam. Masculinity and patriarchal kinship culture then ran through the ritualized invitation text. For example, the "Heading" move began with stating the names of the couple's tribes, and such social forces kept on dominating the representations of the

wedding inviters, the guests, the couple and even the time and the place of the wedding ceremony.

Even though Al-Ali's study has on the whole yielded excellent and interesting results, it does have a number of shortcomings. Firstly, it concentrated only on the common generic text structures or components of the Jordanian wedding-invitation genre. And secondly, it did not provide in-depth analysis of the linguistic patterns which characterize the moves of wedding invitation genre. The present study adds to the existing literature by examining the sociolinguistic variability and dynamics evident in Muslims and Christian wedding invitation discourse in light of the underlying social and institutional motives. It also highlights religion and gender-related differences occurred in Muslims and Christian wedding invitations, with some focus on the non-linguistic features of the texts such as colours, typography and graphic images, which is essential for a comprehensive better understanding of the wedding invitation genre.

In another study carried out in Jordan, Momani and Al-Refaei (2010), using model of analysis proposed by Holmes (1997) and a modified version of the model outlined by Clynes and Henry, investigated the generic structure of Jordanian wedding invitation cards in order to find out what components Jordanian inviters employ to articulate the communicative purpose of these invitations. They also investigated the effect of socio-cultural aspects on the generic structure of wedding invitation cards through surveying many Jordanian people's opinions using a questionnaire and interviews. The sample of the study consisted of 55 invitation cards from a collection of 150 cards covering the periods from 1979 until 2006. They found that the wedding invitation card genre in Jordan was built around obligatory and optional moves which communicate a lot of information about socio-cultural values and norms in Jordanian society that affect the structure of such genre. Obligatory and optional moves were: (1) "Opening"; (2) "Identifying the celebrating families"; (3) "Stating the names of people issuing the invitations"; (4) "Inviting the guest"; (5) "Identifying the bride and groom"; (6) "Ceremonial arrangements"; (7) "Closing"; and (8) 'Notification". By and large, Momani and Al-Refaei's findings corroborate with those of Clynes and Henry (2005) in that both Jordanian and Brunei Malay wedding invitation card texts have shared rhetorical moves such as "Stating the names of the people issuing invitation" and "Naming the bride and groom". Moreover, the findings of

Momani and Al-Refaei's study are consistent with those of Al-Ali in terms of the number, type and communicative purposes of moves which are present in the analyzed genre.

Further, Sawalmeh (2014), using a questionnaire consisting of 20 questions, studied the Muslim and Christian wedding invitation card genre in Jordanian society with a view to determining the distinctive features that form the organizational structure of this genre and to establish the extent to which social, cultural and religious factors have any influence on the production and textual organization of such genre. The sample included in his study consists of 235 males and 190 females living in the city of Jerash, Jordan. The findings of the study revealed that the overall organizational structure of the wedding invitation cards in Islam and Christianity in Jordanian society is systematic and influenced by social, economic, and religious factors. Moreover, the results of this study showed that there were noticeable differences between wedding invitation cards of Muslims and Christians. For instance, Muslims usually tend not to mention the name of the bride in wedding invitation cards, while Christians do. Also, Muslims tend to start their wedding invitation cards with a verse of the Holy Qur'an or a verse of poetry, whereas Christians start them with a text of the Bible only.

Unlike Al-Ali's (2006), Momani and Al-Refaei's (2010) and Sawalmeh's (2014) investigations which focused mainly on the common generic structures or component moves of the Arabic wedding invitation text, the present study takes a wider perspective to genre analysis, focusing not only on the move structure features, but also on the analysis of religion and gender-related differences in Muslims and Christian wedding invitations, the discourse community that uses and produces the texts, and on the communicative purposes and sociolinguistic discourse variability and dynamics in light of the underlying academic, social and institutional motives and forces. Moreover, Al-Ali's and Momani and Al-Refae's studies were conducted in 2006 and 2010 respectively, and it will be very interesting to see if the language of wedding invitation card has changed in the five years that separate these studies, as examining this genre over a longer period of time might reveal new structural and linguistic differences such as the presence or absence of some moves, and show how such genre can evolve and develop over time under the impact of social and religious forces that affect the linguistic and textual choices of the genre.

As far the Iranian body of literature on wedding invitation cards, three published journal articles have shed some light on this genre from different viewpoints (Sharif & Yarmohammadi 2013, Mirzaei &Eslami 2013, Sadri 2014). In one study, Sharif and Yarmohammadi (2013), drawing on the model of genre analysis proposed by Swales, analysed Persian wedding invitation cards in terms of their obligatory and optional moves and move order to determine to what extent Persian inviters accomplish the communicative purposes of this particular genre as a socio-cultural event. The corpus consisted of 70 Persian wedding invitation cards collected from the researchers' friends and relatives. The results of this study revealed seven generic component moves by means of which Iranian inviters ritually construct, interpret and apply their wedding invitation card texts to achieve their community goals. The moves that were identified are: (1) "Opening (obligatory)"; (2) "Identifying the bride and groom by first name (optional)"; (3) 'Announcing the couple's marriage (obligatory)"; (4) "Requesting the presence of the recipients (optional)"; (5) "Identifying the bride and groom by last name (obligatory)"; (6) "Situating the wedding ceremony (obligatory)" ; and (8) "Other optional components (optional) ". Moreover, they found that socio-cultural norms and religious beliefs had an influential role in shaping the organizational details of the wedding invitation card genre as a communicative event.

In another extensive study carried out in Iran, Mirzaei and Eslami (2013) identified the variability dynamics and the structural organization of Iranian wedding invitation cards. Also, they described the religious preferences and sociocultural values such as education, socioeconomic status, feminism, ethnicity age, and profession reflected in the sequential organization and linguistic realizations of the moves of this genre. The data of the analysis consisted of 200 wedding invitation cards collected by undergraduate and graduate students at Shahrekord University, colleagues, and friends who live in Iran. A transdisciplinary approach including genre analysis, critical discourse analysis and variational sociolinguistics was adopted to show the content organization and variability of the data based on social and cultural values and changes that occurred during 2000-2011. The findings of their study showed that religious beliefs and socio-cultural values such as education, ethnicity, profession, socioeconomic status and age have considerably affected the newlywed couples' choice and preference of their wedding invitation cards. The findings observed in Mirzaei and Eslami's study mirror those of

Sharif and Yarmohammadi's (2013) study, in which socio-cultural and religious practices had an important role in shaping the structure of the wedding invitation card genre.

Yet another study that is worth mentioning here is that of Sadri (2014). She, drawing on the social semiotics framework, analysed how the form and content of Iranian wedding invitation cards changed over time under the impact of socio-cultural norms and values. The sample of the study consisted of 100 wedding invitation cards collected from the researcher's relatives and friends. She extended the scope of previous research to analyse not only the textual features of the wedding cards, but also their non-verbal features such as format, style, colour, size, and typography. The findings of the study revealed that although Iranian wedding invitation cards have maintained the same generic structures, their forms and contents have undergone noticeable changes over a period of four decades. Also, the findings revealed that noticeable changes occurred in the nonverbal features of design, size colour, and typography as well as the verbal features (reference terms, text length, formality, and mood). Similar to Mirzaei and Eslami's findings, Sadri's findings revealed that the sociocultural climate of Iran shows the prevalence of adversity and creativity over conventionalization, informality over formality, and solidarity over power.

In view of all that has been mentioned so far, the literature review has shown that only recently the genre of wedding invitation cards has received a wide investigation in genre analysis. A careful look at the aforementioned studies reviewed revealed that they clearly share some similarities, but differ in terms of methodology, findings and identification of the schematic structure functioning to signal communicative functions of the wedding invitation card genre. In particular, in their studies of the generic structure of wedding invitation discourse in the Arabic setting, Al-Ali (2006) and Momani and Refaei (2010) described eight moves, some of which clearly overlap with other moves identified in Clynes and Henry (2005) and Sharif and Yarmohammadi (2013) in Brunei Malay and Iran respectively. The above mentioned studies on wedding invitation card genre also featured notable differences which may be contributed to socio-cultural differences in each country.

In conclusion, it can be argued that these studies only placed a heavy emphasis on common generic component moves or structures of the wedding invitation discourse and have not

examined sociolinguistic discourse variations deeply. In addition, except for Al-Ali (2006), no published studies, to the best of the researcher's knowledge, have been carried out to focus on the wedding invitation discourse in Jordan in terms of its comprehensive generic structure, and more importantly the identification of different linguistic formulas that realize the moves of the wedding invitation card text, the non-linguistic choices which contribute to achieving the communicative goals of the target genres, as well as the gender and religion-related differences between Muslims and Christians which are encoded in the textual and linguistic structure of the genres. Therefore, the present study will make an important contribution in closing this gap in research and adds to the existing literature by examining textual, linguistic and non-linguistic variations with some focus put on religion and gender-related differences between Muslim and Christian wedding invitation discourse

2.5.2 Previous studies on obituary announcement genre

In recent years, there has been an increasing amount of studies on obituarial discourse conducted in various geographic settings such as those by Nwoye (1992) and Aremu (2011) in Nigeria, Al-Ali (2005) and Al-Khatib and Salem (2011) in Jordan, Matiki (2001) in Malawi, Moses and Marelli (2004) in the United States, Fernández (2006) in Ireland, Ondimu (2014) in Kenya, and Jalilifar, Varnaseri, Saidian and Khazaie (2014) in Iran. In particular, Nwoye (1992) analysed 80 obituary announcements in two Nigerian daily newspapers written in English to examine many different aspects such as size and position of the obituary in the newspaper, the use of photographs, the frequency of appearance of the obituary in one or more newspapers as well as how obituary announcements communicated information about the social status of both the deceased person and his or her survivors. Then, he compared these Nigerian obituary announcements with similar death notices in English and German examined by Fries (1990). He found that obituaries in Nigeria were found to have obligatory features such as date, place, and manner of death, 'funeral and burial arrangements', 'survivors' and 'some identification of the announcer/sender'. He also found that Nigerian obituary announcements are considered to be more elaborate and more communicative in the information they provide about the deceased and the survivors compared with English and German obituary announcements notices. Unlike Nwoye's study which focused on the generic structure of obituary announcements, Aremu (2011) described the socio-pragmatic usage of language in obituary announcements in Nigerian

English. He used data from the combined sources of oral interviews of respondents selected from different ethnic groups in Nigeria and the electronic and newspaper media. He found that obituary announcements in Nigeria are characterized by linguistic features such as euphemisms, lexical borrowings, metaphors, hedges, idioms, code-mixing and code-switching. Also, he concluded that announcers of obituary announcements employ socio-cultural and politeness principles which are well represented in the Nigerian obituary announcements.

In the Arabic setting, Al-Ali (2005), using Swalesian (1990) move analysis, studied the manifestations of solidarity and the promotion of pride which appear in obituary announcements in Jordanian society. In his own move analysis, he surveyed his corpus consisting of 200 obituaries and assigned a set of common communicative functions according to various generic components within the obituary texts. As a result of this analysis, two different types (i.e., genres) of obituary announcements with significantly distinct textual functions were elucidated: one communicates a normal death and the other celebrates an unusual death, termed a 'martyr's wedding'. He found that the two different types of death announcements have nine recurrent component moves. Al-Ali (2005) concluded that although there were some similarities in generic component moves and communicative purpose of these two distinct, yet related, death announcements, the martyr's wedding' announcements differed from normal death announcements in that they promoted the deceased person and communicated a feeling of pride on the part of the obituarist. In the same vein, Al-Khatib and Salem (2011) described the structural features and the euphemistic expressions related to death of obituary announcements in two different cultures: British and Jordanian. They provided some insights into the differences between British and Jordanian obituary announcements with detailed reference to the cultural background of the societies. The study data comprised three hundred death announcements evenly distributed by the two societies. The study showed that there were significant differences between obituary announcements in terms of their structure, function and language. These differences, they added, are mainly attributable to socio-cultural distinctions between the two societies. Unlike the studies conducted by Al-Ali (2005) and Al-Khatib and Salem (2011), which mainly placed a great focus on structural patterns of Jordanian obituary announcements, the present study has gone some way towards enhancing our understanding of the generic textual patterns, the linguistic features and socio-cultural factors that shape the structure of this

communicative event, with some focus placed on the analysis of gender-related similarities and differences among Muslim and Christian obituary announcements. Examining the rhetorical structure of Muslim and Christian obituaries will deepen the significance and cultural implications within Jordanian society.

In an investigation into the linguistic and pragmatic rules as well as communicative functions that govern Malawian newspaper obituary notices, Matiki (2001) analysed a total of 63 obituary notices from two popular newspapers in order to examine communicative and linguistic/sociolinguistic aspects of this genre. The study findings showed that the Malawian obituary announcement, unlike obituaries elsewhere, is a predominantly private affair which uses a public forum for its consummation. He also revealed that Malawian obituary notices are primarily addressed to the deceased rather than the reading public and they also incorporate features from African oral, Christian and Western traditions, reflecting the multiple sources of the modern Malawian's experiences. Matiki also pointed out that Malawian obituary announcement are featured by the use of euphemisms and metaphors to express the notion of death. In terms of the textual structure, he added that the obituaries fit into what he described as a 'template text' where there seems to be a similar structure which all the obituaries follow. He also identified obligatory and optional moves: the photograph of the deceased; the name of the deceased; the date of death; and the addresser's name, acknowledgments, the deceased's date of birth, the date of funeral and use of titles.

Moses and Marelli (2004), in their article entitled "Obituary announcements and the Discursive Construction of Dying and Living", examined a sample of obituary announcements drawn from The New York Times 1983-2002. They studied family authored texts to find out any variations in the rhetorical structure and information included in these texts. The results of the study revealed that the obituary announcements were characterized by four obligatory elements, viz., and "the name of the deceased", "the date of death", "the funeral announcement and "listing of family members". Moreover, they found that family authored texts have an optional element, that is, the "donation request" which acts as an announcement to instruct members of the community on how to pay their respects. Moses and Marelli also point out that family authored texts have a required element, that is, the enumeration of family, where the spouse, children, grandchildren,

parents, siblings and in some cases the extended family of the deceased (aunts, uncles, and cousins) are mentioned in the obituary. They also added that obituary announcements texts also included other elements such as the kinship section, the circumstances of death, and a personal history of the deceased.

In 2006, Fernández published a paper in which he analysed a sample of 257 Victorian obituary announcements excerpted from the funeral sections of two Irish newspapers - *The Connaught Journal* and *The Cork Examiner*. The main purpose of his study was to identify the semantic, lexical and morphological devices that constitute the figurative language used in these obituary announcements. They include metaphors, hyperboles, metonyms, acronyms, borrowings, etc. He found that metaphors are the most dominant of the literary devices, adding that metaphors portray death as a journey, loss, joyful life, rest, reward and as the end. Moreover, his analysis of Victorian obituary announcements in relation to the euphemistic substitution of the taboos of death and dying revealed different characteristics of the language of death which he summarized in two main points. First, the cult to sentimentalization, which surrounds death, is reflected in the prevalence of metaphors which aim at assisting the family of the deceased in coping with the pain of loss. Second, death is often conceptualized as a liberation from an unhappy and miserable life under the great influence of the religious beliefs in an everlasting life beyond death.

In a study which set out to determine the schematic structure and language used in the Kenyan obituary announcements genre, Ondimu (2014), applying Swales' (1990) method of genre analysis, found that the announcements genre in Kenya revealed six obligatory moves; namely, "Heading"; "Profile of the deceased"; "Preamble"; "List of family members"; "Funeral arrangements"; and "End remarks". She also found that social cultural norms, values and attitudes that the Kenyan society has towards the topic of death massively influenced the organizational and language used in the writing of the obituary announcements genre.

Another recent study of obituary announcements genre was carried out by Jalilifar, Varnaseri, Saidian and Khazaie (2014). They, using Swales' (1990) rhetorical approach, studied 50 funeral announcements from different Iranian backgrounds in an attempt to examine linguistic devices and the rhetorical organizational structure that characterize the genre. The corpus of the study

comprised 50 funeral announcements. The analysis of the results revealed nine move structures, viz., “Opening”; “Presenting a concrete description”; “Describing grief”; “Describing the deceased”; “Informing”; “Introducing the deceased”, “Funeral arrangements””; “Invitation”; and “List of names”. The findings of the study also showed that the economic standing, religious beliefs and customs, as well as socio-political norms were massively reflected in the linguistic and generic structure of funeral announcements.

2.6 Conclusion

In this section I have reviewed the literature pertinent to the rhetorical move structure, the rhetorical functions, and some of the linguistic features used to signal the communicative functions of wedding invitation card and obituary announcement genres. The review has shown that many studies have focused specifically on these genres in terms of their sequential component organizational patterns. However, a number of observations can be made about the studies reviewed. First, while the genres of wedding invitation card and obituary announcement genres have received some attention recently, there has been very little investigation into their religious and socio-cultural features which shape the formal organisation of a genre.

The second observation is that no attempt has been made so far to investigate the structural and linguistic expressions in relation to the social, cultural and religious background of Jordanian society in order to analyse to what extent such expressions have a social purpose in the structure of the given genres.

The third observation is that all the studies done on wedding invitation card and obituary announcement genres in Jordan mainly focused on the organizational generic structure or patterns of these genres, paying very little attention to linguistic, non-linguistic and socio-cultural aspects of the garners. One more significant observation is that only four studies, as far as I know, appear to have been conducted to investigate the generic structure of the wedding invitation card and obituary announcement genres in Jordan. Therefore, studies in Arabic on socio-cultural aspects and generic component moves of the homely genres of Arab societies are very limited compared to other societies.

The last but not the least observation is that the studies carried out by Al-Ali (2006), Al-Khatib (1997), Momani and Al-Refaei (2006) and Sawalmeh (2014) are considered to be the most important account of the homely genres of wedding invitation card and obituary announcement genres in Jordan produced so far; however, they do suffer from the fact that they did not offer a comprehensive description of the linguistic features and socio-cultural practices that shape these genre types. Besides, their analysis was mainly restricted to tracing the generic component options that govern the rhetorical construction of these genres. The present study, therefore, intends to expand the terrain of the subject by establishing the macro-structural features, micro-linguistic choices, the non-linguistic aspects, social, cultural and religious factors that contribute to the rhetorical organization of such genres, let alone describing the gender and religion-related differences between Muslims and Christians reflected in the textual and linguistic structure of the genres.

Chapter 3
Methodology

3.1 Introduction

As mentioned earlier in Chapter 3, the literature review has revealed that there have been very few studies that have attempted to apply Bhatia's (1993) model of genre analysis to a corpus consisting of 500 wedding invitation cards and another 500 newspaper obituary announcements to find out how far this model can be generalized across other unfamiliar genres such as written wedding invitation cards and obituary announcements. The methodology that I employed in this study is consistent with the theoretical frameworks as well as research objectives. Since the goals of this research have been to achieve a better understanding of the textual-macro and micro-linguistic features of the genres of wedding invitation cards and obituary announcements as well as the underlying socio-cultural and religious conventions in these two genres, a multi-method approach was employed by incorporating both quantitative and qualitative analyses into this study.

In this chapter, I will present in detail the theoretical basis for the analysis of the genres of wedding invitation cards and obituary announcementswhich will be used in the present study. I will carry out the analysis of my data by following Bhatia's (1993) genre analysis approach. Next I will go through the procedure of data collection. After that, I will explain how the data was analyzed. In the fourth section, I will show how the rhetorical moves of the genres under study were identified.

3.2 Bhatia's framework for genre analysis

Bhatia (1993) developed Swales' framework for genre analysis and laid down a seven-step method for carrying out a comprehensive investigation of any genre, "depending upon the purpose of the analysis, the aspect of the genre that one intends to focus on, and the background knowledge one already has of the nature of the genre in question" (p. 63). Bhatia's method of genre analysis is thorough, yet flexible: while it encompasses all aspects which affect the

organization of a genre, it allows a selective application of the steps. That is to say, it is unnecessary for a genre researcher to follow a specific order or use all the seven steps when undertaking a genre analysis. In the analysis of the genres of wedding invitation cards and obituary announcements, I did not follow a specific order of Bhatia's steps. Based on my research questions, I mainly focused on step 6 for the examination of patterns of text textualisation and lexico-grammatical description of language use in the genres, and step 5 for the determination of the socio-cultural and religious practices and beliefs that affected the language of the genres texts. These seven steps include:

1. Placing the given genre text in a situational context
2. Surveying existing literature
3. Refining the situational/ contextual analysis
4. Selecting corpus
5. Studying the institutional context
6. Levels of linguistic analysis
    - Level 1: Analysis of lexical features
    - Level 2: Analysis of text-patterning or textualization
    - Level 3: Structural interpretation
7. Specialist information in genre analysis

The first step of the Bhatia's method for examining any genre is *placing the given genre text in a situational context*. This can be largely done intuitively by "looking at one's previous experience, the internal clues in the text as well as the encyclopaedic knowledge of the world that one already has" (Bhatia, 1993, p. 63). If the genre analyst is a part of the relevant discourse community which constructs and produces the genre text, s/he is likely to already have the greater experience and background knowledge of the community and communicative conventions related to it. Therefore, in the present study, placing the genre text in a situational context will be much easier when one possesses basic background knowledge of Jordanian community and writing conventions associated with it as well as the language of wedding invitation cards and obituary announcements as homely genres.

The next step in undertaking an investigation of any genre is *surveying existing literature*. Bhatia (1993, p. 64) suggests that a genre analyst, who does not belong to the relevant speech community, has to acquire more knowledge of the text-producing speech community as well as its conventions by surveying available literature on (a) linguistics analyses of the genre/ variety in question or other related or similar genres/ varieties; (b) tools, methods or theories of linguistic/ discourse/ genre analysis which might be relevant to this situation; (c) practitioner advice, guide books, manuals, etc. relevant to the speech community in question; and (d) discussions of the social structure, interactions, history, beliefs, goal, etc. of the professional or academic community which uses the genre in question. For the present study, the literature reviewed included research or studies carried out on similar genres in similar context such as Al-Ali's (2005, 2006) and Momani and Al-Refaei's (2010) studies on the genres of wedding invitation cards and obituary announcements. Also, the step of surveying existing literature was conducted by looking into the previous literature related to generic textual and linguistic analyses of the genres in different settings such as Nwoye (1992) and Aremu (2011) in Nigeria, Matiki (2001) in Malawi, Moses and Marelli (2004) in the United States, Fernández (2006) in Ireland, Ondimu (2014) in Kenya, and Jalilifar, Varnaseri, Saidian and Khazaie (2014) in Iran. Depending on the literature available, the present study was aimed at examining the genre-text of wedding invitation cards and obituary announcements constructed by Jordanian writers. The existing literature and the paucity of literature on such homely genres in the Jordanian context supported the genre analysis conducted in this study, further necessitating the analysis of these written genres.

After the genre text is initially placed into a situational context and surveying existing literature, the genre analyst continues with *refining the situational/contextual analysis* (Bhatia, 1993, p. 64). In this step, a genre analyst needs to consider the situation and the context more closely by (a) defining the speaker/writer of the text, the audience, their relationship and their goals; (b) defining the historical, socio-cultural philosophic and/or occupational placement of the community in which the discourse takes place; (c) identifying the network of surrounding texts and linguistic traditions that form the background to this particular genre text; and (d) identifying the topic/subject/extra-textual reality which the text is trying to represent, change or use, and the relationship of the text to that reality. For the purpose of this analysis, the writers of the genre

texts of wedding invitation cards and obituary announcements were defined as the bride, the groom, and the obituarist (a family member of the deceased, a member of the tribe of the deceased, or members of official bodies or organizations). The analysis of the contextual and situational features of the genre texts of wedding invitation cards and obituary announcements form one of the main parts in this research project, and these features are dealt with in chapters 4 and 6.

The fourth step in Bhatia's method of genre analysis is *selecting corpus*. Bhatia claims that in order to select the right, representative and appropriate corpus for analysing unfamiliar genres, one needs to "define the genre/sub-genre that one is working with well enough so that it may be distinguishable from other genres either similar or closely related in some ways" (Bhatia, 1993, p. 65). This definition can be based on the situational context(s) in which the genre text is generally used, communicative purposes and/or some of the prevalent textual features of the genre. In addition, Bhatia states that a genre researcher needs to make sure that the criteria for a genre text to belong to a specific genre are clearly stated. Finally, in this step, Bhatia points out that the corpus can consist of "a long single typical text for detailed analysis, a few randomly chosen texts for exploratory investigation, a large statistical sample to investigate a few specified features through easily identified indicators" (Bhatia, 1993, p. 65). The corpus in the present study consists of 500 wedding invitation cards and another 500 obituary announcements. Specifically, the written wedding invitation cards were selected from several sources (local card stores, the researcher's family, colleagues, friends, neighbours and relatives), and they belonged to different social classes in Jordan. The wedding cards can either be prefabricated ones provided by the card industry or organised by the couple themselves. As for the obituary announcements, they were excerpted from the funeral sections of two reputable daily newspapers in Jordan –*Al-ra'i* and *Al-Dustour*. The size of the announcements varies from a whole-page announcement to smaller ones, reflecting the socio-economic status of the deceased and his/ her family or relatives. The funeral printing houses can provide the obituarist with various template obituaries with different prices such as fill-in-the-blank obituaries, death obituaries, religious obituaries, etc. The selection of texts was mainly based on the specific purposes of the present study which are to analyse the textual features and communicative purposes of the genres produced by Jordanian writers. The selection of the texts was also influenced by two considerations: the convenient collection of data to be used in the analysis and the representativeness of the data to

the topic of the study, which allows for a large-scale statistical analysis through easily identified indicators.

The corpus selection step is followed by *studying the institutional context*. In this stage, a genre analyst needs to study the institutional context in which the genre text is used, as well as the rules and conventions that govern language use in the institutional settings of the text. These rules and conventions, according to Bhatia (1993, p. 66), may be linguistic, cultural, social, academic or professional. Moreover, they are "most often implicitly understood and unconsciously followed by the participants in that communicative situation in which the genre in question is used – or even explicitly enforced in some institutional settings (i.e., cross-examination in the law court)" (ibid, p. 66)

The sixth step in Bhatia's model of genre analysis is *linguistic analysis*. Bhatia (1993, p. 66) proposes three important levels of linguistic analysis for carrying out a genre analysis. These three levels of linguistic realization or analysis include 'analysis of lexico-grammatical features, analysis of text-patterning or textualization, and structural interpretation of the genre text'. The first level, *analysis of lexico-grammatical features*, is basically involves a statistical analysis based on a large corpus of texts that is representative of the variety in question. On this level, the genre text in question is usually examined by determining frequency of syntactic properties used in the variety the genre text belongs to such as uses of tenses or clause structures, where the analysis of such syntactic features in genre analysis can be very useful as they provide evidence to confirm or disprove some intuitions and impressions of the occurrence of certain features of various genres. However, this level of analysis has been criticized as it mostly has emphasis on the surface features of the genre text and does not provide adequate information on how communicative purpose of the text is accomplished in a particular genre.

When it comes to the second level of linguistic analysis of a genre, *analysis of text-patterning or textualization*, the genre analyst generally focuses on describing the conventional language use that is determined by members of a particular discourse community. For example, plenty of noun phrases are widely used in certain types of advertisements. The purpose these noun phrases serve in advertisements lies in the fact that one of the most essential strategies that advertisers use is the positive description of the product. The extensive use of noun phrases in the text offers more

slots for adjectives, which are considered the most common linguistic devices for positive description. Therefore, noun phrases can serve as facilitators for positive product description in certain types of advertisements (Bhatia, 1993, p. 71).

The third level of linguistic analysis, *structural interpretation of the genre text*, focuses on the cognitive aspects of language organization and aims at the identification of a genre text's move structure, where each rhetorical move serves a specific communicative intention which is subservient to the global communicative purpose of the genre in question. For example, Swales (1990) identified the following cognitive move-structure for academic research article introductions:

Move 1: Establishing a territory
Move 2: Establishing a niche
Move 3: occupying a niche

Therefore, these three rhetorical moves are used to achieve the communicative purpose of the article introduction, and they form the typical structure for the genre of any research article introduction. For the present research project, the linguistic analysis will be mainly done on two levels; namely, analysis of lexico-grammatical features as well as the analysis of text-patterning or textualization.

The last step of Bhatia's analysis of an unfamiliar genre is getting *specialist information in genre analysis*. In this step, a genre researcher needs to double check and confirm the findings against reactions from a specialist informant who is a practicing member in the discourse community that uses the genre text being examined. According to Bhatia (1993, p. 80), "the specialist reaction confirms his findings, brings validity to his insights and adds psychological reality to his analysis". In Bhatia's point of view, specialist informant is an important part of any genre investigation and s/he should:

1. Be a competent and trained specialist member of the disciplinary culture in which the genre under study is routinely used.

2. Have a feel for the specialist language and also be prepared to talk about it openly, when asked searching questions about various aspects of the genre under study.
3. Be in a position to explain clearly what he believes expert members of the disciplinary culture do when they exploit language in order to accomplish their generic goals.

In the present study, the model of genre analysis proposed by Bhatia (1993) served as the main analytical framework within which the organization of moves in the genre texts will be analysed to determine the overall textual and linguistic patterns of the genres of wedding invitation cards and obituary announcements. The rationale behind the selection of Bhatia's theoretical framework lies in the following: first, it is very practical and operational in the sense that it can be beneficially extended to different sets of unfamiliar genres or texts. Bhatia's model of genre analysis consists of seven steps which should be followed if a genre researcher is to undertake a comprehensive investigation of any genre. This model was beneficially adopted to the analysis of academic and professional genres, including business, legal, advertising, newspaper, ESP and professional communication. Therefore, I hypothesize that the applicability of Bhatia's model in this study lies in its universality. That is, Bhatia's combinational perspectives of macro-textual, micro-linguistic and socio-cultural explanation provided a fundamental ground for the analysis of the genres of Jordanian written wedding invitation cards and obituary announcements.

Second, Bhatia's model considers any given genre as consisting of a set of component moves which, together, serve the communicative purpose of the genre. In other words, it breaks the text up into very large chunks or moves which express the rhetorical functions in relation to the overall communicative purpose of genre texts. This assertion gains support from Kong (1998, p. 104) who points out that Bhatia's model "is more powerful in interpreting the move structures of text". Kong (1998) also stresses that this model "demonstrates how a set of writing conventions can influence the logical sequence of ideas that are linguistically signalled". In the present study, the genres of wedding invitation cards and obituary announcements are considered as a set of communicative acts rationalized by communicative purposes, various structural and rhetorical systematic units (moves) and lexico-grammatical features. Therefore, based on Bhatia's model, the rhetorical structure of the two genres was examined in terms of the rhetorical component moves that make up each individual text. I identified the generic rhetorical organizational moves

of these genres by assigning a function to each chunk or stretch of the written text. Each individual move has a particular function contributing to the overall communicative purpose of the genres.

Last, the strength of this model lies in the fact that it goes far beyond the examination of patterns of text organization and lexico-grammatical description of language use in a given genre text (thin description) by incorporating the social context and the communicative purposes of the genre under study (thick description). The focus in Bhatia's model is not only on the grammatical or pure linguistic factors (text internal factors), but also on the socio-cognitive and cultural factors (text external factors). In other words, this model is simply a combination of "essential grammatical and adequate socio-cognitive and cultural explanation" (Bhatia, 1993, p. 1). As a result, Bhatia's model provided me with a tool that enabled me to capture not only the textual and linguistic descriptions of the genres of wedding invitation cards and obituary announcements but also the socio-cultural and psychological aspects of the texts. More specifically, this model was insightful in determining the overall textual and linguistic patterns in light of underlying socio-cultural and religious forces that shape the genres because wedding invitation cards and obituary announcements need to be studied within the social context.

Although Bhatia's model of genre analysis can be considered one of the strongest descriptions of text structure to date, it suffers from two shortcomings. The first shortcoming relates to the sixth step in Bhatia's model of genre analysis: linguistic analysis, which he divided into three different levels, namely, analysis of lexical features, analysis of text-patterning or textualization and structural interpretation. The linguistic analysis which Bhatia proposed goes from the micro-linguistic features to the macro-textual features of the target genre. However, I suggest that the focus should be placed first on the macrostructure and then moving towards the microstructure of the genre under study because the analysis of the macrostructure is considered important in order to set the basis and the major forms of the genre. That is to say, the generic structure of the genre should be visualized before examining the different components of the microstructure because the reader should look at the structure of the genre then at the linguistic features associated with it. In the present study, the analysis started with the discourse generic move patterns (macro

structure) and then moved to the linguistic choices (micro structure) of the genres of wedding invitation cards and obituary announcements.

Second, Bhatia introduces a thick and insightful description of language and combines socio-cultural and psycholinguistic aspects of text-construction and interpretation with linguistic aspects, in order to answer the question: why are specific genres written and used by the specialist communities the way they are?. Unfortunately, however, his model turned out to be somewhat inadequate because of a neglect of non-linguistic features which contribute to achieving the communicative goals of the target genre. In the present study, the analysis of the macro-textual and micro-linguistic features was complemented by the non-linguistic analysis through looking at some features such as photographic images, colours, and typography. In wedding invitation cards, for example, the use of attractive colours, images, and fonts is considered indispensable of this genre because their use attracts the attention of the reader and then contributes to achieving the intended communicative goals of the wedding invitation genre. Also, in obituary announcements, the use of the photograph of the deceased person can be considered an important element since they help to enhance the communicative function of the obituary announcement by displaying a visual image of the deceased which enables readers to identify the deceased person more clearly (Nwoye, 1992).

3.3 Data collection

3.3.1 Wedding invitation cards

Prior to collecting the sample, the researcher checked different types of written wedding invitations. From this preliminary textual check, it was observed that there were no significant differences in their generic structures of these invitations. Thus, a simple random sample of 500 Jordanian written wedding invitation cards, covering the period from 2002 to 2014, were selected manually for the present study from several sources (See appendix 4). Some of the wedding invitation cards were collected by visiting ten local card stores based in the area where the researcher lives, while other wedding invitation were accumulated from within the circle of the researcher's family, colleagues, friends, neighbours and relatives who were asked to provide the researcher with as many wedding invitation cards as possible. In addition, these people

provided the Jordanian couple's necessary demographic information (e.g., occupation, socioeconomic status, gender, level of education, adherence to traditions, or religion). It is worth pointing out here that the wedding invitation cards belonged to couples from varied parts of Jordan, particularly, Amman, Zarqa, Irbid, Ajloun, Mafraq, Karak, Ma'an, Aqaba and Jarash for the purpose of getting satisfactory representativeness.

Also, to ensure that cultural and regional variations were taken into account, the data were collected from among three different social classes; namely, the upper social class, the middle social class and the lower social class. This was achieved by asking the wedding card stores to provide me with a plethora of wedding invitation cards that belong to different social classes. Also I asked some of my friends, who live in different regions in Jordan, to provide me some wedding cards that belong to people of different social classes. The following eight local card stores were visited to collect a set of Jordanian wedding invitation cards: Al-Yazeed, Al-Bourini, Al-Khamaisah, Al-shaeb, Al-Zrekat, Technosign, Abu-Saker, and Al-Andalus.

Written wedding invitation cards play a significant role in the Jordanian society. In spite of the prevalent use of electronic means of communication, producing wedding invitation texts on often extravagantly embellished invitations is central and reflects respect and appreciation to the guests. It should be pointed out that Jordanian inviters go to the invitees' houses and give them the wedding card by hand, which is interestingly accompanied by verbal invitation as a sign of expressing respect, politeness and hospitality. Jordanian inviters resort to verbal invitations as "a polite strategy through which the addresser attempts to arouse a positive feeling in the hearer, and as such make him accept to share this happy occasion with the inviter" (Al-Khatib, 2006, p. 280). More recently, it has been common amongst Jordanian soon-to-be-married couples to give the invitees CDs containing their photos along with the invitation card. Therefore, producing an invitation text is an important part of wedding ceremonies in the Jordanian society.

In Jordan, as in other countries worldwide, the local card stores can provide soon-to-be-wed couples with pre-formatted wedding invitation texts from which they can choose the appropriate ones (Alawwa, 2015). However, recently, there has been an increasing preference among new couples to play a noticeable role in organizing their own wedding invitation cards, especially in

the poetry texts observed as the main body of the invitation genre. Many couple promote this as a sign of prestige to publicly show the invitees that they produced their wedding cards themselves. The printing industry tries to follow the contemporary trends and preferences of the new couple. It is worth mentioning here that while many Jordanian couple, who belong to the high social class, resort to buy unique prefabricated patterns of wedding cards provided by the printing industry to show their wealth and prestige, other poor couple, on the other hand, try to design and print their own wedding cards to save money. Therefore, in many cases, the texts of wedding invitation cards can be influenced by the couples' sociocultural and religious values and norms.

As a Jordanian, I am very active in attending many wedding ceremonies in the Jordanian society; therefore, through personal observation and taking part in several Jordanian wedding events, I have been able to observe how the weddings are carried out by Jordanian people who have different customs and habits. Moreover, as a member of the Jordanian discourse community which constructs and produces the wedding invitation texts, I already have the experience and background knowledge of the Jordanian community and the communicative conventions related to it. This in turn provided me with the necessary information needed about the effect of religious and socio-cultural practices and norms on the wedding invitations. Table 3.1 below shows the sources and the number of the wedding invitation cards used in this study.

Table 3.1 Sources and the number of wedding invitation cards

Source	**Number of collected wedding invitation cards**
Al-Yazeed	60
Al-Bourini	35
Al-Khamaisah	65
Al-shaeb	50
Al-Zrekat	45
Technosign	30
Abu-Saker	55
Al-Andalus	55
Other (researcher's family, colleagues, neighbors, etc)	105
Total	**500**

3.3.2 Obituary announcements

The obituary announcements discussed in this study were manually excerpted from the funeral sections of two popular and highly reputable daily newspapers in Jordan –*Al-ra'i* and *Al-Dustour*, which henceforth will be referred to as AR and AD respectively. Obituaries in other Jordanian newspapers were checked for comparison and it was observed that there are no significant differences in the pattern or style of these obituaries. The selection of AR and AD newspapers as sources for the obituary announcements was based on two criteria. First, they are regarded the most widely-used mediums to publish the largest number of classified obituary announcements in Jordan, whereas other dailies have only intermittent coverage. Second, both newspapers enjoy great prestige in Jordan, with daily circulation and geographical distribution, and thus have large readership based on this reputation. It is also worth noting that AR and AD are published in Arabic, the native tongue of the country. Therefore, the announcements published in the newspapers were transliterated and then translated into English in this study. In AR and AD newspapers, obituary announcements were published in a separate section entitled "announcements", usually in the inner side of the newspapers, and were typically eight to seventeen lines long, primarily giving the name of the deceased person, and burial and funeral service arrangements.

All obituary announcements in Jordanian newspapers are paid for and written by family, friends, relatives and associates of the deceased (Al-Khatib & Salem, 2011p. 3). As far as the cost of the obituary announcement is concerned, it may range from 15 JD (28$) to 500 JD (700$), based on the size and the place of announcement. The obituary announcement with lines in boldface and a large size font involves an additional cost, as does the use of the deceased person's picture. The size of the announcements varies from a whole-page announcement to smaller ones. The same obituary can be simultaneously placed in several newspapers, and sometimes runs into several days consecutively or intermittently. In fact, the more publicity the obituary is given, the more it shows the socioeconomic standing of the deceased person and his or her family and relatives (Nwoye, 1992). The size, position and repetition of the obituary announcement are determined by their cost. That is, the bigger the obituary announcement the more expensive it becomes. Moreover, the nearer to the beginning of the issue the obituary announcement is, the higher its

cost is. Therefore, it can be argued that the size, position and repetition of the announcement vary according to the socio-economic status of the deceased and his/ her family or relatives. Al-Khatib and Salem (2011) point out that "Jordanian obituary announcements are of different sizes depending on the socio-economic background of both the deceased and his/ her family, relatives, and friends (p.90)".

A more recent development in Jordan is the placement of obituaries in the electronic media, namely, TV and radio. Many Jordanian radio and TV networks allocate some time to these obituaries on air as a way of making much income. In these local TV and radio stations, the length of the obituary announcement is determined by cost and is therefore indicative of the social status and economic power of the announcer. Moreover, in TV announcements, the use of the deceased person's photograph is indicative of the social status of the announcer, as using photographs costs a lot of money in Jordan. It must be mentioned here that our data for this study is limited to obituary announcements from the print medium not electronic media.

Obituary announcements in Jordan come in two different types. One type provides necessary information about the dead person and the funeral arrangements. The other type offers sufficient information about the death; it includes the full name of the dead person, the names of the survivors, circumstances of death, funeral and burial arrangements and arrangements for receiving condolences.

Writing an obituary announcement might be a challenging and stressful task, especially if the writer is a grieving family member instead of funeral printing houses staff. Therefore, most Jordanian people resort to template obituary announcements, which are defined by Enkvist (as cited in Nwoye, 1992, p. 18) as those texts "whose macro structure is set in advance, and where the text producer, so to say, enters new data into pre-existing gaps, as when filling a hotel registration card or an income-tax return". The funeral printing houses offer different template obituaries with different prices such as fill-in-the-blank short obituaries, fill-in-the-blank long obituaries, accident obituaries, sudden death obituaries, religious obituaries, etc.

To obtain the sample of obituary announcements analysed in this study, the chosen newspapers were selected over a period extending from January 1, 2012 to June 31, 2014. This period, I

believe, is regarded long enough to reveal any variation in the obituary announcements. Prior to choosing the sample, the researcher checked obituary announcements in a number of issues of AR and AD newspapers. A preliminary textual analysis of a large number of obituary announcements did not show significant differences in the generic structure of such announcements. Thus, a corpus of 500 obituary announcements formed the basis of this investigation using simple random design, by which each obituary announcement had an equal probability of being included in the sample (See appendix 5). Of the 500 obituary announcements, 252 obituaries were chosen from AR newspapers and 248 obituaries were chosen from AD newspaper. Here, it is worth pointing out that the number of the newspaper obituary announcements (500) which I collected randomly can be regarded large enough to enable us to pinpoint with a certain degree the reliability of the organizational schematic structures of the obituary announcements along with their linguistic characteristics. AR and AD devote specific sections for obituary announcements. It was very difficult for the researcher to consider every obituary announcement in the two newspapers. In addition, considering all obituary announcements from 2012 to 2014 would have been too huge for this present study; hence, the restriction to the first half of each year was considered in order to limit the amount of data and enhance the analysis. The following table below presents the distributions of obituary announcements published in AR and AD.

Table 3.2 Distribution of obituary announcements in two Jordanian Newspapers

Month	Alra'i Newspaper	Al-Dustour Newspaper	Total
January	17	14	31
February	54	33	87
March	22	27	49
April	66	49	115
May	58	78	136
June	35	47	82
Total	**252**	**248**	**500**

As shown in the table above, a total of 500 Muslim and Christian obituary announcements are collected from two Jordanian daily newspapers -*Al-ra'i* and *Al-Dustour*. Two hundred and fifty-two (252), which constitute 50.4% of the obituary announcements, is recorded by AR newspaper, whereas AD newspaper has 248, constituting (49.6%). In addition, May recorded the highest number of 136, forming 27.2% of the total number of newspapers (500). January and

March recorded the least numbers, constituting 6.2% and 9.8% % of the total obituary announcements collected respectively.

3.4 Data analysis

This study employs both qualitative and quantitative research methods. Assuming that wedding invitation cards and obituary announcements are social events, the analysis of these genres cannot solely rely on the tangible information that exists in the text itself (Flowerdew, 2005). Therefore, the present study focused on the qualitative method that would provide insight into the writing practices and communicative context within the Jordanian discourse community producing the genres of wedding invitation cards and obituary announcements. The qualitative method substantially contributed to the socio-cultural analysis of the rhetorical purposes of the genre texts when assigning a semantic function to a stretch of language. What is more, this method aided the researcher in providing illustrative sample texts. On the other hand, I adopted the quantitative method for this study to determine the hierarchical order and the occurrence of the essential rhetorical moves found in the corpus for the purpose of finding out obligatory and optional moves that form the genres of wedding invitation cards and obituary announcements. The obligatory moves are those functional units represented in all the wedding invitation cards and obituary announcements, while the optional ones are those left to personal preference. Moreover, this method helped the researcher present figures and facts in tables in order to illustrate the breakdown of the moves in this homely genre.

The analysis in the present study is divided into three sections: the analysis of the macro-structural features, the analysis of the micro-linguistic features and the analysis of the socio-cultural and religious practices, beliefs and contentions that shape the genres of wedding invitation cards and obituary announcements. As far as the analysis of macro-structural features of the genres under study, the rhetorical structure of the two genres was investigated in terms of the rhetorical component moves that make up each individual text. Therefore, I identified the generic rhetorical organizational moves of these genres by assigning a function to each chunk or stretch of the written text. Each individual text chunk constitutes a move having a particular function contributing to the overall communicative purpose of the genres. Worded differently,

the criterion for assigning rhetorical moves of the text or the body of the genres was functional, where each move was recognized based on the sub-communicative purposes it performed in realizing the overall communicative purpose of the genre as a whole. In this context, it should be mentioned that assigning a function for a particular component move is fundamentally guided by implicit knowledge of generic textual conventions that exist in each move. Thus, when analysing the constituent moves of these genres, I drew on my background knowledge of generic organizational conventions and knowledge of the context (Sandig 1986, as cited in Al-Ali& Sahawneh, 2011, p. 14). That is because, as Bhatia (2004) mentions, generic schematic patterns of a specific text are the result of the conventions of the social and cultural contexts in which genres are written.

The identification of the generic structures of the genres under study involved scanning all the corpus texts manually to identify the frequencies and percentages of individual component moves in each text for the purpose of determining if a particular move occurred frequently enough to be considered obligatory or optional. If the move occurred in 100% of the data, it was regarded as an obligatory move, but if it did not appear in all the data, it was considered as an optional one. That is, to determine the potential obligatory or optional nature of each component move, its frequency of occurrence was counted, tabulated and recorded quantitatively.

In the light of what was mentioned above, all possible variations that characterize each move and the sequence of moves in each text are identified. Finally, a rhetorical structure for each genre is proposed. The researcher suggests the following lists of moves to form the basis of the structural analysis of both wedding invitation cards and the obituary announcements:

FIGURE 3.1 Move structure of Jordanian wedding invitation cards in the present study

1. Opening
2. Identifying the celebrating families
3. Identifying the inviters of the wedding
4. Requesting the presence of the guests
5. Identifying the bride and groom
6. Stating wedding ceremony arrangements
7. Deferential ending
8. Notifications

FIGURE 3.2 Move structure of Jordanian obituary announcements in the present study

1. Opening
2. Heading (Obituary)
3. Announcing the death
4. Identifying the deceased
5. Identifying surviving relatives
6. Identifying circumstances of death
7. Funeral arrangements
8. Arrangements for receiving condolences
9. Notifications
10. Closing

As far as the analysis of micro-linguistic features of the genres under study, the generic rhetorical structure of wedding invitation cards and newspaper obituary announcements was investigated to elaborate the common linguistic characteristics employed by producers of these genres, where a great focus is placed on two levels of linguistic analysis; namely, the "analysis of lexico-grammatical features" and the "analysis of text-patterning or textualization" (Bhatia, 1993, p. 66). In the analysis of lexico-grammatical features, I quantitatively determined the frequency of occurrence of certain linguistic properties such as the use of verb tenses, nouns, adjectives, synonyms, antonyms, etc. In the analysis of text-patterning or textualization, on the other hand, I showed how every move contains specific lexico-grammatical features that are influenced by its communicative purpose anddescribed the conventional language use which is determined by the discourse members of Jordanian community. More specifically, the two selected genres were divided up into meaningful units, essentially on the basis of linguistic clues, and then they were analysed for the purpose of investigating the salient lexico-grammatical choices and strategies which characterize each identified rhetorical move; that is, to look into their linguistic features from lexical, syntactic, semantic and sociolinguistic perspectives. In this context, it is worth referring to some writers who defined a move as being realized by specific linguistic features. For example, a rhetorical move is defined by Vergaro (2002, p. 1214) as "a meaningful unit represented in linguistic forms and related to the communicative purposes of the activity in which members of the community are engaged". According to Vergaro's definition of a move, each functional unit is realized through specific linguistic elements. Similarly, Flowerdew and Wan (2006) argue that there are certain linguistic (lexico-grammatical) features typical to each discoursal move in a genre text.

Arabic language is very rich in rhetorical and stylistic devices which are utilized to perform specific rhetoric functions in their context through invoking meaning that goes beyond the lexical meaning of words (Jawad, 2007; Al-Ali, 2009; El-dali, 2012; Abdullah et al., 2016). It is not surprising, therefore, to find out that the genres of Arabic wedding invitation cards and obituary announcements constitute a fertile ground for the proliferation of such linguistic and literary devices (Rubinstein, 2007; Fernandez, 2006; Nelson, 2009; Bressler, 2009). The microlingusitc features examined in this study are considered the most common ones used in the genres of wedding invitation cards and obituary announcements. The choice of these linguistic features was not at random. Rather, certain moves of the genres, apart from their rhetorical functions, are characterised by specific distinct stylistic features associated with them. For example, some rhetorical features (e.g., alliteration, rhyme, simile, metaphor, consonance, and assonance) in wedding invitation cards are very specific to the "Opening" move which is characterised by denoting different types of poetry. These rhetorical devices make the writing impressive, vivid and interesting. Therefore, the bride and groom use them to make their wedding cards impressive and arouse the potential readers' interest of reading the wedding invitation card and thus encouraging them to attend the wedding ceremony, which is the main communicative purpose of the genre.

In addition, specific nouns and adjectives with positive connotations are among the most common syntactic features realised in the genres of wedding invitation cards and obituary announcements. For example, in wedding invitation texts, nouns and adjectives of semantic field of love have been employed by the couples in the "Opening" and "Deferential ending" move to express the romantic feelings and emotions; and promote love, peace and harmony between them. These nouns and adjectives which were found to be specific to certain moves include *happiness, wishes, perfume, flower, moon, prince, diamond, happy, prosperous, generous*, to mention but few. In obituaries, however, specific nouns and adjectives (e.g., Allah, God, heaven, tranquillity, light, patience, contended, virtuous, forgiven, preleased, pure), have been used by the obituarist in the "Opening" move, "Heading" move, "Announcing the death" move and "Closing" move to alleviate the sorrow of the distressed family over the loss of a beloved person and inspire a positive view of death and imply a positive view of earthly life which fuels forgiveness and mercy after death. The following are the linguistic features that commonly occur

in the texts of wedding invitation cards and obituary announcements but obviously are not inclusive to these homely genres:

a) **Common syntactic features**

i. Sentence Complexity
ii. Sentence Length
iii. Verb tenses
iv. Nouns
v. Adjectives
vi. Prepositions
vii. Ellipsis

b) **Common rhetorical features**

i. Alliteration
ii. Rhyme
iii. Simile
iv. Metaphor
v. Parallelism
vi. Euphemism
vii. Consonance
viii. Assonance

C) **Common semantic features**

i. Synonyms
ii. Antonyms

D) **Common sociolinguistic factors**

i. Religion
ii. Socio-economic Status

As far as the analysis of the socio-cultural and religious features of the genres, I studied the social context in which the genres are used as well as the rules, practices, beliefs, values and conventions that govern and exert constraints on the content and formal organisation of the genres. The wedding invitation cards and obituary announcements are regarded to be products of social interaction in Jordanian culture with rhetorical purposes that specify their generic structure. In the analysis, I showed how the moves of the genres were influenced by socio-cultural and religious forces practiced by the producers of wedding invitation cards and obituary announcements.

3.4.1 Identification of moves

Wedding invitation cards as well as obituary announcements were analysed in terms of the rhetorical component moves which constituted the genre texts. The notion of "move", which was first used and developed by Swales (1990), refers to a functional/semantic unit in a text used for particular communicative intention. This unit varies in size but at least encompasses one proposition. Rhetorical moves are realized by textual segments. That is to say, they might be realized by one sentence or more than one sentence. Sometimes they might be realized by a unit of analysis below the sentence such as a phrase or a clause as pointed out by Swales (1993), Bhatia (1993), and Holmes (1997). To make the process of data analysis much easier for the purpose of identifying the component moves found in wedding invitation cards as well as obituary announcements, the identifications of these discoursal moves were fundamentally based on semantic criteria as a component move is a "functional semantic unit whose length depends on writer purpose" (Dubois, 1997, p. 6).

Biber et al. (2007, p. 34) suggested ten steps for the purpose of identifying rhetorical moves when carrying out a corpus-based move analysis. It is worth noting that not all these steps should be adopted in every move analysis. That is to say, some of the steps might be used and additional steps may be added. These general ten steps include the following: (1) determining rhetorical purposes of the genre; (2) determining rhetorical function of each text segment in its local context; identifying the possible move types of the genre; (3) grouping functional and/or semantic themes that are either in relative proximity to each other or often occur in similar locations in representative texts. These reflect the specific steps that can be used to realize a broader move; (4) conducting pilot-coding to test and fine-tune definitions of move purposes; (5) developing coding protocol with clear definitions and examples of move types and steps; (6) coding full set of texts, with inter-rater reliability check to confirm that there is clear understanding of move definitions and how moves/steps are realized in texts; (7) adding any additional steps and/or moves that are revealed in the full analysis; (8) revising coding protocol to resolve any discrepancies revealed by the inter-rater reliability check or by newly 'discovered' moves/steps, and re-code problematic areas; (9) conducting linguistic analysis of move features

and/or other corpus-facilitated analyses; and (10) describing corpus of texts in terms of typical and alternate move structures and linguistic characteristics.

Therefore, for the identification of moves in this study, I first identified the overall communicative purposes of the genres. Then, the genres were divided into text segments in order to determine their communicative functions. So, I assigned semantic functional values to the information in the text segments that were identified in this study. Each text segment contains a particular communicative purpose in relation to the global communicative purpose of wedding invitation card and obituary announcement genres. I then described and identified the rhetorical function of each particular text segment or portion in relation to the overall communicative purpose of the genres studied.

Finally, I solicited help from a university professor specialising in genre analysis to ensure for the validity and reliability of the move identification. He was asked to identify the component moves of 50 wedding invitation cards another 50 and obituary announcements selected randomly from the sample. The professor identified the moves of the two genres and their related linguistic choices. Then, both of us went over each other's analyses refining and reformulating all moves through having a series of discussions until complete consensus had been reached. The inter-rater reliability between the researcher and the professor concerning the identification of the moves was 90%, which can be regarded acceptable.

3.5 Conclusion

This chapter presented a detailed account of the conceptual framework according to which the present research was carried out. It also discussed what methods are the most suitable, given the objectives and nature of the study. Moreover, it presented the methods of data collection. This was followed by a discussion of the practicalities of how the data collection was conducted, and the models taken to data analysis. A summary of this chapter is presented in figure 3.4 through highlighting the distinctive methods which were used at each level of analysis, the theoretical frameworks and the reasons for their implementation.

Figure3.3 The distinctive methods used at each level of analysis, the theoretical frameworks and the reasons for their implementation

Aspect/Genre Type	Wedding Invitation and Obituary Announcement Genres
Levels of analysis	Macro-structural analysis (rhetorical organizational structure) Micro-linguistic analysis
Theoretical Framework	Bhatia's (1993) model for both move structure analysis and micro-linguistic analysis.
Motivation	Offering a comprehensive analysis of the rhetorically functional component moves and explaining these moves help achieve the global communicative purpose of genre. Providing a comprehensive analysis of the micro-linguistic features from lexical, syntactic and semantic perspectives, with some focus placed on two socio-cultural factors; namely, religion and socio-economic status that have significant effects on this type of genre.

Chapter 4

Macro-structural features of the wedding invitation discourse

4.1Introduction

Having introduced the literature and described the research methodology, this chapter is set to present research findings with regards to the first research question. The objective of this chapter is to examine the rhetorical structure of a large-scale corpus consisting of 500 Jordanian wedding invitations. In move analysis, a text genre is broken down into various purposive moves contributing to the overall communicative purpose of the genre. Therefore, in this chapter, I will start with presenting the textual analysis of hierarchical schematic structures or moves that Jordanians employ to organize their wedding invitation cards. Then, I will describe the order of these moves to find out if they appear in a fixed predictable order or not. Then, the non-linguistic features occurred in wedding invitation cards will be looked at in more detail. Finally, a summary of characteristics that typify the moves of wedding invitation card will be given.

4.2 Move structure of wedding invitation discourse

As has been shown previously, this study adopted Bhatia's (1993) move-analysis as an analytical approach for the investigation of the overall rhetorical structure of wedding invitation card genre under investigation. The identification of the rhetorical moves was mainly based on the communicative function of text segments, i.e., moves. At the macro-structural level, a close examination of Jordanian wedding invitation cards has revealed that there are eight rhetorical component moves by means of which these invitation cards are structured, as shown in table 4.1 below. For the purpose of the present study, a rhetorical component move, by definition, is a functional segment of a text that not only performs a particular communicative function of its own but also contributes to the overall communicative purpose of the genre (Swales, 1981).

The component moves, in my corpus, occur in the genre texts as obligatory or optional ones but they do not necessarily appear in the same order in all instances. Obligatory moves are those which are prevalent in 100% of the wedding invitation cards. On the whole, the statistical results

showed some variations in terms of move types and frequencies in the texts analysed. As suggested by Swales (2004) and several genre-based researches (e.g., Brett, 1994; Kanoksilapatham, 2005), the frequencies of occurrence of rhetorical moves play a vital role in determining the status of these moves. Thus, for the purpose of analysing the data, it was of significance to initially present the different generic structure (moves) of the wedding invitation card genre, highlighting the frequencies of occurrence of component moves and the order in which they generally occur as shown in table 4.1 below.

TABLE 4.1 Frequencies of occurrence of recurrent moves and percentages of their use in Jordanian wedding invitation cards

No.	Type of Move	Frequency of occurrence	Percentage of occurrence (%)	Obligatory/Optional
1	Opening	494	98.8%	Optional
2	Identifying the celebrating families	145	29%	Optional
3	Identifying the inviters of the wedding	500	100%	Obligatory
4	Requesting the presence of the guests	500	100%	Obligatory
5	Identifying the bride and groom	500	100%	Obligatory
6	Stating wedding ceremony arrangements	500	100%	Obligatory
7	Deferential ending	458	91.6%	Optional
8	Notifications	424	84.8%	Optional

As far as the ordering of the moves in wedding invitation cards is concerned, most of the wedding invitation cards analysed approximately have the same order of moves. However, some wedding invitation cards in the corpus have different order where the whole genre was entirely manipulated. The following is an actual sample text of a Jordanian wedding invitation card from my corpus which includes the eight rhetorical component moves followed by a transliteration and English translation of that sample to allow for a greater understanding of this genre.

FIGURE 4.1 A sample Jordanian wedding invition card with obligatory and optional rhetorical moves

1. Opening
2. Identifying the celebrating families
3. Identifying the inviters of the wedding
4. Requesting the presence of the guests
5. Identifying the bride and groom
6. Stating wedding ceremony arrangements
7. Deferential ending
8. Notifications

bismillah ʔalrahma:n ʔalraħi:m
wamin ʔa:yatihi ʔan xalaqa lakum min ʔanfusikum ʔazwa:ʤan litaskunu: ʔilayha: waʤaʕala baynakum mawadatan waraħmah ʔina fi: ða:lika laʔa:ya:tin liqawmin yatafakkaru:n

In the Name of Allah, Most Gracious, Most Merciful
"And among His signs is that He created for you wives from among yourselves, that you may find repose in them, and He has put between you affection and mercy"**(Move 1)**

ʔafra:ħ ʔa:l ʔaiyob waʔa:l ħadda:d
Weddings of Aal-Ayoub & Aal-Haddad **(Move2)**

ʔassyed *ʔalħa:ʤ*
Mr. *Male pilgrim*

Wael Marai Ibrahim Haddad *Yahaya Muhammad Abd Alanabi Ayyoub*
Abu Muhammed *Abu Muhammed* **(Move 3)**

yataʃarafa:n bidaʕwatikum liħuḍu:r ħaflat zafa:f
Are honoured to invite you to attend the wedding of **(Move 4)**

ʔibnatuhu *dahuʔalmhqndis*
His honourable daughter His son Engineer
Maram *Muhammed* **(Move 5)**

waða:lika ma: bain ʔassa:ʕahʔ altaseʕah waħata alħa:diyah ʕaʃrah walneṢef masa:ʔ yawum ʔalʔiθnain ʔalmuwafiq 5/9/ 2012
fi: Ṣala:t qasr ʔalrawa:bi – muqa:bil kaziyat ba:b ama:n
This will be with God's willing from 9 to 11:30 on Monday 5/9/2011 evening
AtQaser Al-Rawabi Halls – Opposite to Baab Amman Gas Station**(Move 6)**

da:mat ʔalʔfra:ħ ħali:fatu diya:rikum ʔalʕa:mirah
May happiness stay in your flourishing homes **(Move 7)**

sahrat ʔalʃaba:b masa:ʔ yawm ʔalsqabtʔalmuwafiq 3/9/ 2011 fi: manzil wa:lid ʔalʕari:s ʔalkaʔin fi: Ṣafu:t - ʔalħail ʔalʃarqi- muka:bil rawadit rawa:bi ʔalbalka:ʔ
Men's gathering on Saturday 5/9/2011 at the groom's father's house at Safout- Southern Neighbouring – Opposite to RawabiAl-Balqa' Kindergarten
ħaflah ʔisla:miya *nawman hani:ʔan laʔṭfa:likum*
Islamic Party Pleasant sleeping for your children **(Move 8)**

FIGURE 4.2 A transliteration and English translation of the above sample Jordanian wedding invition card with obligatory and optional rhetorical moves

In the subsequent sections, I will present and detail the individual component moves (rhetorical macro-structure) employed by Jordanians in constructing their wedding invitation cards. Even though the communicative function of each component move is self-explanatory and explicit from the move label, a concise description of its function is given. For intelligibility purposes,

each individual component move is defined and exemplified by illustrative examples from the present corpus.

4.2.1 Opening

The first optional move of wedding invitation cards examined was the "*Opening*". This move, which appears in central position on the top of wedding invitation cards, was prevalent in 83.4% (417 occurrences) of these wedding invitation cards at hand. The major communicative function of using this opening move is to introduce the wedding invitation card and promote marriage in Islam. It contains either a specific direct quotation taken from the Holy Qur'an, an extract of Prophet Mohammed's invocations, a verse from the Bible or a few lines of Arabic poetry. Table 4.2 represents the opening varieties Jordanians, as members of community discourse, adopt in this component move.

TABLE 4.2 Distributions of opening varieties across the corpus

Opening variety	Frequency	Percentage (%)
Qur'anic verse	38	7.6%
Prophetic invocation	183	36.6%
Poetic verse	208	41.6%
Biblical verse	65	13%
None	6	1.2%
Total	**500**	**100%**

The above table displays the frequency of occurrence of each variety used by the producers of Jordanian wedding invitation cards. As is shown, while 7.6% of the Muslim wedding invitation cards were initiated with a verse from the Holy Qur'an, 13% of them were opened with a Biblical verse. Furthermore, it was noticed that 36.6% of Muslim invitations were opened with a Prophetic saying or prayer, and 41.6% of Muslim and Christian wedding invitation cards were opened with a poetic verse blessing the wedding of the bride and groom. Surprisingly, some Muslim wedding invitation cards have three opening varieties, i.e., a Qur'anic quotation, a prophetic invocation and a poetic verse. Unlike Al-Ali's (2006, p. 699) findings which revealed that 40% of the wedding cards contain a direct quotation from the Holy Qur'an, the findings of the present study showed a significantly different percentage (7.6%) of using verses from the Holy Qur'an. This is probably due to the fact that Muslim people are very careful about preserving Qur'anic verses containing mention of Allah that they do not wish to write them in

wedding invitation cards which are likely to be thrown away after the wedding ceremony. In this regard, Al-Munajjid (2011), a religious scholar, states that "it is not permissible to throw papers containing mention of Allah, may He be exalted, on the ground because that is showing disrespect towards the name of Allah and not venerating His name". The following opening varieties are the common ones used in all wedding invitation cards:

4.2.1.1 Qur'anic quotations:

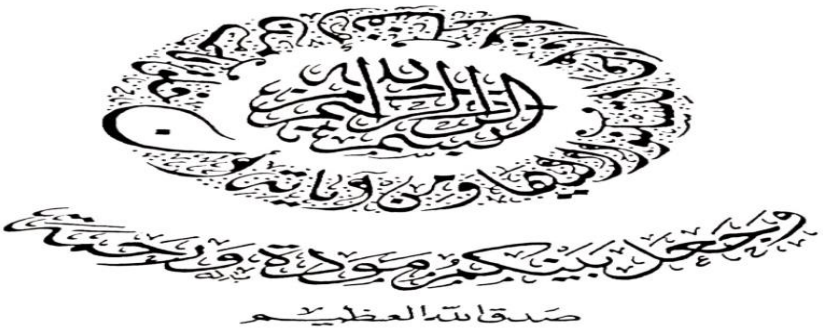
Qur'anic quotations, which are vital ingredients in a successful marriage in Jordan, inaugurate the wedding invitation discourse on almost all the collected invitations. They comprise ritualistic verses which promote and encourage love, harmony and compatibility between a husband and wife. This is supported by Momani and Al-Refaei (2010, p. 67) who argue that using Qur'anic quotations in wedding invitation cards is meant to bestow blessings on the bride and groom for the marriage journey ahead of them, and can be seen as a clear sign of adherence to Islamic teachings and achieving solidarity among the members of the Muslim community. In this context, it should be remembered that Jordanian culture and Islamic religion place much importance on the ceremony of marriage. In such cultures, marriage is a bond for life; therefore, it is natural to call for the blessings of a higher authority when embarking on such a partnership or a journey of a lifetime between the newly-weds (Gonsalves, 2010).

It is crucial to point out that every Qur'anic verse in Islamic religion must be preceded by the ritual phrase "*bismillah ʔalrahma:n ʔalraħi:m*" (In the name of Allah, Most Gracious, Most Merciful). The importance of this phrase to Muslims is very great; it is a key part of the everyday life of all Muslims. All Muslims are encouraged to start every act in their life with these words as by doing so, their acts become a direct worship of God provided that what is being done must be in accordance with Islamic religion. What is more, this Islamic phrase was recommended by the prophet Mohammed peace and blessings be upon him for use when starting any event in his life.

The phrase "*bismillah*" (In the name of Allah), as Sharma (2013) puts it, contains the true essence of the Holy Qur'an and denotes the name of God. It further reflects the adoration, blessing and support from God and it is a magnificent reminder of the couple's relationship with

the creator. Due to these characteristics, the phrase "*bismillah*" is printed on Jordanian wedding cards to seek the blessing and support of God. Consider the following Qur'anic quotations that give illustrative examples:

- **Qur'anic quotation one:**



بسم الله الرحمن الرحيم

ومن آياته أن خلق لكم من أنفسكم أزواجا لتسكنوا إليها وجعل بينكم مودة ورحمة إن في ذلك لآيات لقوم يتفكرون

صدق الله العظيم

wamin ʔa:yatihi ʔan xalaqa lakum min ʔanfusikum ʔazwa:ʤan litaskunu: ʔilayha: waʤaʕala baynakum mawadatan wa-raħmah ʔina fi: ða:lika laʔa:ya:tin liqawmin yatafakkaru:n

(And among His Signs is this, that he created for you mates from among yourselves, that ye may dwell in tranquillity with them. And he has put love and mercy between your (hearts): verily in that are signs for those who reflect). Surah Al-Rum, verse 21

- **Qur'anic quotation two:**

بسم الله الرحمن الرحيم

رَبَّنَا هَبْ لَنَا مِنْ أَزْوَاجِنَا وَذُرِّيَّاتِنَا قُرَّةَ أَعْيُنٍ وَاجْعَلْنَا لِلْمُتَّقِينَ إِمَامًا

صدق الله العظيم

rabbana hab lana min ʔazwa:ʤina waðurriya:tina qurrata aʕjun waʤʕalna lilmuttaqi:na ʔima:ma

(Our Lord! Bestow on us from our wives and our offspring who will be the comfort of our eyes, and make us leaders for the Muttaqun) Surat Al-Furqan, verse 74

4.2.1.2 Prophetic invocations:

Wedding invocations and blessings in Muslim society in Jordan are an important part of the marriage ceremony and hold a lot of significance for newly married couple as they begin their life together. These invocations, according to Al-Ali (2006, p. 699), have their roots in Prophet Muhammad's sayings which are usually meant to ask God for His blessing and protection on the constant interpersonal relationship and to request His guidance in building a strong home for the offspring that soon-to-be-wed couples may produce and enjoying stability and tranquillity in a marital home filled with compassionate mercifulness and sincere love. Consider the following Prophetic invocation:

اللهم بارك لهما وبارك عليهما واجمع بينهما في خير
وأغنهما بحلالك عن حرامك وهب لهما الذرية الصالحة

ʔallahuma ba:rik lahumma waba:rik ʕalyihima: waʤmaʕ bainihima: fi xayr
waġnihima biħala:lik ʕan ħara:mak wahab lahuma ʔaðuriyah ʔaṢa:liħa

(May Allah grant blessings to them and over them, and bind them with harmony and goodness
And make them indifferent in Your awful from Your unlawful and Bestow them both with righteous offsprings)

As can be seen from the examples above, the various religious affiliations of Jordanian writers of wedding invitation cards manifested themselves in the texts in the form of Qur'anic verses or prophetic invocations and exerted their constraints in the way these wedding invitations are constructed.

4.2.1.3 Poetic verses:

Poetic verses are a fantastic way to personalize Muslim and Christian wedding invitation cards. Moreover, including some meaningful verses in these wedding invitation cards is a unique way to make the wedding event memorable in a true sense because these verses convey the couple's pleasure and feelings about their marriage. Jordanian couple often use famous verses from a song or part of their favourite poems to express happiness and rejoice the wedding occasion.

With the importance of poetry in wedding invitation card genre as discussed previously, it would be significant to note that poetry texts, composed by the couple themselves, are beautifully inscribed at the heart of the wedding invitation card to bless the wedding occasion and express the romantic feelings and emotions for the best occasion of the couple's lives. Analysis of all examined data revealed that most poetic verses in the wedding invitation cards were written in Arabic with bold and italic fonts, thus making beautiful decorative openings. It was also noticed that most of the poetic verse openings were printed on a separate page of the wedding invitation card. Illustrative examples of these poetic verses are given below:

- **Poetic verse one:**

سُبحانَ مَنْ جَمعَ القلوب بِفضلهِ وعلى رحابِ الودِ عَمّرَ دارها

Ṣubħa:n man ʤamaʕ ʔalquluba bifaḍlihi waʕala riħa:bi ʔilwudi ʕammara da:riha:

(Praise be to God whose generosity joined the hearts and Who established homes full of fondness.)

- **Poetic verse two:**

هيا طيور الخير زَغردي فوقَ الجباه المؤمنات وغرّدي

أفراحنا طابت وفاحَ عَبيرها فجذورها تُروى بسنةِ احمد

haya ṭoyu:rʔalxair zaġridi fawqaʔaldʒibah ʔalmoʔmina:ti waġrridi
ʔafraħuna ṭabat wafa:ħ ʕabi:ruha faʤuðu:ruha turwa bisunnati ʔaħmadi

(Come on birds of good utter trilling cries of joy and warble upon the forehead of women believers)
(Our weddings have a pleasant fragrance, with roots watered from the Sunna of Ahmad)

- **Poetic verse three:**

اخترتك وردة من أجمل بستان جمال وعلم وحسب ودين
أفراحنا هلت وتزينت بالياسمين وتشريفكم لنا قيم وثمين

extartik wardah min ʔaʤmal busta:n ʤama:l waʕlm waħasab wadi:n
ʔafra:ħuna hallat watazayanat bilya:smi:n wataʃri:fakum lana qaim waθami:n
I chose you a rose from a beautiful orchard you have beauty, knowledge, pedigree and religion
Our weddings started and decorated with jasmine and your arrival is precious and valuable

It is worth mentioning here that the opening texts of some Muslim and Christian wedding invitation cards mainly took the form of Arabic prose from Jordanian literature or even specifically prose written by the couple themselves in order to bless and reflect their romantic feelings and emotions in the joyful wedding occasion. The inclusion of this vital ceremonial text in the beginning or the middle of the wedding invitation discourse as an independent discoursal move can be considered as a drastic departure from the formal and traditional style. It can be argued that the Arabic prose, that reflects the love for the beloved, presents a strong indication of Jordanian couple striving to take the initiative in triggering some changes in the textual origination and content of wedding invitation card texts to better express their inner emotions and feelings. This recent sociolinguistic tendency of the bride and groom's use of a highly casual discourse style compared to the highly formal and ritualized style of the past also reflects their nonconformity to the ritualistic discoursal norms and their choice of new forms and patterns based on the changing socio-cultural values (Mirzaei & Eslami, 2013, Sadri, 2014). The recent emergence of contemporary poetry from Jordanian literature could be explained by the fact that wedding invitation cards move from conventionalization and formality toward adversity, creativity and informality in the wordings and design of the invitation texts. This supports Miller's (1984, p. 163) argument that a genre text can evolve and develop over time. An example of such discourse practice is given below:

في ليله من ليالي ألف ليله وليله
وفي نفس الميعاد أقبلت كعادتها شهرزاد
لتحكي لشهريار أجمل ما لديها من حكايات وارق الكلمات
بلغني أيها الملك السعيد ذو الرأي الرشيد أن الشاطر خليل
خطفت قلبه الموعود ست الحسن رنا
فذهب لوالديها الكريمان وقال لهما بكل امتنان:
قلبي يريد الاطمئنان
فأعلن قبول الوالدين ليبدأ فرح العروسين.....

fi: lailah min laya:liʔalf lailah walailah
wafi: nafas ʔalmeʕa:d ʔakbalat kaʕadatiha ʃahraza:d
litaħaki liʃahraya:r ʔadʒmal ma: ladiyaha min ħikaya:t waʔaraq ʔalkalima:t
balaġani ʔayuha ʔalmalik ʔalasaʕi:d ðu ʔarʔai ʔaraʃi:d ʔan ʔaʃa:ṭir xali:l
xaṭafat qalbuhu ʔalmawʕu:d sit ʔalħusun rana

faðahab liwa:lidayha ʔalkarima:n waqa:l lahuma bikul ʔimitna:n:
qalbi yurri:d ʔalʔiṭmiʔna:n
faʔlan qubu:l ʔawalidayn liabdaʔ faraħ ʔalʕaru:sain .....

Once upon a time Scheherazade came as usual
to tell Shahriar the most beautiful tales and the thinner words
She said: O happy king with a rational opinion, I was informed that the beautiful bride "Rana" stole Khalil's heart away
Then he went to her parents telling them with pleasure that my heart needs to reassured
The bride's parents expressed their approval of the marriage
Now the joyful wedding of the couple begins ….

4.2.1.4 Biblical verses:

Christian marriages are typically governed by the Bible that lays certain rules to preserve the sanctity of the marriage. All true Christian people usually get married in wedding churches or chapels to tie the bond in the presence of the Holy Bible (Sofsian , 2007). There are many great verses and scripture readings people can use at a Christian wedding ceremony. Wedding Bible verses can talk about love, the marriage relationship, faith, how to treat others, God's purpose for marriage or other topics. The significance of the wedding Bible verses or readings is to signal a bond between the bride, groom and God. God is the center of any good Christian marriage (Wiley, 2011). Unlike Al-Ali's study (2005) in which no Biblical verses were recorded in the opening move of Jordanian death announcements; my analysis revealed that three different verses from the Bible were present in this move. The three examples of these Biblical verses are given below:

- **Biblical verse one:**

بالمجد والكرامة كللهما

bilmaʤdi walkara:mah kalillhuma
Marry them with glory and dignity

- **Biblical verse two:**

ما جمعه الله لا يفرقه إنسان

ma ʤamaʕahu ʔalla:h la: yufariquhu ʔinsa:n
What God has joined together, let not man separate

- **Biblical verse three:**

ولكي يعلموا أن اسمك قد ذكر على هذا البيت الذي بنيت

wlikai yaʕlamu ʔna ʔismuki qad ðukir ʕala ha:ða ʔalbeit ʔalaði banait
To know that your name had been mentioned upon this house you built

4.2.2 Identifying the celebrating families

This move appears in the second position of the wedding invitation card and has a low frequency of occurrence in the sample (29%), thus suggesting that it is considered as an optional rhetorical element in the genre. This move functions to primarily identify or introduce the families who are celebrating the wedding ceremony. It is expressed by using the expression – *afra:h* (weddings) followed by the groom's tribe and that of the bride's. This move is written in two ways. First, if the bride and groom belong to the same families, one phrase is written in the middle of the wedding card. Second, if the bride and groom are from different families, a phrase stating each family is written in the middle of the wedding invitation card.

In Al-Ali's (2006, p. 700) study, this move was labelled differently as "Heading". The "Heading" move functions to basically provide a clue about content of genre in question. It helps the reader identify what the text is about, i.e., an obituary, a wedding, a congratulation, etc. This view is shared by Mirzaei and Eslami's (2013, p. 110) study on Iranian wedding invitation genre in which they referred to the "Heading" move as being a generic component that "functionally indicates the specific type of marriage ceremony (i.e., aghd: engagement and aroosi: wedding)". Therefore, I argue that this move should be termed as "Identifying the celebrating families" not "Heading" as Al-Ali (2006) states because it is obviously expressed by the names of the tribes of the couple. This move is usually printed in bold with different size font as illustrated in the example below:

افراح آل الشطناوي وآل العساف

ʔafra:ħ ʔa:l al-ʃaṭna:wi waʔa:l al-ʕassa:f
(Weddings of tribe of Aal Al-Shatnawi and tribe of Aal Al-Assaf)

افراح آل الحمود وآل الرواشدة

ʔafra:ħ ʔa:l al-ħmu:d wʔa:l ʔal-rawaʃdeh
(Weddings of tribe of Aal Al-Humoud and tribe of Aal Al-Rawashdeh)

From the illustrations above, it can be seen that the wedding is announced as weddings of "tribe X and tribe Y" and not as weddings of "individual X and individual Y". This confirms the fact that Jordan is a tribal country where the concept of tribes is deep-rooted and inherent in Jordanian society (Al-Ali, 2005, p. 21). So, the celebrating families always try to reflect their solidarity, pride and belongingness to their tribes through using this move.

4.2.3 Identifying the inviters of the wedding

This move serves the communicative function of introducing the names of those who issuing the invitation of the wedding ceremony. It occurred in 100% (500 occurrences) of the wedding invitation cards included in the corpus, and therefore can be considered an obligatory element of this genre. An interesting feature of this move was that it included many academic or professional titles written before the inviters' names; these titles are usually typed in bold-face with varying font sizes. Additionally, the names of the inviters are usually given in full in this move. In the corpus, for example, many titles such as *doctor, teacher, engineer, pharmacist, judge*, are written before the name of the inviter. Consider the following table which shows the types of professions present in the corpus:

TABLE 4.3 Distribution of professions in the "Identifying the inviters of the wedding" move

Profession	Frequency
Doctor	**78**
Engineer	**64**
Teacher	**23**
Pharmacist	**5**
Lawyer	**13**
Judge	**3**
Manager	**4**
Businessman	**2**
Dentist	**3**
Pilot	**12**

Jordan has one of the highest literacy rates in the Arab world for both men and women (Majcher-Teleon & Slimène, 2009). Jordanian men and women have been seeking higher degrees since the 1920s. They are found in nearly every field of work (Shoup, 2007, p. 71). The importance placed on education is brought out through the explicit references to the professions of the bride, the

groom and the inviters of the wedding. All the professions mentioned in wedding invitation cards are professions that require higher learning and further qualifications showing the high esteem in which education is held. This is supported through the data which show the extensive use of different academic and professional titles for the wedding inviters, most notably *doctor* (78 occurrences) and *engineer* (64 occurrences). This finding supports Al-Ali's (2006) study in which the *doctor* was recorded to be the highest frequent title in the corpus with 16%.

The analysis of the wedding invitation cards, as the table above shows, reflects social values evident in the Jordanian society; the accompanying language that was discussed shows how academic and professional titles are used in particular ways to reinforce socio-cultural values. This suggests that the content of wedding invitation cards are presented within a broader socio-cultural environment. Therefore, through the use of a string of titles, the couple and their family members, as pointed out by Al-Ali (2006, p. 701), "can exhibit a sense of self-promotion as these titles reflect their social status".

In Jordanian culture, Muslim and Christian wedding invitation cards are generally issued by stating the names of both the fathers of the bride and groom as it is usually the case that wedding costs, in Jordanian culture, are provided by the fathers of the couple. However, in the case that either of the bride's or groom's fathers is dead, wedding invitation cards are issued by mentioning the names of other male family members or close relatives of the bride and groom such as the grandfather, the uncles, etc. The following table demonstrates the different steps of naming wedding inviters in case of dead father.

TABLE 4.4 Steps of naming wedding inviters in case of dead father

Strategy	**Frequency**	**Percentage (%)**
Father's name with the phrase "sons of the deceased"	42	56%
The eldest brother's name	21	28%
The uncle's name	10	13.4%
Grandfather's name	2	2.6%
Total	**75**	**100%**

Al-Ali (2006, p. 700) states that the wedding invitation is issued in the names of the fathers of the groom and bride. In other words, the move of "Identifying the inviter" identifies a male of the groom's family and another from the bride's. In contrast to Al-Ali's findings, the present study revealed that 102 wedding invitation are issued in the name of the male inviter with the phrase "and his wife" is annexed to it as well. The tendency of using the phrase "and his wife" in many Jordanian wedding invitations reflects that women's roles and positions in Jordan have changed. Here is an illustrative example from the data:

ʔalhaaj Sultan Al-Etoum *waʕaqi:latuh* *wa ʔaduktoor* Ahmed Al-Omari *waʕaqi:latuh*
Hajj Sultan Al-Etoum and his wife and doctor Ahmed Al-Omari and his wife)

4.2.4 Requesting the presence of the guests

Obviously, this textual element is an integral part of the wedding invitation discourse and one of the rhetorical moves that occurs in all wedding invitation cards under scrutiny. The data suggest that this move appeared in 100% (500 occurrences) of the corpus of analysis. Actually, this important move functionally enables the inviters, usually the bride and groom or the parents to courteously request the participation of guests in the marriage celebration. It should be noted here that the bride's and groom's families invite guests either to a public gathering in a wedding hall or hotel, and/or to a feast (i.e. lunch) at the groom's home on the occasion of the marriage. Typical examples of this move are usually of the form:

يتشرفان بدعوتكم لحضور حفل زفاف

yataʃarafa:n bidaʕwatikum liħuḍu:r ħafl zafa:f
(X and Y request the honour of your presence to attend the wedding ceremony)

يتشرفان بدعوتكم لتناول طعام الغداء بمناسبة حفل زفاف

yataʃarafa:n bidaʕwatikum litanawul ṭaʕa:m ʔalġada:ʔ bimuna:sabit ħafl zafa:f
(X and Y request the honour of your presence to have lunch on the occasion of the wedding of their …)

4.2.5 Identifying the bride and groom

This rhetorical element is composed of two linear constituents: the groom's name and the bride's. The aim of this obligatory textual move, which occurred in 100% (500 occurrences) of genre texts, is to identify the marrying couple, usually by stating the bride's and groom's first name. It was observed that the groom's first name is placed on the right-sided position with a large font and different typeface, whereas the bride's first name was written on the left-sided position of wedding invitation cards but on the same line, with spacing between the two names. This textual sequencing reveals the masculine-dominated discourse in Jordanian society (Mirzaei & Eslami, 2013, p. 110).

In Jordanian society, it has usually been the tradition that the groom's name be mentioned first on the right-hand side of the wedding invitation card before that of the bride's. Due to the right to left reading orientation in Arabic language, there is a tendency for invitees to begin with the right-sided words of print. Thus, when an invitee is reading a wedding invitation card, he/she would more likely begin on the right with the name of the groom's (Al-Ali, 2006, p. 700). Further, it can be argued that stating the groom's name before that of the bride's maybe explained by the fact that the groom, in Jordan, sometimes covers the majority of the wedding costs.

One point that attracted attention in the corpus was that the bride and groom tend to mention a multitude of different academic and professional titles prior to their first names to show their positions, ranks and academic degrees. This was specifically observed amongst high-class families in Jordanian society. The use of professional titles of specific jobs rather than others relates to Jordanian culture in which titles such as 'doctor', 'pharmacist', 'lawyer', 'judge', or 'engineer', indicate prestige, not to mention, wealth of the couple getting married; therefore, people who hold such jobs are highly respected; other jobs, albeit very important, do not connote such esteem (Momani& Al-Refaei, 2010, p. 70).

Another interesting point relates to the order in which the groom and bride's names appear in Jordanian wedding invitation cards. Al-Ali (2006, p. 707), in his study, stated that gender is not distributed equally among the participants (i.e. the grooms and the brides). He found that males espouse a higher form of authority than that of females since the groom's names are always

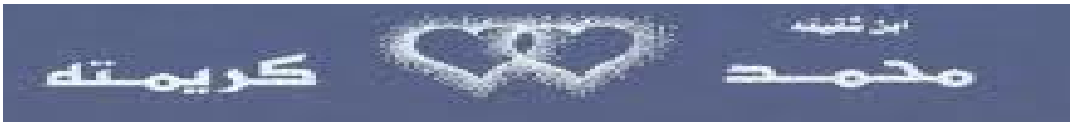
placed before the bride's. Unlike Al-Ali, the findings of the present study revealed that the bride's name in 39 wedding invitation cards appeared before that of the groom.

The results of this study revealed that 47.2% of Muslim wedding invitation cards did not state the first name of the bride. Rather, they state the honorific attribute /*kari:matuh*/ (his honourable daughter); however, 100% of Christian wedding invitation cards state the first name of the bride (See table 4.5). More interestingly, some Christian wedding invitations mentioned both the word *kari:matuh* followed by the first name of the bride. The Muslims' minimal reference to the bride's name or having the initial letter of the bride's first name enclosed by a heart indicates a traditional preference to avoid stating the name of the bride in public. This tendency might be "rooted in a religion-motivated conception of women not as beings of their own but rather as belongings of men" (Mirzaei & Eslami, 2013, p. 111).

TABLE 4.5 Frequency of using the bride's name or the word "*kari:matuh*" in the corpus

Strategy	Frequency	Percentage (%)
Stating the bride's name	264	52.8%
Stating the word"*kari:matuh*"	236	47.2%
Total	**500**	**100%**

This rhetorical move is realized by the following samples extracted from Muslim wedding invitation cards, where the name of the bride is not stated on the left-sided position.



In recent years, it has been very common for the couple to mention the bride's name in the Muslim wedding invitation card, especially when these couple are well-educated and belong to high-class families. In this regard, it is a widely held view that recent noticeable developments in women's awareness of their rights and equality in Jordanian society, the new-emerging social mobility of women, as well as the strong and marked tendency among Jordanian women to attend colleges and universities and join the work force in the private and public institutions, have significantly contributed to breaking down the socio-cultural taboos surrounding the display of the bride's name in the Muslim wedding invitation card in public. This component move is realized by the following samples extracted from the Muslim wedding invitation cards, where the name of the bride is clearly stated on the left-hand side.

4.2.6 Stating wedding ceremony arrangements

This rhetorical move includes clear-cut information in connection with the timing and duration, day, date, and venue of the wedding celebration. These components, namely, the timing, duration, day, date, and venue, are all obligatory and were found to be occurred in 100% (500 occurrences) of wedding invitation cards under consideration. The examples below represent typical textual realizations of the "*Stating wedding ceremony arrangements*" move:

وذلك بمشيئة الله تعالى في تمام الساعة الثامنة والنصف وحتى الحادية عشرة من مساء يوم الخميس الموافق 2012/12/20م في فندق النجوم- المدينة الرياضية–مقابل كلية الرياضة

waða:lika bimaʃi:ʔati ʔallah fi: tama:m ʔassaʕah ʔaða:minah walneṢef waħata alħa:diah ʕaʃra min masaʔ yawum al xami:s ʔalmuwafiq 20/12/ 2012 fi: funduq ʔalnudʒu:m- ʔalmadi:nah ʔalriyaḍiyah- muqabi lkuliyat ʔalriyaḍah

(This wedding celebration will take place, if Allah wills, from 8:30 to 11 o'clock on Thursday 20/12/ 2012 at the stars hotel- Sport city- opposite sport college)

وذلك من الساعة التاسعة والنصف وحتى الحادية عشرة والنصف مساء يوم الأربعاء الموافق 2013/6/12 **في صالات المنى للأفراح –الزرقاء–طريق بيرين–مقابل كلية قرطبة**

waða:lika min ʔassa:ʕah ʔalta:seʕah walneṢf waħata ʔalħa:diyah ʕafrah walneṢf masa:ʔ yawm ʔalʔarbiʕa:ʔ ʔalmuwa:fiq 12/6/ 2013 fi: Ṣala:t ʔalmuna lilʔafra:ħ- ʔlazzarqʔ- ṭari:q beri:n- muqabil kuliyat qurṭubah

This wedding celebration will take place, if Allah wills, from 9:30 to 11:30 on Wednesday 12/6/ 2013 at Al-Muna Halls- Alzzarqa city- Bereen road- opposite Qurtubah College.

The components of the timing and duration, day, date, and venue of the wedding celebration are going to be discussed in sufficient detail:

1- Timing and duration component

As far as the timing and duration are concerned, it must be pointed out that wedding rituals, in Jordanian society, are usually held in the evening and last for two or three hours on the average (See table 4.6). The most striking observation to emerge from the data is that the timing of the wedding, in 98.8% of the wedding cards, was written in words, whereas the timing in the rest of the invitation cards (1.2%) was written in numbers. Moreover, the data analysed showed that summer and autumn were the most frequent times for Jordanian weddings. It is, of course, understandable why the majority of Jordanian weddings occur in the summer and autumn seasons; it is because the weather, in summer, is beautiful, flowers are in bloom and summertime tends to be a lighter and happier time.

As for autumn, it is a glorious time of the year to be married. If the bride and groom are planning a wedding at this time, it is a great idea to match the colours of their wedding to this gorgeous season. Besides, eye-catching and nice colours for autumn wedding invitation cards include deep yellows, reds and oranges. The couple can choose their wedding invitation cards with these colours in mind - whether the invitation in that colour itself or they just use photos and borders with those attractive colours (Kazmierczak, 2009).

TABLE 4.6 Frequency of the part of the day in which the wedding ceremony occurred in the corpus

Part of the day	Frequency	Percentage (%)
Evening	477	95.4%
Afternoon	23	4.6%
Total	**500**	**100%**

It is worth mentioning that most Jordanian Bedouin tribes still try to maintain traditional wedding celebrations that take long for between five to seven days beginning with small gatherings of close friends and the family of the bride or groom in their parents' houses. It should be pointed out that 89% of wedding invitation cards featured the formulaic phrase "*bimaʃi: ʔatiʔallah*" (God Willing). This phrase usually appears immediately before the timing of the wedding ceremony. Muslims have a strong belief that this expression is always mentioned when they are "making plans for the future, as Allah is the ultimate agent who can will the occurrence of future events" (Farghal, 1995a, p. 255).

2- Day component

As far as the day of holding the wedding ceremony is concerned, the corpus of this study revealed that Friday had the highest frequency of being chosen for the celebration of marriages for people (46.6%), followed by Saturday (20.6%) (See table 4.7). As stated earlier, Friday had the highest percentage of being selected for marriages for Muslim people due to the fact that it is an official holiday in Jordan where all people are free and off from work; in addition, this day is preferred for marriages because Friday is regarded "a traditional day to get married according to Islamic traditions" (Al-Ali, 2006, p. 703). Therefore, it is a common belief amongst high religious families in Jordan that holding the marriage occasion on a sacred day, i.e., Friday will bring the marrying couple good luck, happiness and blessings. As for Christian people, Saturday had the highest frequency of being chosen for the celebration of marriages. The choice of this day i.e., Saturday could be attributed to the fact that it is an official holiday in Jordan as well. The table below illustrates the frequencies of days on which the wedding ceremonies were taken place in the wedding cards.

TABLE 4.7 Frequency of days on which the wedding ceremony is taken place

Day of the week	Frequency	Percentage (%)
Saturday	103	20.6%
Sunday	11	2.2%
Monday	8	1.6%
Tuesday	36	7.2%
Wednesday	25	5%
Thursday	84	16.8%
Friday	233	46.6%
Total	**500**	**100%**

3- Date component

This is the third component of this move. In all Jordanian wedding invitation cards under study, there was a further specification of the date which is introduced by the word */ʔalmuwa:fiq/* (coinciding with), including the day, month and year from right to left using the Gregorian system. However, for religious and other important cultural events, the Islamic (Hijri) date is stated as well. Clynes and Henry (2005, p. 10) argue that Hijri date clearly "signals the social and religious context of the ceremony, while the Gregorian date is added for practical reasons".

Apparently, the date, in most wedding invitation cards, is preceded by the part of the day such as the word */masa:ʔan/* (evening), or */ḍuhran*/ (afternoon) then the day of the week is stated. Also, the date of the wedding ceremony, in 99.6% of the wedding cards, is written in numeric form. This is probably due to the fact that numbers can be easily and clearly recognized more than words in wedding invitation cards. However, four instances in the study data occurred where the date of the wedding ceremony is spelled out e.g. "*The fourteenth of May two thousand and fourteen at nine thirty in the evening*". As Vaugh (2013) states, the design of a wedding theme dictates whether the numbers in the date and timing are spelled out or left in numeric form. With modern wedding invitation cards the latter is becoming the norm in Jordan.

4- Venue component

This is the last component of this move. It gives explicit information about the venue where the wedding ceremony is going to be held. In Jordanian society, wedding ceremonies are taken place in wedding halls, hotels, churches or residence of the bridegroom's house. As the data analysis of

this study revealed, 63.4% of Jordanian wedding ceremonies took place in wedding halls, 1.2% in hotels, and 35.4% in the bridegroom's house (See table 4.8). In this context, it can be argued that the overwhelming majority of Muslim Jordanians hold their weddings in wedding halls, as the data shows, because these wedding halls are somehow affordable compared with hotels. The Jordanian people who perform their wedding ceremonies in hotels are wealthy; if the bride and groom conduct their wedding ceremonies in a wedding hall, it symbolises their low economic social status, as holding wedding ceremonies in hotel are more costly than holding them in wedding halls. As for Christian wedding ceremonies, all of them are held in a church or chapel. In this regard, Sofsian (2007) states "all true Christian people usually get married in wedding churches or chapels to tie the bond in the presence of the Holy Bible".

TABLE 4.8 Frequency of the venue where the wedding ceremony is held

Venue	Frequency	Percentage (%)
Wedding hall	317	63.4%
Hotel	6	1.2%
Residence of the groom's parents	177	35.4%
Total	**500**	**100%**

It should be noted that wedding cermonies in Jordan are usually long and expected guests are looking forward to something they drink and eat while having conversations with each other. Therefore, wedding guests are usually invited for refreshments and a feast if the wedding celebration is taken place in the bridegroom's house. However, Jordanian families, on a tight budget, usually cannot afford the high expenses of such feasts; therefore, they serve refreshments only. In Jordanian weddings, specially held in a hotel, lunch, refreshments, and wedding cake are prepared and served in a buffet style by caterers who provide wedding services for social events.

4.2.7 Deferential ending

This move has an important function; namely, closing wedding invitation cards deferentially. In Jordan, the couple tend to conclude the whole text of their wedding card with a special sentence in order to give it a sense of completeness. This move can be considered optional although it was employed frequently in the study corpus (91.6% occurrences). More, this component move

includes formulaic phrases in which wedding inviters either wish gladness and happiness to invitees or cordially request the honour of well-wishers' participation in the auspicious celebration. The most frequent formulaic quotations are as follows:

دامت الأفراح حليفة دياركم العامرة

da:mat ʔalʔfra:ħ ħali:fatu diya:rikum ʔalʕa:mirah
(May happiness last and surround your prosperous homes)

وَبتَشريفَكُم تَزْدادُ فَرْحتنا

wabitaʃri:fakum tazda:d farħatuna
(Your presence will increase our happiness)

بِحُضوركم تَتم سَعادَتِنا وتَكْتَمل فرحتنا

biħuḍu:rikum tatem saʕa:datuna wataktamilu farħatuna
(Your presence will increase our happiness and complete our gladness)

دُمتُم مَشْعَلاً تُستَضاء بِكُم مَحافل الأفراح

dumtum maʃʕalan tustaḍa:ʔ bikum maħa:fil ʔalʔafra:ħ
(May you be always torches of happiness)

4.2.8 Notifications

This last move contains important additional information about the wedding ceremony for the purpose of ensuring a good marriage. The data analysis of this study suggested that 84.8% of the wedding invitation cards contained notifications. These notifications include notices about:

(1). Supplementary parties preceding the main wedding rituals. These parties include: (1) men's evening party which lasts between one to seven days beginning with small gatherings of the groom's family and close friends in his parents' house or in large tents set up near the house where they sing and dance together. These gatherings often do not include meals, but sweets, juices, coffee, and tea, and (2) a farewell party or *henna* night, where the bride's hands are adorned with a paste made from the *henna* plant which stains the skin a red colour. The paste is placed on the bride's skin and then wrapped in cloth to allow it to dry very well. The length of time the paste is left on her skin relates to how deep the colour is and how long it will be visible on the hands; the longer it is left on her hands, the deeper the colour and longer it will last on her

skin (Shoup, 2007, p. 93). The results of the move analysis in this study showed that the frequency of occurrence of this optional move is 19.8% of the wedding invitation cards examined (See table 4.9). The following extracted instances exemplify the kind of the realization available in the corpus:

السهرة مساء يوم الخميس

ʔalsahra masa:ʔ yawm ʔalxami:s
(The evening party starts on Thursday evening)

حفلة الوداع مساء يوم الخميس الساعة الخامسة

ħaflit ʔlwada:ʕ masa:ʔ yawm ʔalxami:s ʔalsaʕah ʔalxa:misah
(The farewell party starts on Thursday evening at 5 o'clock)

(2). Direct or indirect appeals to the invitees requesting them not to bring their children to the wedding celebration for organizational considerations. In our study, this notification was found to be present in 15.9% of the wedding invitation cards (See table 4.9). Direct expression in the corpus is:

يمنع اصطحاب الأطفال منعاً باتاً بأمر من إدارة الصالة

yomnaʕ ʔṢṭiħa:b ʔalaṭfa:l manʕan ba:tan biʔamr min ʔda:rat ʔlṢa:lah
(The wedding hall does not permit accompanying children at all)

The following indirect expressions were used in the corpus:

نوماً هنيئاً لأطفالكم

nawman hani:ʔan liʔaṭfa:likum
(Pleasant sleeping for your children)

جنة الأطفال بيوتهم

dʒanna:t ʔlaṭfa:l biyu:tuhum
(Children's paradise is their house)

(3). The timing of bringing the bride from her guardian's house to the groom's. In Jordanian social traditions, the bride's family and the guests escort the bride to the wedding celebration in a procession of cars. All of the horns are sounded and the passengers are singing and clapping. This notification was present in 7.9% of the wedding invitation cards examined (See table 4.9). The example below is taken from the wedding invitation cards elicited for this study.

تنطلق الفاردة الساعة السادسة

tanṭaliq ʔlfa:rdih ʔlsa:ʕah ʔalsa:disah
(The escort of the bride starts at six o'clock)

(4). Appeals to the invitees requesting them not to shoot into the sky on the wedding day. Some Jordanian families tend to express their joy and happiness by dancing and singing or shooting joy shots into the air with their rifles or pistols. To avoid this habit, wedding inviters include an appeal to invitees not to practice this bad habit. On a similar note, recently, Jordanian police together with community members have launched a campaign to completely curb festive firing at social occasions including weddings; moreover, the police has decided to visit weddings and distribute congratulation cards in an attempt to urge people to refrain from the practice of festive shooting, and if they violate any instructions the shooter will go to prison. Also, the Jordanian Iftaa Department has also issued a fatwa (religious edict) to urge people attending weddings to abandon this bad practice as it disturbs the peace and harms others. In response to this campaign, many wedding inviters decided to write on their wedding invitation cards that they are not honoured to have any person shooting in the air during their weddings. This notification was evident in 11.9% of wedding invitation cards examined (See table 4.9). This component is usually realized by the following sample extracted from the invitation cards:

الرجاء عدم إطلاق العيارات النارية نهائياً

ʔlradʒa:ʔ ʕadamʔ ʕiṭla:q ʔalʕiyara:t ʔana:riyah niyha:ʔiyan
(Please kindly no shooting at all)

(5). Appeals to invitees requesting them not to bring mobile phones or photographing cameras to the wedding party for religious reasons. This explicit warning on using mobile phones is possibly motivated by the social and religious belief among most Jordanian Muslim families that wedding parties are private and pictures taken by guests might violate this privacy. Therefore, women, in more conservative Islamic families in Jordan, do not like the inviters to take their photos because it is strictly prohibited in Muslim religion for men who are not close relatives to see the photos of women without head covering (*Hijab*) or a veil on their faces. This notification occurred in 8.6% of the wedding invitation cards examined (See table 4.9). The following example illustrates this notification:

الرجاء عدم التصوير بالخلوي بين النساء

ʔlradʒa:ʔ ʕadam ʔataṢwi:r bilxalawi bain ʔalnisa:ʔ
(Please kindly avoid taking pictures amongst women)

(6). The name of the publishing company where the invitation card has been made as well as its telephone number or full address. The name of the publishing company was written in small bold font at the bottom of the wedding cards. This might be considered as propaganda and advertising on the part of the publishing company to advertise for the wedding cards they produce. However, this is not the choice of wedding inviters, but it is mandatory from the publishing company. This notification was prevalent in 35.9% of the wedding invitation cards examined (See table 4.9). The following example provides realization of this notification:

مطبعة اليزيد 077413453

meṭbaʕat ʔalyazi:d 077413453
(Al-Yazeed publishing company Tel. 077413453)

Table 4.9 below provides frequency data from the corpus for each of the notifications.

TABLE 4.9 Frequency of notifications in the corpus

Notification	Frequency	Percentage (%)
Statement about supplementary parties preceding the main wedding rituals	223	19.8%
Statement about escorting the bride to the groom's house	89	7.9%
Statement about brining children to the wedding party	178	15.9%
Statement about shooting during the wedding party	133	11.9%
Statement about the name of the publishing company	402	35.9%
Statement about bringing mobile phones or photographing cameras to the wedding party	97	8.6%
Total	**1122**	**100%**

4.3 Ordering of moves in the wedding invitation discourse

The order of rhetorical moves in Jordanian wedding invitation cards is almost the same. Most of the invitations appeared in the following order of moves:

Opening
Identifying the celebrating families
Identifying the inviters of the wedding
Requesting the presence of the guests
Identifying the bride and groom
Stating wedding ceremony arrangements
Deferential ending
Notifications

However, not all the above-mentioned moves always appear in a fixed predictable order. The data analysis revealed that 9 invitations reflected completely different order of moves where the whole structure was totally manipulated. The following is a sample wedding card with its English translation which manifests this practice, i.e., the different order of moves:

FIGURE 4.3 A sample Jordanian wedding invition card

Eyad has achieved his beautiful wishes his bride was honest in her love
She is beloved for himself and dear to his heart she is a sweet basil in all senses

We were informed that the lovebirds chirped with affection and sympathy

The prince Her conservation and chastity
EyadEman

When there was a great understanding between the bride and groom, the prince decided to go to the bride's father to announce their marriage according to Sunna Allah and His Messenger

Mr. Qassim Mahmoud Nawasrah Mr. Ahmed Ali Al-Qablan

After careful consideration and agreement, the wedding ceremony was announced to be from five o'clock to seven o'clock on Saturday evening 26/10/2013 at HayaatJarash Hall – behind Electricity Company.

Your presence is most welcome

Al-Yazeed publishing company 0777413453 Gathering in front of the hall

FIGURE 4.5 A translation of the above sample Jordanian wedding invition card

4.4 Non-linguistic features of wedding invitation discourse

A multimodal theory of communication is a theory which looks at how people interact and communicate with each other, not only through writing, but also through speaking, gaze, gesture, and visual forms. It is based "on an analysis of the specificities and common traits of semiotic modes which take account of their social, cultural and historical production" (Kress & Van Leeuwen, 2001, p.4). Jordanian wedding invitation cards include common non-linguistic features that differentiate this genre from other genres such as colours, typography and graphic images.

4.4.1 Colours

It goes without saying that the colour of a wedding invitation card plays a prominent role in having eye-catching effect on the readers of these wedding invitation cards as it is the first thing they will notice when reading them. Colours exert a subconscious influence upon the reader's attitudes during the process of arousing emotions and interest. Thus, the importance of colours during the perception of a wedding invitation card is incontrovertible. Each colour evokes diversified perceptions and also reflects people's mental disposition, temperament, personality, mood and many other factors. Also, every colour elicits different associations, i.e., dark colours usually tend to evoke negative, sad, depressing emotions, whereas bright ones invoke the feelings of cheer, gladness, joy and happiness (Krčmařova, 2008, p. 38). To be more specific, blue, for instance, implies pureness, serenity and peace. Consequently, the correlation between colours, mood and personality is indisputable. Using a proper colour for the wedding invitation card seems to be the fastest way to express mood and emotions without saying a word. Therefore, the producers (the bride and groom) of the wedding invitation card certainly know which colour has a psychological influence on readers (wedding invitees).

Colours, which are employed in wedding invitation cards, should be eye-catching, attractive and appealing as they tend to be the first identifiable visual element on the page that attracts the readers to the wedding invitation card. According to Šalda (2009, p. 24), colours represent these qualities:

Black: it represents death, grief, mystery or fear. It is associated with power, elegance and class.
White: it represents purity, faith and virginity.

Brown: it is a symbol of home and planet and serves as a symbol of autumn.

Grey: itis understood as a colour of firmness, security and conservativeness. It represents maturity, higher age and dignity.

Purple: it is a symbol of nobles, wealth, extravagance, wisdom, magic and arrogance.

Green: it symbolizes youth, fortune and vigour. It is also connected with jealousy, experience and money. The green colour is seen as sharp and is not very relaxing.

Orange: it is the colour of enthusiasm, attractiveness, creativity and warmth and serves as a symbol of autumn and harvest.

Blue: it is the colour of depth and stability and symbolizes the freedom, wisdom, loyalty, cleanliness, technology and security.

Yellow: it represents optimism, sunshine, joy, hope, impulsiveness and warmth.

Red: it is the colour of danger, fire, energy and excitement.

With regard to colours used in Jordanian wedding invitation cards, it is established, in this research, that colours enhance the aesthetics of wedding cards so as to catch the attention or the eyes of their readers. Thus, we can find typical colours and designs on these wedding cards. Choosing a colour scheme for a wedding invitation card is very important because it is the first glimpse the guests will receive of the wedding day theme.

A careful examination of the data has revealed that the most popular colours used in Muslim marriage cards include red, green, white and black and white together. The colour red on the cards is "an auspicious colour as it represents fertility as befitting a marriage" (Gonsalves, 2010). As for the colour green, it is considered as a traditional colour of Islam in Jordanian culture, and it has a special mention in the Holy Qur'an. It was the first colour used by the prophet Mohammed peace and blessings be upon him and represents cleanliness, purity and nature. To Jordanians, the colour green denotes the freshness of Islam and brings unity and union among them. The green coloured marriage invitation is a universal symbol of peace, love and harmony. It highlights the rites of a wedding and enhances the grace of the wedding ceremony. The colour green, too, clearly, depicts the true happiness of Muslim wedding (Sharma, 2013).

Regarding the colour white of Jordanian invitations, it is regarded a perfect and ideal colour; it represents truth, positivity and kindness. Due to these characteristics, white coloured marriage invitations are printed to bring peace, simplicity and purity to the wedding celebration (ibid, 2013).

Also, Jordanian wedding invitation cards feature the white and black colours together. Blaine (2009) states that black and white wedding invitation cards are the easiest and most affordable for couples. No matter what the groom's budget is, black and white invitations will always fit. It is interesting to note that of the 500 wedding invitation cards under study, about210 feature the black and white colours due to the fact that some families who are tight on budget usually cannot afford the high expenditures of producing wedding invitation cards with other colours.

4.4.2 Typography

The arrangement, appearance, and style of printed words in Jordanian wedding invitation cards may suggest various connotations and ideas. Since verbal language communicates specific messages, written language also forms the image of wedding invitation discourse. The producers of such wedding invitation cards choose different and attractive fonts, styles, shapes or sizes to make their wedding invitation cards special, eye-catching, and elegant for readers. They are certainly aware that the words and their particular typefaces may influence the readers ranging from effecting perceptions and moods to evoking new feelings and emotions. In addition, they try to choose suitable typographical features that correspond with other graphic elements such as layout, colours, background of the wedding invitation card.

As far as Jordanian wedding invitation cards are concerned, there is a strong tendency to employ many typefaces such as *Times New Roman* and *Tahoma*, *Simple Bold Jut Out*, *Simple Indust Shaded*, *PT Bold Mirror* or *PT Bold Stars* because they are visible, thus appealing to wedding invitation readers. The examined data revealed that “the names of the bride and groom” move, “The names of the inviters of the wedding” move and the “Opening” move in all wedding invitation cards were all printed as separate lines in boldface with a large size font. Here are illustrative some examples:

الأستاذ محمود احمد العمري وعقيلته & الحاج سلطان محمد العتوم وعقيلته

In the above examples, the producers of wedding cards have used larger and bold letters in the invitations in order to perhaps draw the readers' attention and make them curious about the content of these invitations and thus may lead the readers to carry on reading the invitation card and rouse their curiosity to know more about the wedding arrangements and finally may reach their goal to persuade them to attend the wedding party.

4.4.3 Image

The most communicative non-verbal element in all wedding invitation cards under investigation is the image. The bride and groom tend to include beautiful and attractive images to make their wedding invitation cards memorable, distinct, catchy and unique. The photographic images certainly attract the attention of readers and contribute to achieving the communicative goals of the wedding invitation card genre. The most striking result to emerge from the data is that the great majority of the wedding invitation cards are beautifully embellished with images of wedding rings, bouquets of mixed flowers, hearts, bunches of roses, birds, arrows, couple, etc. Consider the following images taken from the corpus:

It is important to note that the position of such photographic images is frequently changed; it never occupies a constant place within wedding invitation cards. The position of the image may come between the names of the bride and groom, at the corner, the upper part of the page, the right side of the page, or the left side of the page. Interestingly, names, usually just first names and/or first initials, may be enclosed in a heart shape in wedding invitation cards. It should be also noted that all the first letters of the bride's and groom's names were written in English not in Arabic in all the data examined. Consider the following examples:

4.5 Summary of characteristics that typify the moves of wedding invitation cards

There are sets of characteristics that typify the rhetorical moves in the generic structure of the genre of Jordanian wedding invitation cards. More specifically, the "Opening" move has four varieties, i.e., a Qur'anic quotation, a Biblical quotation, a prophetic invocation and a poetic verse. The "Identifying the celebrating families" move includes the names of the couple's families which are written in bold-face with different sizes of font. As for the "Identifying the inviters of the wedding", it has a number of characteristics: the names of the couple's fathers are written in full with different sizes of font, there is a minimal reference to the names of the couple's mothers, and male wedding inviters have more academic and professional titles than female male wedding inviters. With regard to the "Requesting the presence of the guests" move, the guests are invited either to a public gathering in a wedding hall or hotel, and/or to a feast (i.e. lunch) at the groom's home on the occasion of the marriage.

As for the "Identifying the bride and groom" move, it has a number of characteristics, namely, the brides have more academic and professional titles than the grooms, the names of the bride and groom are written in bold-face with different sizes of font, the name of the bride is usually written before that of the groom, sating the word "*kari:matuhu*" instead of the bride's name to avoid stating the name of the bride in public, the bride's name is stated in 264 wedding invitations, and the word "*kari:matuhu*" instead of the bride's name is stated in 236 wedding cards.

With reference to the "Stating wedding ceremony arrangements" move, it has four variants: the time and duration of the wedding, the day of the wedding, the date of the wedding in both Hijrah (Islamic) and Gregorian systems, and the place of the wedding. In connection with "Deferential ending" move, it was characterised by the use of phrases in which the inviter either wishes happiness to the invitees, and appeals for the invitees' presence and participation. As for the last "Notifications" move, it was featured by seven wedding-related notices: parties before the main wedding rituals, escorting the bride to the groom's house, brining children to the wedding party, shooting during the wedding party, stating the name of the publishing company, bringing mobile phones or photographing cameras to the wedding party and holding Islamic party. The table below provides these typical characteristics of each move.

TABLE 4.10 Characteristics of the moves of wedding invitation cards

Move	Typical Characteristics
Opening	Qur'anic quotations
	Prophetic invocations
	Poetic verses
	Biblical quotations
Identifying the celebrating families	Names of the families are written in bold-face with different sizes of font
Identifying the inviters of the wedding	Names of the fathers of the bride and groom are written in full
	Minimal reference to the names of the couple's mothers
	Many academic and professional titles for men
	Few academic and professional titles for women
	Names of the inviters are written in bold-face with different sizes of font
Requesting the presence of the guests	Requesting the guests' participation in the celebration in a public gathering
	Inviting the guests for a feast (i.e. lunch) on the occasion of marriage
Identifying the bride and groom	Many academic and professional titles for the bride
	Few academic and professional titles for the groom
	Names of the bride and groom are written in bold-face with different sizes of font
	Stating the bride's name
	Sating the word "*kari:matuhu*" instead of the bride's name
	Stating the bride's name with the word "*kari:matuhu*"
	The first initials of the bride's and grooms' names are enclosed in a heart shape.
	Mentioning the name of the bride before that of the groom in 39 wedding invitations
	Images of wedding rings, bouquets of flowers, hearts, or birds between the names of the bride and groom
Stating wedding ceremony arrangements	Stating the time and duration of the wedding
	Stating the day of the wedding
	Stating the date of the wedding in Hijrah (Islamic) system
	Stating the date of the wedding in Gregorian system
	Stating the place of the wedding
Deferential ending	Stating phrases in which the inviter wishes happiness to the invitees
	Stating appeals for the invitees' presence and participation
Notifications	Stating other parties before the main wedding rituals
	Notice about escorting the bride to the groom's house
	Notice about brining children to the wedding party
	Notice about shooting during the wedding party
	Stating the name of the publishing company
	Notice about bringing mobile phones or photographing cameras to the wedding party
	Notice about holding Islamic parties

4.6 Conclusion

As noted in this chapter, genre analysis has attempted to clearly describe and identify the generic component patterns of the wedding invitation card discourse as a communicative event in Jordanian society. It was primarily found that the wedding invitation card in Jordan comprises, by and large, eight standard rhetorical moves. The presence of these prominent generic moves indicates that each move has a specific communicative intention which contributes to the achievement of the overall communicative purpose (s) of the genre (Bhatia, 1993; Al-Ali, 2006).

A careful examination of the organizational structure of the data has demonstrated that the macro-structures of the texts in Jordan are, in some ways, similar or in line with the rhetorical organizational patterns found in Brunei Malay (Clynes & Henry, 2005) and Iran (Sharif & Yarmohammadi, 2013; Mirzaei & Eslami, 2013; Sadri, 2014). In more detail, the most marked similarities appeared in the primary communicative functions and some of the component moves such as naming the bride and groom, stating the names of the people issuing the invitation, and stating the date, time and place of wedding ceremony. These similarities indicate that there are some common socio-cultural values across different cultures, which of course need to be further investigated by future genre research.

However, certain rhetorical moves along with their intended communicative intentions documented in Jordanian wedding invitation cards were noticeably different from those presented in Brunei Malay and Iranian ones. Also, there were noticeable variations with regard to the order, number, presence or absence of certain moves. For example, the wedding invitation card genre in Brunei Malay was characterized by the "Map" move which is not present in Jordanian wedding invitation card genre, where this move diagrams the location of the wedding party and includes some information and arrows for the invitees.

Moreover, the analysis of the data revealed that although the Jordanian wedding invitation is highly conventionalized and structured in terms of form, content, positioning and functional values, it is not completely identical. That is to say, it does not have a fixed generic organizational structure, but some variations occur in some wedding invitation cards in the sense that not all component moves were used in all of them. For example, the "Identifying the

celebrating families" move was not present in some wedding invitation cards since it is optional. What is more, the analysis showed that the Jordanian wedding genre does not have a fixed move order. Thus, the conventionalized patterns of its order might itself allow for some variations based on the characteristics of the bride and groom. For example, many wedding inviters in Jordan adopt certain move order to make their wedding invitation card unique and eye-catching.

Another conclusion which can be drawn from this chapter is that Jordanian inviters employ particular non-linguistic features such as colours, typography and graphic images. Interestingly enough, it was found that these features played a prominent role in the style and design of wedding invitation cards, where the producers of such wedding invitation cards choose attractive fonts, styles and shapes to make them special, eye-catching, and elegant for the invitees. Moreover, they tend to include beautiful and attractive images to make their wedding invitation cards memorable, distinct and unique. The photographic images undoubtedly attract the attention of the readers and contribute to achieving the intended communicative goals of the wedding genre. (See appendix 2 for textual and visual elements of wedding invitations).

Chapter 5

Micro-linguistic features of wedding invitation discourse

5.1Introduction

As the previous chapter has discussed the macro-structural features of the genre of Jordanian wedding invitation cards, this chapter traces and explores the micro-linguistic features of this genre by following Bhatia's (1993) model with the intention of seeing how Jordanian brides and grooms organize their wedding invitation cards. In particular, this chapter, which answers the second and third research questions, aims to investigate a variety of syntactic, rhetorical and semantic properties of Jordanian wedding invitation card text for the purpose of expressing each move and achieving different purposes in the genre under study, together with illustrative examples from the corpus. The syntactic features that are going to be examined include, among many others, sentence complexity, sentence length, verb tenses and nouns, as well as ellipsis. The rhetorical analysis in this study touches upon alliteration, rhyme, simile, metaphor, parallelism and euphemism. The semantic analysis examines both synonyms and antonyms. the also, the present chapter attempts, in the course of the discussion, to address two of the sociolinguistics factors that affect the formal structure of the wedding invitation genre; namely, religion and socio-economic status. Finally, a summary of linguistic characteristics that typify the moves of wedding invitations will be given.

5.2 Micro-linguistic features of wedding invitation discourse

5.2.1 Common syntactic features

This section presents the prevalent syntactic features in the wedding invitation text such as sentence length, sentence complexity, verb tenses, nouns, adjectives, prepositions, ellipsis, etc.

5.2.1.1 Sentence complexity

The purpose of this section is to examine the complexity of the moves of the wedding invitation card at the sentence level. That is, to study in how far the sentences that form the moves

encompass simple, compound or complex sentences. The sentences in Jordanian wedding invitation cards are classified into three types, i.e., simple, compound and complex. In what follows, they will be presented with more clarifications and details.

5.2.1.1.1 Simple sentence

In Arabic, simple sentences are classified into verbal sentences (الجملة الفعلية*ʔaldʒumlah ʔalfiʕliyyah*) and nominal sentences (الجملة الاسمية*ʔaldʒumlah ʔaʔismiyyah*). As Abboudand McCarus (1983, p. 102) state, sentences in Arabic areof two types, those with verbs, called *verbal sentences*, and those not containing verbs, called *nominal sentences*. The classification of these sentences depends on the first word of the sentence. Ryding (2005, 58) confirms that "traditional Arabic grammatical theory divides sentences into two categories depending on the nature of the first word in the sentence". In particular, the verbal sentence starts with a verb, and has the following basic word order:

Verb + Subject + Object or Complement

The nominal sentence, on the other hand, does not contain a verb and consists of two components; namely, the subject (المبتدأ*ʔalmubtadaʔ*) and the predicate (الخبر *ʔalχabar*). The subject is usually a noun (phrase) or pronoun in the nominative case. The predicate may be a noun (phrase), a pronoun, an adjective, or an adverb of time or place (Abu Chacra, 2007, p. 32).

Analysis of the large and comprehensive data clearly showed that simple sentences with their two types (verbal and nominal sentences) have the highest frequency of occurrence in the corpus compared with compound and complex sentences. More noticeably, the simple sentences were more common in three moves of the wedding invitation card text, i.e., "Opening" move, "Notifications" move and "Deferential ending" move. The following examples are representative linguistic realizations of the simple sentences extracted from the wedding invitation cards:

تبدأ السهرة مساء يوم الخميس (Verbal Sentence)

tabdaʔ *ʔalsahra masaːʔ yawm ʔalxamiːs*
(The evening party **starts** on Thursday evening)

حفلة الوداع مساء يوم الخميس (Nominal Sentence)

ħaflit *ʔlwada:ʕ masa:ʔ yawm ʔalxami:s*
(*The farewell* ***party*** is on Thursday evening at 5 o'clock)

دامت الأفراح حليفة دياركم العامرة (Verbal Sentence)

da:mat *ʔalʔfra:ħ ħali:fatu diya:rikum ʔalʕa:mirah*
(May *happiness* ***surround*** your prosperous homes)

5.2.1.1.2 Compound sentence

A compound sentence, in Arabic, consists of two or more independent sentences conjoined by one of a set of conjunctive particles. These conjunctive particles include *wa* "*and*", *fa* "*and*", *θumma* "*then*", *ʔaw* "*or*", *ʔam* "*or*", *bal* "*but rather*" and *la:kin* "*but*". The *wa* "*and*" is the most common connective device used in Arabic language. It is used to connect words, phrases, clauses, and sentences. Abboudand McCarus (1983, p. 72) argue that Arabic compound sentences "contain clauses related by means of coordinating conjunctions such as *wa-* 'and,' *fa-* 'and; and so,' or *bal* 'but rather'". These conjunctions have little or no effect on the syntax or morphology of the following clause but build up the sentence contents in an additive way". Unlike the English *(and)*, the Arabic *(wa)* is repeated before every item coordinated with the one before, no matter how many items are listed in the sentence (Othman, 2004).

On closer examination, it was found that Jordanian wedding invitation cards tend to have compound sentences much less frequently than simple sentences. Further examination of the compound sentences showed that they mostly occur in the "Opening" move. On the other hand, the "Identifying the celebrating families" move, "Identifying the inviters of the wedding" move, "Identifying the bride and groom" move, "Stating wedding ceremony arrangements" move and "Deferential ending" move did not include compound sentences at all. Here are two illustrative examples of the compound sentences extracted from wedding invitation cards:

اللهم بارك لهما وبارك عليهما واجمع بينهما في خير

ʔllahuma ba:rik lahumma ***wa****ba:rik ʕalyihima: waʤmaʕ bainihima: fi xayr*
(May Allah grant blessings to them **and** bind them with harmony and goodness)

أضيئي يا شمعة الحب في ليلة ثم انثري فرحاً على الأحباب

*ʔaḍi:ʔi ya ʃamʕat ʔalħub fi: laylatin **θuma**ʔunθuri faraħan ʕla ʔalħaba:b*
O candle of love, light up the night and **then** make people happy and joyous

إني اخترتك فاتخذت قراري

*ʔini ʔixtartuki **fa**taxaðtu qara:ri*
I chose you **and** made my decision

5.2.1.1.3 Complex sentence

In Arabic, a complex sentence consists of a main clause and one or more subordinate clauses. Subordinate clauses are of four main types- nominal clauses, adjectival clauses, adverbial clauses and conditional clauses. In each subordinate clause, there is usually a linking or connective element used with it such as *ʔanna* "that", *li-kay* "in order that", *allaði* "who; which", *ʔiða* "if", *ʕindama*: "when", *liʔan* "*because*", *ħatta* "in order to", *li* "to", *lamma* "when", or *birraġmi(min)* "although" (Abboud & McCarus, 1983; Othman, 2004).

A close examination of the data revealed that complex sentences are the least frequently sentences used in the corpus. Moreover, they are mostly found in the "Opening" move only, while the other moves of the invitation cards did not show significantly higher frequency of occurrence of such sentences. Here are some examples from the data:

ستبدأ مراسم الزفاف إيذانا بوصول العريسين لتنير ساحة قصر النخيل

*satabdaʔ mara:sim ʔalzafa:f ʔiða:nan biwṢu:l ʔalʔari:sayn **li**tuni:r sa:ħat qaṢr ʔalnaxi:l*
Wedding ceremony will mark the arrival of the couple **to** illuminate Palm Palace Square

قرر الأمير الذهاب إلى العروس لما كان التفاهم بينهما عظيم

*qarrar ʔalʕami:r ʔalðiha:b ʔila ʔalʕaru:s **lamma** ka:n ʔatafa:hum baynahuma ʕaḍi:m*
The prince decided to go to the bride **when** the understanding between them was great

نحن بانتظار أحبتنا حتى تكتمل فرحتنا

*naħnu bintiḍa:r ʔaħibatuna **ħatta** taktamil farħatuna*
We are waiting for the loved people **in order to** complete our happiness

This section has touched on the sentence complexity in the wedding invitation discourse. The results of the present study revealed certain differences in the use of the three types of sentences, viz., simple, compound and complex. It could be noticed from the analysis of the sentence complexity that simple sentences are the most frequently occurring sentence type in all discoursal moves of the wedding invitation card genre, whereas the other two types; namely, the compound and complex sentences are somehow meagre.

5.2.1.2 Sentence length

Sentence length, in this study, is going to be determined by calculating number of words for each move in the wedding invitation card corpus by hand, i.e., to find out how many words constitute each discoursal move in the wedding invitation card genre. The analysis of the data indicated that there is variation in sentence length across wedding invitation cards. More specifically, wedding invitation cards have many short sentences in comparison to long sentences.

A close examination of the data showed that the "Identifying the celebrating families" move, "Identifying the inviters of the wedding" move, "Identifying the bride and groom" move, "Deferential ending" move and "Notifications" move are characterized by short sentences, while the other moves; namely, the "Opening" move, "Requesting the presence of the guests" move and "Stating wedding ceremony arrangements" move are characterized by long sentences.

In the light of what was mentioned above, it can be argued that Jordanian brides and grooms, as members of a discourse community, seem to show a clear preference for short sentences when constructing their wedding invitation card text, perhaps due to the fact that they want to reduce the cost of such wedding invitations for economical reasons. Put in a different way, they are trying to save space and money because words cost a lot of money when writing the wedding invitation cards.

As far as the number of words of the moves of wedding invitation cards is concerned, the length of these moves varies greatly. More specifically, the average length of the first move, i.e., the "Opening" is 32 words. This move varies in length significantly, ranging from a minimum of8 to a maximum of 57 words. With respect to the average sentence length of the second move, viz.,

“Identifying the celebrating families” move, it is the shortest of the moves in the corpus, being typically realized by 3 words.

In addition, the average length of the “Identifying the inviters of the wedding” move is 8 words, while the average length of the “Requesting the presence of the guests” move is 7 words. With regard to the next move, that is, “Identifying the bride and groom” move, the average length is 4 words. In connection with the other moves; namely, the “Stating wedding ceremony arrangements” move, the “Deferential ending” move and the “Notifications” move, the average length is 24, 4 and 9 words respectively.

The results of the corpus analysis showed that there is not a fixed pattern regarding the most appropriate length of a move. Sentence length is determined by counting the number of words for every single move in the wedding invitation card corpus. More specifically, the present section revealed that the “Opening” move, “Requesting the presence of the guests” move and “Stating wedding ceremony arrangements” move have longer sentences, i.e., higher sentence length, in comparison to the other moves; namely, the “Identifying the celebrating families” move, “Identifying the inviters of the wedding” move, “Identifying the bride and groom” move, “Deferential ending” move and “Notifications” move.

For example, the high frequency of the long sentences in the “Opening” move is explained by the fact that this move contains high density of information such as Qur’anic quotations and prophetic invocations which all reflect on the love between the bride and groom; thereby, using long sentences to realize this move. Moreover, the reason for the high frequency of the long sentences in “Stating wedding ceremony arrangements” move is that this move includes too much information about the timing and duration, day, date, and venue of the wedding celebration, thus adopting long sentences to realize this move text.

To draw a conclusion, the amount of textual information presented in the wedding invitation card genre is not that large. This may be due to the fact that the rhetorical organization structure of the wedding invitation cards is straightforward and well-known for readers; hence, such wedding invitation cards do not need to provide more textual information except for the “Stating wedding

ceremony arrangements" move which requires enough and accurate information so that the invitees can get a detailed description of the timing and venue of the wedding ceremony. More specifically, if the textual information in this move is not explicit and well explained, it is unlikely that the invitees would come to the ceremony.

5.2.1.3 Verb tense

The current study focused on three verb tenses in the wedding invitation card text; namely, the present tense, the past tense and the future tense. The objective of the corpus analysis is to figure out the preferred verb tense used in each move of the wedding invitation cards. In general, the analysis of the data suggested some variation as far as the tense choice and frequency of occurrence among the moves were concerned.

More specifically, the analysis of the frequency of occurrence of the tenses within the first move, viz., "Opening" indicated that this move was marked with the predominant use of both the present tense and the past tense. As for the Prophetic invocations as an opening move, it can be observed that they were characterized by the use of the past tense only. Consider the following illustrative example:

بارك الله لكما وجمع بينكما في خير

ba:rak *ʔallahu lakuma:* ***wadʒamaʕ*** *bainakumma: fi xayr*
(Allah **granted** blessings to them and **bound** them with goodness)

With reference to the Qur'anic quotation in the first move, it has been found that both the present and simple past tenses dominate this move across the wedding invitation cards. Here is an illustrative example from the data:

ومن آياته أن خلق لكم من أنفسكم أزواجا لتسكنوا إليها وجعل بينكم مودة ورحمة إن في ذلك لآيات لقوم يتفكرون

wa min ʔaya:tihi ʔan ***xalaqa*** *lakum min ʔanfusikum ʔazwaadʒan* ***litaskunu****: ʔilayha:* ***wadʒaʕala*** *baynakum mawaddatan wa-raħmah ʔinn fi: ða:lika laʔa:ya:tin liqawmin* ***yatafakkaru:n****.*

(And among His Signs is that he **created** for you mates from among yourselves, that you may **dwell** in tranquillity with them. And he has **put** love and mercy between your (hearts): verily in that are signs for those who **reflect**.) Surah Al-Rum, verse 21

From the illustration above, it can be seen that the prominent linguistic feature used to express this "Opening" move is the use of two past verbs; namely, "created" (خلق *xalaqa*) and "put" (جعل *ʤaʕala*); and two present verbs, i.e., "to dwell" (لتسكنوا *litaskunu:*) and "to reflect" (يتفكرون *yatafakkaru:n*). It is interesting to note that due to this rhetorical move being relatively long, it is not uncommon for the present and simple past tenses to be used in this move in a single sentence.

A closer look at the poetic verses in the first move, one can notice that the verb tenses mostly used in this move are the present tense and the past tense. However, the past tense has a much higher frequency of occurrence in the corpus compared with the present tense. The examples below are taken from the wedding invitation cards elicited for this study.

سُبحانَ مَنْ جَمعَ القلوب بِفضله وعلى رحابِ الودِ عَمّرَ دارها

*Ṣubħa:n man **ʤamaʕ** alqulu:ba bifaḍlihi waʕala riħa:bi ʔilwardi**ʕammara** da:riha:*
(Praise be to God whose generosity **joined** the hearts and Who **established** homes full of fondness.)

نشكر كل من يشاركنا ويلبي الليلة دعوتنا

***naʃkur** kul man **yuʃa:rikuna** **waulabi** ʔalailah daʕwatana*
(We **thank** those who **join** us and **accept** our invitation tonight)

As is shown in the above-mentioned examples, this "Opening" move is realized by two past verbs, namely, "joined" (جمع *ʤamaʕ*) and "established" (عمّر*ʕammara*); and three present verbs, viz., "thank" (نشكر *naʃkur*), "join" (يشارك*yuʃa:rikuna*) and "accept" (يلبي*waulabi*).

One very striking feature of the "Identifying the celebrating families" move and the "Identifying the inviters of the wedding" move is that these two moves do not feature any verb tenses since these moves are signalled by the use of nouns only and they do not contain any verbs as indicated in the following example below:

افراح آل الشطناوي وآل الغزاوي

ʔafra:ħ a:lʔal-faṭna:wi waa:l ʔal-ġazawi
(Weddings of tribe of Aal Al-Shatnawi and tribe of Aal Al-Ghazawi)

Regarding the "Requesting the presence of the guests" move, the corpus of wedding invitation cards exhibits the dominant usage of the present tense. This move was not characterized by the use of the past or future tenses at all. Consider the following example from the data:

يتشرفان بدعوتكم لحضور حفل زفاف

yataʃarafa:n *bidaʕwatikum liħuḍu:r ħaflat zafa:f*
(X and Y **request** the honour of your presence to attend the wedding ceremony)

As indicated in the above-mentioned example, this move contains one present verb, that is, "to request" (يتشرفان *yataʃarafa:n),* whereas the other components of the moves are realized by four nouns, i.e., "invitation" (دعوتكم*daʕwatikum*), "presence" (حضور *ħuḍu:r),* "ceremony" (حفل*ħafl)* and "wedding" *(*زفاف *zafa:f*).

With regard to the "Identifying the bride and groom" move, the analysis of the data showed that it does not include any verb tenses since it is featured by the use of two nouns only, viz., the names of the bride and groom as shown in the following illustrative example:

As far as the "Stating wedding ceremony arrangements" move is concerned, the analysis revealed that there is a strong preference for the use of nouns, adjectives and prepositions and it does not have any verb tenses at all. Consider the following example:

وذلك من الساعة التاسعة حتى الحادية عشرة والنصف مساء يوم الأربعاء الموافق 2013/11/29 **في صالات القيروان الدولية للمناسبات –جرش–مخيم سوف القديم**

wa-ðaːlika min ʔassaːʕah ʔaltaseʕah ħata al ħaːdiah ʕaʃra walneṢef masaʔ yawum ʔalʔarbeʕaːʔ ʔalmuwafiq 29/11/ 2013 fi: Ṣalaːt ʔalqerawaːn ʔaldewaliiah lilmunasabaːt - ʤaraʃ - muxayam suːf ʔalqadiːm

This wedding celebration will take place, if Allah wills, from 9 until 11:30 on Wednesday 29/11/ 2013 at Al-Qerawan International Halls- Jerash city- Old Souf Camp.

As shown in the above-mentioned example, this move does not contain any verb tenses. However, it is characterized by the overt use of nouns such as "halls" (صالاتʕala:t), "Wednesday" (الأربعاءʔalʔrbeʕa:ʔ), "camp" (مخيمmuxayam); adjectives such as "international" (الدوليةʔaldewaliiah) and "old" (القديمʔalqadi:m); and prepositions such as "until" (حتىħata) and "at" (فيfi:).

As for the "Deferential ending" move, a close examination of the data revealed that the present tense occurs more frequently in this move than the past tense. Here are some illustrative examples from the wedding cards:

دامت الأفراح

da:mat *ʔalʔfra:ħ*
(Happiness **lasted**)

وَبتَشريفَكُم تَزْدادُ فَرْحتنا

wabetasʃi:fakum ***tazzda:d*** *farħatuna*
(Your presence **increases** our happiness)

بِحُضوركم تَتم سَعادَتِنا وتَكْتَمل فرحتنا

biħuḍu:rikum ***tatem*** *saʕa:datuna wataktamilu farħatuna*
(Your presence **increases** our happiness and **completes** our gladness

The scrutiny of the above instances reveals that the present verbs were observed to have a much higher frequency of occurrence in the "Deferential ending" move than the past verbs. The linguistic features frequently found include the use of one past verb, namely, "lasted" (دامتda:mat); and three present verbs, i.e., "increases" (تزدادtazzda:d), "completes" (تكتمل *taktamil*) and "increases" (تتمtatem).

When it comes to the last move which is "Notifications", the scrutiny of the data revealed that one of the most striking characteristics of this move is the use of the present verb as the preferred tense form. Moreover, the most interesting finding lies in the fact that this move does not include any past and the future tenses at all. Consider the following illustrative examples:

تبدأ السهرة مساء يوم الخميس

tabdaʔ *ʔalsahra masaʔ yawm ʔalxami:s*
(The evening party ***starts*** *on Thursday evening)*

إدارة الصالة تمنع اصطحاب الأطفال

ʔida:rat ʔlṢa:lah ***tamnaʕ*** *ʔṢṭiħa:b ʔalaṭfa:l*
(The wedding hall **prevents** accompanying children at all)

تنطلق الفاردة الساعة السادسة

tanṭaliq *ʔlfa:rdih ʔlsa:ʕah ʔalsa:disah*
(The escort of the bride **begins** at six o'clock)

As illustrated in the above examples, there are not any past or future tenses used in this move. However, the most distinct linguistic feature of this move is the use of three present verbs, viz., "starts" (تبدأ *tabdaʔ*), "prevents" (تمنع *tamnaʕ) and* "*begins*" *(*تنطلق *tanṭaliq).*

To summarise, this section concentrated on the verb tenses that are most frequent in the wedding invitation card genre. The data showed that the present tense and the past tense were the preferred tenses in Move 1 (*Opening*) and Move 7 (*Deferential Ending*), and that the present tense was used more frequently in these two moves. One thing worthy of note is that the present tense was the only tense restricted to Move 4 *(Requesting the presence of the guests)* and Move 8 *(Notifications*). It is interesting to note, however, that the other moves, viz., Move 2 *(Identifying the celebrating families),* Move 3 *(Identifying the inviters of the wedding)* and Move 6 *(Stating wedding ceremony arrangements)* do not contain any present, past or future tenses at all.

The results of the study revealed that the present simple tense has proved to be the mostly used tense in the wedding invitation card genre. The main reason for the predominance of the present simple tense in the moves results from the fact that it expresses the future. That is, the bride and groom, who are responsible for issuing the wedding invitation card, try to tell readers of the invitation that the wedding ceremony is going to happen in the near future, hence using the simple present tense to express the future most frequently.

5.2.1.4 Nouns

A noun is defined as "a word or group of words that represent a person (such as 'Michael', 'teacher', or 'police officer'), a place (such as 'France' or 'school'), a thing or activity (such as 'coffee' or 'football'), or a quality or idea (such as 'danger' or 'happiness')" (Longman

dictionary of contemporary English, 2011, p. 1191).There is no doubt that nouns are most widely used in Jordanian wedding invitation cards. Almost every sentence in these wedding invitations has nouns because they are considered key words and they are indispensable and crucial.

On the whole, it must be made clear that one of the standard features of wedding invitation cards is their tendency to contain many nouns. Therefore, a careful analysis of the data of the present study yielded the result that nouns in these wedding invitation cards are abundant and plentiful. The analysis of the data also suggested some variation in terms of the frequency of occurrence of nouns in each move of the invitations. It should be noted that I conducted the noun analysis by manually counting the frequency of occurrence of two types of names in Arabic, i.e., common nouns and proper nouns found in each move of the 500 wedding invitation cards under study.

In particular, the analysis of the frequency of occurrence of the nouns in the first move, viz., "Opening" indicated that this move includes both common nouns and proper nouns. However, the distribution of nouns across this component move shows that the common nouns (69 times) are more frequently employed than the proper nouns (15 times).The frequency of the common and proper nouns in the first component move of the 500 wedding invitation cards is given in the table 5.1 below.

Table 5.1 Frequency of common and proper nouns in the "Opening" move

Noun	Common Nouns	Proper Nouns
Lexical item	*"happiness" (سرور suru:r); "life" (دنيا duniya); "gathering" (اجتماع ʔidʒtimaʕ); "invitation" (دعوة daʕwa); "Wedding" (أفراح ʔafra:ħ); "God" (الله allah); "humans" (بشر baʃar); "wishes" (أمنيات umnia:t); "treasure" (كنز kanz); "good" (خير xayr); "wrongdoing" (حرام ħara:m); "offspring" (ذرية ðuriah); "birds" (طيور ṭoyu:r); "longing" (شوق ʃawaq); "believer" (مؤمن muʔmin); "perfume" (عبير ʕabi:r); "roots" (جذور dʒuðu:r); "hands" (أيدي ʔaydi); "friends" (أصحاب ʔaṢħa:b); "colours" (ألوان ʔalwa:n); "land" (ارض ʔarḍ); "paradise" (جنة dʒanah); "pride" (فخر faxr); "generosity" (جود dʒu:d); "host" (ضيف dʒayf); "neighbor" (جار dʒa:r); "excuse" (عذر ʕuðr);"relative" (قريب*	*Ahmed (أحمد); Palestine (فلسطين); Jerusalem (القدس); Ayoub (أيوب); Wisam (وسام); Rasmi (رسمي); Mohammed (محمد); Israa' (إسراء); Eyad (إياد); Yusuf (يوسف); Gaza Camp (مخيم غزة); Rasheed (رشيد); Ibrahim (إبراهيم); Khalil (خليل); Rana (رنا).*

	qari:b); "heart" (قلب qal6b); "love" (الحب ħub); "*house" (دار da:r); "meeting" (اللقاء ʔaliqa:ʔ); "night" (ليلة laylah); "lights" (أنوار ʔanwa:r);* "*prophet" (نبي nabi); "faith" (ايمان ema:n); "glory" (عز ʕiz); "religion" (دين di:n); "mercy" (رحمة raħma); "verses" (آيات ʔaya:t);* "*princess" (أميرة ʔami:rah);* "*horse" (حصان ħiṢa:n);* "*nights" (فرسان fursa:n); "days" (أيام ʔaya:m);* "*months" (شهور ʃuhu:r);* "*years" (سنوات sanawa:t);* "*prince" (أمير ʔami:r);* "*flower" (زهرة Zahra);* "*eyes" (عيون ʕou:n);* "*time" (وقت waqt);* "*decision" (قرار qara:r);* "*choice" (أختيار ixtia:r);* "*spring" (ربيع rabi:ʕ);* "*sadness" (حزن huzun);* "*father" (أب ʔab);* "*branches" (أغصان ʔagˠṢa:n);* "*moon" (قمر qamar);* "*sun" (شمس ʃams);* "*sea" (بحر baħr);* "*gold" (ذهب ðahab); "diamonds" (الماس ʔalama:s);* "*poetry" (شعر ʃaʕr);* "*prose" (نثر naθr);* "*candle" (شمعة ʃamʕah); "pen" (قلم qalam);* "*reasons" (أسباب ʔasba:b);* "*rain" (مطر maṭar);* "*words" (كلمات kalima:t);* "*opinion" (رأي raʔi)*	
Total	**69**	**15**

As for the "Identifying the celebrating families" move, a careful examination of the data revealed that this move contains both common and proper nouns. Examples of the common nouns include "Weddings" (*أفراح ʔafra:ħ);* "*Clans" (عشائر ʕaʃa:ʔir).* On the other hand, some of the proper nouns in this move include "Al-Rawashdeh الرواشدة"; "Al-Omari العمري"; "Al-Sawalmeh السوالمة".

With regard to the "Requesting the presence of the guests" move, the analysis of the data showed that this move includes five common nouns in all wedding invitation cards under investigation. These common nouns are "invitation" *(دعوتكم daʕwatikum);* "presence" *(حضور ħuḍu:r);* "wedding" *(زفاف zafa:f);* "celebration" *(حفل ħafil) and* "occasion"*(مناسبة muna:sabah).*

As far as the nouns of the "Identifying the inviters of the wedding" move and the "Identifying the bride and groom" move are concerned, the present corpus of this study yielded the result that the proper nouns occur much more frequently than the common nouns. It can be argued that the

high freaquency of proper nouns in these two moves is clearly influenced by the communicative purposes of the moves which are the identification of the names of people who issue the wedding card and the names of the marrying couple. Some of the common nouns in this move include "*mister*" *(السيد ʔassyed);* "*son*" *(ابن ʔibin);* "*doctor*" *(الدكتور ʔalduktu:r);* "*old man*" *(الحاج ʔalħa:ʤ);* "*brothers*" *(أبناء ʔabna:ʔ);* "*teacher*" *(الأستاذ ʔalʔusta:ð);* "*Miss*" *(انسه ʔa:nisa);* "*engineer*" *(المهندس ʔalmuhandis);* "*lawyer*" *(المحامي ʔalmuħa:mi).* On the other hand, some of the proper nouns in this move include "*Bilal* بلال"; *"Hadeel* هديل"; "*Tamerj* تامر"; "*Tahseen* تحسين"; "*Hassan* حسن"; "*Rawaan* روان"; *"Mohammed* محمد"; "*Hamzah* حمزة"; *"Haneen*حنين"; "*Khitaam* ختام"; "*Manaal* منال"; "*Abdullah* عبدالله"; "*Suzaan* سوزان";"*Anwaar* أنوار"; "*Amal* أمل "; "*Ahmed* احمد"; "*Safaa'* صفاء".

Concerning the "Stating wedding ceremony arrangements" move and the "Notifications" move, it has been noted that these moves are characterized by the use of both the proper nouns and common nouns. However, the common nouns (40 times) are used more frequently than the proper nouns (18 times). The frequency of the common and proper nouns in the move of the 500 wedding invitation cards is given in the table 5.1 below.

Table 5.2 Frequency of common and proper nouns in the "Stating wedding ceremony arrangements" move

Noun	Common Nouns	Proper Nouns
Lexical item	*"day" (يوم yawm); "halls" (قاعات qaʕa:t); "road" (طريق ṭari:k); "evening" (مساء masa:ʔ); "father" (والد walid); "groom" (عريس ʕari:s); "town" (بلدة baldah); "neigobhood" (حي ħai);"east" (شرق ʃarq); "hospital" (مستشفى musta∫fa); "palace" (قصر qasr); "south" (جنوب ʤunu:b); "roundabout" (دوار duwar); "Saturday" (السبت alsabt); "Sunday" (الاحد alaħad); "Monday" (الاثنين ʔaliθnain); "Tuesday" (الثلاثاء ʔalθalaθaʔ); "Wednesday" (الاربعاء ʔalʔarbiʕaʔ); "Thursday" (الخميس alxami:s); "Friday" (الجمعة ʔalʤumʕah); "hotel" (فندق funduq); "sun" (شمس ʃams);"college" (كلية kuliat); "bakeries" (مخابز axabiz); "schools" (مدارس madaris); "company" (شركة ʃarika); "queen" (الملكة almalika); "mosque" (مسجد masʤid); "clan"*	*"Irbid" (اربد); "Amman" (عمان); "Husun (الحصن);"Yarmouk" (اليرموك);"Bassma" (بسمة); "Palestine" (فلسطين);"Nabeel" (نبيل); "Jordan" (الأردن); "Zarqa) "الزرقاء"; "Nour" (نور);"Tabarboor" (طبربور);"Burma" (برما); "Al-Haddadeh" (الحدادة); "Remoon" (ريمون); "Jarash" (جرش); "Souf" (سوف); "Ali" (علي); "Ajloun" (عجلون); "Al-yazeed" (اليزيد)*

	(عشيرة ʕaʃi:rat); "area" (منطقة manṭiqa); "camp" (مخيم mukaim); "restaurant" (مطعم matʕam); "cemetery"(مقبرة makbara); "security" (الأمن alamin); "centre" (مركز markiz); "television" (تلفزيون tlivizu:n); "mobile" (جوال ʤawa:l); "children" (الاطفال aʔalṭfa:l); "day" (يوم yawm); "party" (حفلة ħafla);	
Total	**40**	**18**

Regarding the "Deferential ending" move, it has been found that this move is signalled by the use of common nouns only. The most frequently used common nouns in this move include *"*happiness*" (سعادة saʕa:dah); "*presence*" (حضور ħuḍu:r).*

In this section, I have dealt with the distribution of lexical words, i.e., nouns, be they common nouns or proper nouns in the wedding invitation cards. A close look at the "Opening" move shows that it includes nouns such as "*happiness*" *(سرور suru:r);* "*love*" *(الحب ʔlħub);* "*wishes*" *(أمنيات ʔumnia:t)*; "*longing*" *(شوق ʃawaq);* "*fondness*"*; (الود ʔalwud)* "tranquillity" *(الطمأنينة ʔltmʔmi:nah);* and "mercy" *(الرحمة ʔlrħmah);*. Muslim and Christian couple want their marriage to be filled with love, happiness, serenity, and contentment; they want it to be a source of joy and fulfilment their whole life long; therefore, they use these nouns in their wedding invitation cards to express their romantic feelings and emotions for the happy occasion of marriage.

The groom tends to express his great love, appreciation, and romance for his soon to be wife through describing her as being similar to someone or something else. For example, he compares his wife using one of the following nouns: "*princess*" *(أميرة ʔami:rah);* "*flower*" *(زهرة Zahra);* "*moon*" *(قمر qamar);* "*sun*" *(شمس ʃams);* "*sea*" *(بحر baħr);* "*gold*" *(ذهب ðahab);* "*diamonds*" *(الماس ʔalama:s)*; "*knight*" *(فارسة fa:risah);* "*treasure" (كنز kinz);* "*perfume*" *(عبير ʕabi:r);* "*orchard*" or *(بستان busta:n).*

The "Identifying the celebrating families" move is mainly characterised by the extensive use of proper nouns such as "Makableh مقابلة"; "Al-Omari العمري"; "Al-Sawalmeh السوالمة"; "Al-Otoom العتوم"; "Al-Hawamdeh الحوامدة"; "Al-Qwaqzeh القواقزة"; "Al-Khateeb الخطيب"; "Al-Ghazawi الغزاوي"; "Al-Rawashdeh الرواشدة" "Al-Qadri القادري"; "Abu-Rwman ابو رمان"; "Ayasrah عياصرة". These proper nouns represent the names of the couple's families. They use the family name to reflect their solidarity, pride and belongingness to their tribes.

The "Identifying the inviters of the wedding" move and the "Identifying the bride and groom" move were characterised by the use of many common nouns such as "*doctor*" *(الدكتور ʔalduktu:r);* "*teacher*" *(الأستاذ ʔalʔusta:ð);* "*engineer*" *(المهندس ʔalmuhandis);*"*lawyer*" *(المحامي ʔalmuħa:mi)*; "*judge*" *(القاضي ʔalqadii);* "*pilot*" *(الطيار ʔaltaya:r);* and "*pharmasisit*" *(الصيدلاني ʔalsaidala:ni).* These common nouns, which represent professional and academic titles, are used by the inviters and the couple to demonstrate that they occupy high social positions and are of high social statuses in the Jordanian society.

5.2.1.5 Adjectives

An adjective is "a word that describes a noun or pronoun. In the phrase 'black hat', 'black' is an adjective and in the sentence 'It makes her happy', 'happy' is an adjective" (Longman dictionary of contemporary English, 2011, p. 21). Adjectives are marked syntactic choices used in wedding invitation cards that give precise and accurate description of the wedding party or the couple getting married.

In this section, I will present one of the syntactic features, i.e., adjectives that are utilized to signal each move of wedding invitation card texts, with illustrative examples from the study corpus. The results of the analysis showed that the adjectives are employed in four moves only, viz., the "Opening" move, the "Stating wedding ceremony arrangements" move, the "Deferential ending" move and the "Notifications" move. Table 5.3 displays the frequency of adjectives for the 500 wedding invitation cards in the "Opening" move, the "Stating wedding ceremony arrangements" move, the "Deferential ending" move and the "Notifications" move.

Table 5.3 Frequency of adjectives in the "Opening" move, the "Stating wedding ceremony arrangements" move, the "Deferential ending" move and the "Notifications" move

Move	Opening	Stating wedding ceremony arrangements	Deferential ending	Notifications
Adjective	*"righteous" (صالح ʂa:liħ); "complete" (مكتمل muktamil);"merciful" (رحمن raħma:n);*	*"new" (جديد ʤadi:d); "national" (وطني waṭani); "green" (خضر ʔaxḍar); "governmental" (حكومي ħuku:mi); "royal" (ملكي malaki); "geographical"*	"*prosperous*" *(عامر ʕamir); "nicer" (أجمل ʔaʤmal)*	"big" (كبير *kabi:r*); "eastern" (شرقي *ʃarqi); "new" (جديد ʤadi:d); "old" (قديم qadi:m);*

	"happy" (سعيد saʕi:d); "generous" (كريم kari:m)	*(جغرافي dʒuġra:fi); "civil" (مدني madani); "sporting" (رياضي riyaḍi); "professional" (مهني mihani); "southern" (جنوبي dʒunu:bi); "tourist" (سياحي siyaħi); "big" (كبرى kubra); "international" (دولي diwali); "secondary" (ثانوي θanawi); "primary" (اساسي ʔasa:si); "northern" (شمالي ʃama:li); "general" (عام ʕa:m); "comprehensive" (شامل ʃa:mil); "western" (غربي ġarbi); "military" (عسكري ʕaskari)*		*"religious" (ديني di:ni); "healthy" (صحي Ṣiħi);; "sporting" (رياضي riyaḍi);*
Total	**5**	**20**	**2**	**7**

As shown in the table above, the distribution of the adjectives across the four component moves showed that the adjectives are more frequently employed in the "Stating wedding ceremony arrangements" (20 occurrences) than the "Opening" move (5 occurrences), "Deferential ending" move (2 occurrences) and "Notifications" move (7 occurrences).

A detailed analysis of the "Opening" move, the "Deferential ending" move and the "Notifications" move in the present corpus revealed that the issuers of the wedding invitation card in Jordan tend to indicate the significance of Jordanian wedding by using some verses of the Holy Qur'an, extracts of Prophet Mohammed's prayers or invocations, or a few lines of Arabic poetry to bestow blessings on the bride and groom for the wedding journey. Therefore, when constructing their wedding invitation card, the bride and groom use one of the following key lexemes (adjectives) that reflect the religious importance of wedding: "*good*" *(صالح Ṣa:liħ);* "*complete*" *(مكتمل muktamil);* "*merciful*" *(رحمن raħma:n);* "*happy*" *(سعيد saʕi:d);* "*generous*" *(كريم kari:m)*; "*prosperous*" *(عامر ʕa:mir);* "*nicer*" *(اجمل ʔadʒmal).* In the following illustrative examples, the lexical signals (adjectives) indicating these two moves are underlined and written in bold type:

اللهم بارك لهما وبارك عليهما واجمع بينهما في خير
واغنهما بحلالك عن حرامك وهب لهما الذرية الصالحة

allahuma ba:rik lahumma waba:rik ʕalyihima: waʤmaʕ bainihima: fi xayr
*waġnihima biħala:lik ʕan ħara:mak wahab lahuma ʔaðutiah **ʔaṢa:liħa***

(May Allah grant blessings to them and over them, and bind them with harmony and goodness
And make them indifferent in your awful from your unlawful
And Bestow them both with **righteous** offsprings)

دامت الأفراح حليفة دياركم العامرة

*da:mat ʔalʔfra:ħ ħali:fatu diya:rikum **ʔalʕa:mirah***
(May happiness last and surround your **prosperous** homes)

I can now turn to the next move which I have labelled the "Stating wedding ceremony arrangements" move. The purpose of this move is to give some important information related to the timing, duration, day and date, as well as venue of the wedding celebration. As is shown in the above table, this move is expressed by many lexical lexemes (adjectives) such as *"southern" (جنوبي ʤunu:bi); "tourist" (سياحي siyaħi); "big" (كبرى kubra); "international" (دولي diwali); "secondary" (ثانوي θa:nawi); "primary" (اساسي ʔasa:si); "northern" (شمالي ʃama:li); "general" (عام ʕa:m); "comprehensive" (شامل ʃa:mil); "western" غربي ġarbi); "military" (عسكري ʕaskari); "new" (جديد ʤadi:d); "national" (وطني waṭani).*

When the bride and groom write their wedding invitation cards, they tend to employ many adjectives with the objective to describe or give more information about the location of the wedding ceremony. Consider the following examples in which the lexical items (adjectives) indicating this move are underlined and written in bold type:

وذلك بمشيئة الله تعالى في تمام الساعة الثامنة والنصف وحتى الحادية عشرة من مساء يوم الخميس الموافق
2012/2/25م في فندق النجوم- المدينة الرياضية–مقابل كلية الرياضة

*waða:lika bimaʃi:ʔati allah fi: tama:m ʔassaʕah ʔaða:minah walneṢef waħata al ħa:diah ʕafra min masa:ʔ yawum al xami:s ʔalmuwafiq 25/2/ 2012 fi: funduq ʔal nudʒu:m- ʔalmadenah **ʔal riya:ḍiah**- muqabil kuliyat ʔalriyaḍah*

(This wedding celebration will take place, if God wills, from 8:30 to 11 o'clock on Thursday 20/12/ 2012 at the stars hotel- Sport city- opposite **sporting** college)

وذلك في تمام الساعة السابعة وحتى التاسعة من مساء يوم الجمعة الموافق 2010/10/29**م في صالة جرش الكبرى للأفراح- مقابل المجمع الجديد**

*waða:lika fi: tama:m ʔassaʕah ʔasa:biʕah waħata altasiʕah min masaʔ yawum ʔaldʒumʕah ʔalmuwafiq 29/10/ 2010 fi: Ṣa:lat dʒraʃ **ʔalkubra** lil:ʔafra:ħ - muqabil ʔalmudʒamaʕ **ʔaldʒadi:d***

(This wedding celebration will take place from 7 to 9 o'clock on Friday 29/10/ 2010 at Jarash **big** Hall for weddings- opposite the **new** Complex)

5.2.1.6 Prepositions

According to Longman dictionary of contemporary English (2011, p. 1367), a preposition is "a word that is used before a noun, pronoun, or gerund to show place, time, direction etc. In the phrase 'the trees in the park', 'in' is a preposition". In Arabic as in as in many other languages, prepositions refer to a location or a direction. Furthermore, the meanings of prepositions can apply to concepts of or time or space.

As in English, prepositions in Arabic have several different meanings. The primary Arabic prepositions with their basic meanings include *"from, of, than" (مِنْ min); "on, over, at" (علىʕala:); "to, until" (إلىʔila:); "with" (معma ʕ); "in, at" (في fi:); "until, to, up to, till" (حتىħatta:); "since, ago, from" (منذ munðu:); "for, to" (لـ li); "for, to"(لـla); "with, in, by" (بـ bi); "as, like" (كـ ka), "in front of" (أمامʔama:,); "after" (بعد baʕd); "among, between" (بين bayn); "above, over" (فوقfawq); "under" (تحتtaħt); "around" (حولħawl); "before" (قبلqabl); "behind" (خلفkalf); "without" (بدونbidu:n); "against" (ضدḍiḍ).*

After analysing of the frequency of occurrence of prepositions in the corpus, it could be stated that the Arabic prepositions occur in four moves only; namely, the "Opening" move, the "Requesting the presence of the guests" move, the "Stating wedding ceremony arrangements" move and the "Notifications" move. Table 5.4 shows Frequency of prepositions for the 500 obituary announcements in the "Opening" move, the "Requesting the presence of the guests" move, the "Stating wedding ceremony arrangements" move and the "Notifications" move.

Table 5.4 Frequency of prepositions in the "Opening" move, the "Requesting the presence of the guests" move, the "Stating wedding ceremony arrangements" move and the "Notifications" move

Move	Opening	Requesting the presence of the guests	Stating wedding ceremony arrangements	Notifications
prepositions	*"from" (مِنْ min); "with" (بِـ bi);*	*"for" (لِـli);*	*"from" (مِنْ min); "until" (حتى ħatta:); " at" (في fi:); "in front of" (أمام ʔama:m); "behind" (خلف kalf); "for" (لِـli);*	*"from" (مِنْ min); "with" (بِـ bi);*
Total	**2**	**1**	**6**	**2**

Further examination of the prepositions in the wedding invitation card genre revealed that the "Stating wedding ceremony arrangements" move has the highest frequency of prepositions, with 6 occurrences, followed by both the" Opening" move and the "Notifications" move which have the same frequency, with 2 occurrences each. As for the "Requesting the presence of the guests" move, it has the lowest frequency, with 1 occurrence.

It can be also argued that the dominance or the highest frequency of prepositions in the "Stating wedding ceremony arrangements" move is influenced by the communicative purpose of the move which is to provide some relevant information about the timing and directions to the wedding ceremony (hotels, wedding halls, the groom's house). Therefore, including this information in this move requires using prepositions of time and place. The dominance of prepositions in the "Stating wedding ceremony arrangements" move had been expected as a prominent linguistic feature before doing the analysis and on the basis of the findings of the analysis, this expectation was confirmed. In the following illustrative examples, the prepositions that indicate these two moves are underlined and written in bold type:

وذلك بمشيئة الله تعالى في تمام الساعة الثامنة والنصف وحتى الحادية عشرة من مساء يوم الخميس الموافق 2012/2/25م في فندق النجوم- المدينة الرياضية–مقابل كلية الرياضة

*waða:lika bimaʃi:ʔati allah **fi:** tama:m ʔassaʕah ʔaða:minah walneṢef **waħata** al ħa:diah ʕaʃra **min** masaʔ yawum al xami:s ʔalmuwafiq 25/2/ 2012 **fi:** funduq al nudʒu:m- ʔalmadenah ʔalriyaḍiah- **muqa:bil** kuliat ʔalriyaḍah*

(This wedding celebration will take place, if God wills, **from** 8:30 **to** 11 o'clock **on** Thursday 20/12/ 2012 **at** the stars hotel- Sport city- **opposite** sporting college)

السهرة مساء يوم الخميس في منزل والد العريس الكائن في سوف- خلف المسجد القديم

*alsahra masaʔ yawm alxami:s **fi:** manzil wa:lid ʔaʕari:s ʔalka:ʔin **fi:** su:f – **xalf** ʔalmasdʒid ʔalkadi:m*
*(The evening party starts on Thursday evening **in** the house of the groom's father **in** Souf- **behind** the old mosque)*

نوماً هنيئاً لأطفالكم

*nawman hani:ʔan **li**ʔṭfa:likum*
(Pleasant sleeping **for** your children)

5.2.1.7 Ellipsis

Ellipsis is one of the prominent linguistic phenomena found in the Arabic language, in both written and spoken forms. Ellipsis can be defined as the omission of unnecessary words or phrases from a sentence. Ellipsis is a subject that has been addressed thoroughly in Arabic language by Arab grammarians. Ouissem (2007, p. 53), for example, states that Arab rhetoricians and grammarians employed ellipsis in many texts including prose, poetry and even texts from the Holly Qur'an. Also, Arab grammarians "have practised ellipsis of sentences, single words, particles and short vowels, and they have left an indication of them" (Al-Liheibi, 1999, p. 173).

When used in wedding invitation cards, ellipsis results in conciseness and vividness. Elliptical sentences are indeed complete in meaning but incomplete in structure. Moreover, it can be said that the adoption of elliptical sentences, in wedding invitation discourse, can take less time for readers to finish reading and can spare more print space to save money because words cost money. A simple example of Arabic ellipsis is given in the following sentence:

ذهب المعلم إلى الغرفة الصفية و[ذهب]الطالب إلى المكتبة

*ðahaba ʔalmuʔalim ʔila ʔalġurfa ʔalṢafiyah wa [**ðahaba**] ʔaṭa:lib ʔila ʔalmaktaba*
The student went to the library and the teacher [**went**] to the classroom

In the above example, the second sentence contains the omission of a verbal phrase, where the meaning of which must be determined from the first sentence. According to Dalrymple and Shieber (1991), we can call the sentence that the verb is copied from the well-formed sentence, and the sentence which contains the omitted verb the elliptical clause.

A careful examination of the wedding invitation card genre revealed that there are four types of ellipsis. These types include verbal ellipsis, nominal ellipsis, prepositional phrase ellipsis and vocative particle ellipsis. More specifically, examination of the first move, i.e., "Opening" indicated that this move is characterized by the nominal ellipsis and the vocative particle ellipsis. It should be noted that the vocative particle (أداة النداء*ʔada:tʔalnida:ʔ)* in Arabic is usually placed before a noun. In English translations, this vocative particle is often translated literally as *"O"* instead of being deleted in an Arabic sentence. Consider the following examples below which employ the phenomenon of ellipsis whereby the elided material is indicated with brackets.

(1)[يا]ربنا هب لنامن أزواجنا وذرياتنا قرة أعين واجعلنا للمتقين إماما

[O]*rabbana hab lana min ʔazwaʤina waðurria:tina qurrataaʕjun waʤʕalna lilmuttaqi:na ʔimama*

[O] Our Lord! Bestow on us from our wives and our offspring who will be the comfort of our eyes, and make us leaders for the Muttaqun Surat Al-Furqan, verse 74

(2) [يا]اللهم بارك لهما وبارك عليهما واجمع بينهما في خير

[O]*ʔallahuma ba:rik lahumma waba:rik ʕalyihima: waʤmaʕ bainihima: fi xayr*
[O] May Allah grant blessings to them and bind them with harmony and goodnes

(3) **اخترتك وردة من أجمل بستان[صاحبة]جمال وعلم وحسب ودين**

ʔixtartik wardah min ʔaʤmal busta:n ***[Ṣa:ħibat]*** *ʤama:l waʕlm waħasab wadi:n*
I chose you a rose from a beautiful orchard you are [**owner]** of beauty, knowledge, pedigree and religion

A closer look at sentence (1) and (2) showed that they contain the elided vocative particle; namely, "*O*". This vocative particle, placed before the nouns, is left out in these two sentences for brevity purposes. In sentence (3), there is a nominal ellipsis, where the noun "*owner*" (صاحبة*Ṣa:ħibat*) is omitted. In this verse of poetry, it can be stated that the noun "*owner*" (صاحبة*Ṣa:ħibat*) is ellipted to conserve rhyme.

As far as the "Identifying the celebrating families" move, this move is featured by a nominal ellipsis. Consider the following illustrative example from the data:

(4)**[هذه] أفراح آل الشطناوي[وأفراح] وآل العساف**

[ħa:ðihi]*ʔafra:ħ ʔa:l ʔal-ʃaṭna:wi wa* ***[ʔafra:ħ]*** *ʔa:l ʔal-ʕassa:f*
[These are] Weddings of tribe of Aal Al-Shatnawi and **[weddings]** tribe of Aal Al-Assaf

It is clear that sentence (4) contains two nominal ellipses, where "Weddings" (أفراح *afra:ħ*) and "these" (هذه *ħa:ðihi*) were ellipted from this move. It is noteworthy here that "these" (هذه *ħa:ðihi*), in the above sentence, acts as a subject in Arabic. Moreover, it can be argued that the ellipses, in this move, do not affect the meaning of the whole structure in a negative way. Thus, the meaning is so obvious for the reader. In this move, the linguistic item "Weddings" (أفراح*afra:ħ*) is left out and was not stated afterwards as the first sentence contains a clear indicator of the element ellipted from the second sentence. In other words, the word "Weddings" (أفراح*afra:ħ*) is left out from the first sentence due to the presence of same word "Weddings" (أفراح *afra:ħ*) in the second sentence.

Examination of the move of "Stating wedding ceremony arrangements" revealed that this move is characterized by prepositional phrase ellipsis. Consider the following illustrative example from the data:

(5) **وذلك بمشيئة الله تعالى في تمام الساعة الثامنة والنصف وحتى الحادية عشرة من مساء يوم الخميس الموافق** 2012/12/20**م بفندق النجوم- [في حي] المدينة الرياضية –مقابل كلية الرياضة**

*waða:lika bimaʃi:ʔati ʔillah fi: tama:m ʔassaʕah ʔaða:minah walneṢef waħata ʔalħa:diah ʕafra min masaʔ yawum ʔalxami:s ʔalmuwafiq 20/12/ 2012 bi funduq ʔalnudʒu:m - **[fi: ħai]**ʔalmadenah ʔa riyaḍiah- muqabil kuliat ʔalriyaḍah*

(This wedding celebration will take place, if Allah wills, from 8:30 to 11 o'clock on Thursday 20/12/ 2012 at the stars hotel**-[in the district of]** Sport city- opposite sport College)

A careful look at sentence (5) revealed that it contains a prepositional phrase ellipsis, where "in the neighbourhood of" (في حي *fi: ħai*) was left out from the move. Given the leaving out of the prepositional phrase in this move, the meaning of the elliptical construction is preserved and the ellipsis does not result in ambiguity at all.

Examination of the move of the "Deferential ending" indicated that this move is characterized by a nominal ellipsis. Consider the following example:

(6) **بِحُضُوركم[حفلنا]تَتم سَعادَتِنا وتَكْتَمل فرحتنا**

*biħuḍu:rikum **[ħaflana]** tatem saʕa:datuna wataktamilu farħatuna*
(Attending our **[ceremony]** will increase our happiness and complete our gladness)

A careful look at sentence (6) revealed that it contains a nominal ellipsis, where "ceremony" (حفلنا *ħaflana*) was omitted from the move. It is noteworthy here to point out that the elliptical structure, in this move, does not result in or cause ambiguity or confusion in the whole sentence since the reader understands from the context that the invitees are going to attend the wedding ceremony and not anything else.

As far as the last move, that is, "Notifications" move is concerned, it could be argued that this move is featured by prepositional ellipsis, nominal ellipsis and verb phrase ellipsis. To illustrate, observe the following examples below, where the expressions in boldface refer to this phenomenon:

(7) **[موعد]حفلة الوداع مساء يوم الخميس الساعة الخامسة**

[mawʕid] *ħaflit ʔlwadaʕ masa:ʔ yawm ʔalxami:s alsaʕah alxa:misah*
[The date]of the farewell party starts on Thursday evening at 5 o'clock)

(8)**[نتمنى] نوماً هنيئاً لأطفالكم**

[natamana] *nawman hani:ʔan laʔṭfa:likum*
We [**wish**] pleasant sleeping for your children)

(9) **يُمنع اصطحاب الأطفال [إلى الحفلة]منعاً باتاً بأمر من إدارة الصالة**

yomnaʕ ʔṢṭiħa:b ʔalaṭfa:l ***[ʔila ʔalħaflah]*** *manʕan ba:tan biʔamr min ʔda:rat ʔlṢa:lah*
The wedding hall does not permit accompanying children **[to the ceremony]** at all

(10) **الرجاء عدم إطلاق العيارات النارية[في الحفل] نهائياً**

ʔlradʒa:ʔ ʕadam ʔṭla:q alʕyara:t ʔana:riyah ***[fi: ʔalħafl]*** *niha:ʔiyan*
Please kindly no shooting **[at the ceremony]** at all

A careful examination of the above mentioned examples showed that sentence (7) contains a nominal ellipsis, where the noun "*the date*" (موعد *mawʕid*) is omitted. In sentence (8), there is a verb phrase ellipsis, where the verb phrase "*wish*" (نتمنى *natamana*) is left out. With respect to sentence (9), it is characterized by the prepositional phrase ellipsis, where the prepositional phrase "*to the ceremony*" (إلى الحفلة *ʔila ʔalħaflah*) is omitted. As far as sentence (10) is concerned, it is also featured by the prepositional phrase ellipsis, where the prepositional phrase "*at the ceremony*" (في الحفلة *fi: ʔalħaflah*) is left out.

To sum this section up, it can be stated that ellipsis is one of the most frequent phenomena in wedding invitation card genre since it tends to shorten this kind of discourse for reasons of economy or style. Therefore, it has been noticed that some moves in the wedding invitation cardtext are condensed and contracted by using few words relevant to the central ideas of wedding rituals, and thus bringing out the message the bride and groom want to convey and making the text appealing to readers.

Jordanian wedding invitation cards apparently have a characteristic style which is different from the styles that prevail in normal sentences. It has been found that the nominal ellipsis, prepositional phrase ellipsis and vocative particle ellipsis are a very common style of wedding invitation discourse. More specifically, the corpus revealed that the verb phrase ellipsis is very rare if compared to the ellipsis of the nominal ellipsis, prepositional phrase ellipsis and vocative particle ellipsis in wedding invitation cards. According to the corpus, it is very common for the bride and groom to contract the text of the wedding invitation card when facing constraints in page spaces and word limits due to the high costs of producing such invitations. Finally, it is true that the wedding invitation card genre has too much condensation and contraction of words as an economic way to save words and spaces, but it is attention-grabbing and arousing for the readers.

5.2.2 Common rhetorical features

Rhetorical devices are different forms of expressions that make the writing impressive, vivid and interesting. For this reason, the bride and groom who produce their wedding invitation cards often try to employ various rhetorical devices to arouse the potential readers' interest of reading the wedding invitation card and thus encouraging them to attend the wedding ceremony. The frequently rhetorical devices used in Arabic wedding invitation discourse are as follows:

5.2.2.1 Alliteration

Alliteration can be defined as the repetition of the initial consonant sound or letter in two or more words in close succession, as in this illustrative example taken from Leech (1966, p. 187): "**B**uilt **B**etter **b**y **B**urco for you". Analysis of the data revealed that this rhetorical device occurs in four moves; namely, the "Opening" move, "Stating wedding ceremony arrangements" move and the

"Deferential ending" move. However, the alliteration does not occur in the other moves of the wedding invitation cards. Consider the following examples:

(1) **وذلك بمشيئة الله تعالى في تمام الساعة السادسة وحتى الثامنة من مساء يوم الخميس**

*waða:lika bimaʃi:ʔati allah fi: tama:m ʔassaʕah ʔasa:desah waħata alθa:menh **m**in **m**asaʔ yawum ʔa xami:s ʔalmuwafiq*

(This wedding celebration will take place, if Allah wills, from 6 to 8 o'clock on Thursday)

(2) **دامت الأفراح حليفة دياركم العامرة**

***d**a:mat ʔalʔfra:ħ ħali:fatu **d**iya:rikum ʔalʕa:mirah*
(May happiness last and surround your prosperous homes)

(3) **اللهم بارك لهما وبارك عليهما واجمع بينهما في خير**

*allahuma **b**a:rik lahumma wa **b**a:rik ʕalyihima: waʤmaʕ **b**ainihima: fi xayr*
(May Allah grant blessings to them and bind them with harmony and goodness)

(4) **لقد جهزنا العدة والعتاد لعرس ليس مثله في البلاد**

***l**aqad ʤahazna ʔalʕuda walʕata:t **l**iʕurs **l**ais miθlahu fi : ʔalbila:d*
(We have finished all the preparations for an unprecedented wedding in the country)

A discursive look at the above-mentioned examples revealed that the alliteration, in sentence (1), is created by the initial */m/* phonemes of the words *"from" (**m**in)* and *"evening" (**m**asaʔ)*. In sentence (2), it occurs in the initial */d/* phonemes of the words *"last" (**d**a:mat) and "homes" (**d**iya:rikum*). In sentence (3), this rhetorical device occurs in the initial */b/* phonemes of the words *"grant blessings" (**b**a:rik), "grant blessings" (**b**a:rik), and "between them" (**b**ainihima).* In the last sentence (4), which represents a poetic verse, the alliteration is created by the initial */l/* phonemes of the words *"have" (**l**aqad), "for wedding" (**l**iʕurs)* and *"not" (**l**ais)*. It should be noted that alliteration is commonly used in poetry for unity, emphasis, and musical effect. Etido (2011, p. 22) argues that the use of alliteration, in the wedding invitation card genre, gives tone and musical colour. Also, it makes the wedding invitation cards remarkable, memorable and pleasing to the ears of readers. Moreover, Ezejideaku *and* Ugwu(2010, p. 5) state that alliteration is aimed at "drawing the attention of the reader and it enhances the auditory agreeableness due to the inherent melody of the speech sound".

5.2.2.2 Rhyme

Rhyme refers to the repetition of the similar or identical sound or sounds of two or more words, especially at the ends of lines of poetry. The most common rhyme pattern used by poets is called "end rhyme". This pattern simply means that the end words of lines of poetry rhyme together. It is clear that effective rhymes can be an important device in wedding invitation card genre. Analysis of the data revealed that rhyme was used in the "Opening" move only, most often in poetry produced by the bride and groom. Examples of this rhyme can be found in the following examples from the "Opening" move:

(1) **بشر أحبائي وأهل مودتي وكل قريب يريد مسرتي**

*baʃir ʔaħiba:ʔi waʔahl mawad**ati** wakul qari:b yuri:d masar**ati***
(Convey good news to my loved people, and every relative who wants my happiness)

(2)**هيا طيور الخير زَغردي فوقَ الجباه المؤمنات وغرّدي**

*haya ṭoyu:rʔlxair za**ġridi**fawq ʔldʒibah ʔlmoʔmina:ti wa**ġrridi***
(Come on birds of good utter trilling cries of joy, and warble upon the forehead of women believers)

Example (1) displays that there is a rhyme between *mawadati* and *masarati*, where the two words have the same endings - *ġridi.* A further interesting example of this rhyme occurs in example (2), where the word *zaġridi* rhymes perfectly with *waġridi*. In this example, the words *zaġridi and waġridi* are closely related in spelling. More specifically, these two pairs of words are both examples of *ʤina:s* "paronomasia" in Arabic, or to be more precise, *ʤina:s na:qiṢ* "incomplete paronomasia" in which the paronomasia components contain the same number of consonants, and similar vowels.

5.2.2.3 Simile

A simile is one of the most popular techniques used in Arabic poetry. It can be defined as a figure of speech in which a comparison between two unlike elements is made, often marked by use of the words "like", "so", "as", "as if", "than", or a verb such as "resembles". A close examination of the data showed that this figure of speech was used in the "Opening" move only, especially in poetry. Consider the following example:

ها أنا يا أميرتي أتيتك من آخر الأوطان وأخطفك على حصان كالفرسان

*haː ʔana ya ʔamiːrati ʔatatuki min ʔaːxir ʔalʔawtaːn waʔxṭfik ʕala ħiṢaːn **k**alfursaːn*
Here I am, O princess I came from the farthest home lands and I want take you on a horse **like** a knight

In the above example taken from the "Opening" move, the bride and groom use simile which is usually introduced by the word "like". This example is a case of a comparison between a thing and another. For instance, the groom compares himself to a knight riding on a horse to take his princess or sweetheart home.

5.2.2.4 Metaphor

A metaphor has been defined as "a word or phrase used in an imaginative way to describe sb/sth else, in order to show that the two things have the same qualities and to make the description more powerful" (Longman dictionary of contemporary English). Unlike simile, metaphor does not use the words "like", "so", "as", "as if", "than", or a verb such as "resembles "to indicate the comparison**.**

Obviously, appropriate application of metaphor, in wedding invitation card genre, plays an important role, which can render wedding invitation cards picturesque, fabulous and attractive. This figure of speech usually creates a comparison between the bride and another thing or between the groom and another thing. On thorough examination, the corpus analysis disclosedthat this figure of speech was utilized in the "Opening" move only, most often in poetry. Consider the following example:

حقق لي الأماني ونلت كنزاً قد حوى كل الدرر

*ħaqaq liː ʔalʔamaːni wanilt **kinzan** qad ħawa kul eldurar*
My wishes have been come true and I obtained a **treasure** that has encompassed all pearls

In this example, the bride is compared directly to a treasure without the use of the words "like", "so", "as", etc. More specifically, the groom compares his wife with a precious treasure which contains many pearls in it. The metaphor, in the above example, not only has an interesting value but also stimulates the curiosity of the readers (wedding invitees) to continue reading the whole wedding card.

5.2.2.5 Parallelism

Parallelism is a common phenomenon used in Arabic language and is connected to rhymed prose as it gives the construction or structure a clear musical effect. Simply, parallelism is a device in which two sentences (phrases or clauses) have the same structure. Cook (1989, p. 15) defines parallelism as "a device which suggests a connection, simply because the form of one sentence or clause repeats the form of another".

Jordanian wedding invitation writers tend to use parallelism in the structure of the wedding invitation for creating musical effects and encouraging the reader to continue reading the whole wedding card. Mehawesh (2013, p. 260) argues that parallelism "draws the ear; listeners are naturally attracted to its pleased sound. Thus, parallelism not only emphasizes an idea but also adds rhythm to a work and making it pleasing to hear or read". A careful look at the data revealed that this device is widely noticed in the "Opening" move, especially in the Qur'anic quotations, prophetic prayers or invocations and poetic verses. Examples of parallelism in Arabic are exemplified by the following phrases taken from the wedding invitation cards:

(1) **بارك لهما وبارك عليهما واجمع بينهما في خير**

ba:rik *lahumma* ***waba:rik*** *ʕalyihima:* ***waʤmaʕ*** *bainihima: fi xayr*
(May Allah **grant** blessings to them, **grant** blessings on them and **bind** them with harmony and goodness)

(2)**بالطيب والورد نلاقيكم وبالحب والخير نشكر تهانيكم**

bilṭi:b walwarad nulaqi:kum walbilḥub walkayer naʃkur taha:ni:kum
We welcome you with perfume and roses and **we thank you with love and goodness** for the Congratulations you offered

In example (1), it is clear that parallelism is created by repetition of the same structure. The sentences "grant blessings to them" (بارك لهما *ba:rik lahumma*), "grant blessings on them" (بارك لهما *ba:rik ʕalyihima:*), and "bind them" (واجمع بينهما *waʤmaʕ bainihima:*) are placed with similar forms, hence having the same structure. In example (2), the structure or the form of the two sentences, i.e., "*We welcome you with perfume and roses"* and *"we thank you with love and*

goodness for the congratulations you offered" is repeated. More specifically, the sentences bear the same grammatical structure and the words have the same order in succession.

5.2.2.6 Euphemism

Euphemisms are words or expressions which can be used to avoid those expressions which are deemed to be taboo in a polite, indirect, tactful, mild and implicit way. In other words, they are used to soften or conceal unpleasant, hateful or embarrassing words and expressions. Euphemisms act as a veil, and they substitute these words and expressions with more delicate, pleasant, inoffensive and less shocking ones.

A number of writers have provided some definitions for euphemism. Rabab'ah and Al-Qarni (2012, p. 730), for instance, define euphemism as "a polite or indirect way of saying a tabooed term". For Abrantes (2005, p. 86), euphemism is ''a word or a phrase used in a specific linguistic and extra-linguistic context to soften or conceal something unpleasant''. Similarly, Hudson (2000, p. 261) describes euphemism as ''the extension of ordinary words and phrases to express unpleasant and embarrassing ideas".

A close examination of the data obtained from the wedding invitation cards revealed that the use of the phenomenon of euphemism occurs in one move only, viz., the "Notifications" move. The euphemistic expressions below bear witness to this phenomenon:

نوماً هنيئاً لأطفالكم

nawman hani:ʔan laʔṭfa:likum
(Pleasant sleeping for your children)

جنة الأطفال بيوتهم

dʒanna:t ʔlaṭfa:l biyu:tuhum
(Children's paradise is their house)

On the other hand, the results of the present study showed that a number of wedding invitation cards included direct appeals to the invitees requesting them not to bring their children to the wedding celebration for organizational considerations by using one of the following direct and hateful expressions:

يمنع اصطحاب الأطفال منعاً باتاً

yomnaʕ ʔṢṭiħa:b ʔalaṭfa:l manʕan ba:tan
(Children are not permitted to attend the wedding party)

However, this study revealed that most of the couples were unwilling to use the above expression directly in the invitation cards because this direct expression is unpleasant and offensive. Therefore, they resort deliberately to replacing this agonizing, undesirable and embarrassing expression by indirect and polite expressions. In this study, the bride and groom sometimes resort to euphemize the expression "*Children are not permitted to attend the wedding party*" through writing one of the following pleasant expressions:

نوماً هنيئاً لأطفالكم

nawman hani:ʔan laʔṭfa:likum
(Pleasant sleeping for your children)

جنة الأطفال بيوتهم

ʤanna:t ʔlaṭfa:l biyu:tuhum
(Children's paradise is their house)

5.2.2.7 Consonance

Consonance is the repetition of a consonant sound two or more times in short succession. Typically this repetition occurs at the end of the words, but may also be found in the middle or at the beginning of the words. Here are some examples in which the consonant sound is repeated two or more times in the words:

1- **S**lither and **s**lather
2- Li**tt**er and ba**tt**er
3- Sen**t** and wen**t**

A close examination of the genre of wedding invitation cards revealed that this rhetorical device was found in three moves, viz., the "Opening" move, "Deferential ending" move and "Notifications" move. Consider the following illustrative examples from the data:

اللهم بارك لهما وبارك عليهما واجمع بينهما في خير
وأغنهما بحلالك عن حرامك وهب لهما الذرية الصالحة

*ʔallahuma ba:ri**k** lahumma waba:ri**k** ʕalyihima: waʤmaʕ bainihima: fi xayr*
*waġnihima biħala:li**k** ʕan ħara:ma**k** wahab lahuma ʔaðutiah ʔaṢa:liħa*

(May Allah grant blessings to them and over them, and bind them with harmony and goodness
And make them indifferent in Your awful from Your unlawful
And Bestow them both with righteous offsprings)

دُمتُم مَشْعَلاً تُستَضاء بِكُم مَحافل الأفراح

*dumtu**m** maʃʕalan tuṣtaḍʔ biku**m** ʔalʔafraːħ*
(May you be always torches of happiness)

بسم الله الرحمن الرحيم
رَبَّنَا هَبْ لَنَا مِنْ أَزْوَاجِنَا وَذُرِّيَّاتِنَا قُرَّةَ أَعْيُنٍ وَاجْعَلْنَا لِلْمُتَّقِينَ إِمَامًا

صدق الله العظيم

*Rabbana hab lana mi**n** azwaʤina waðurriaːtina qurrata aʕju**n** waʤʕalna lilmuttaqiː**n** ʔmama*

(Our Lord! Bestow on us from our wives and our offspring who will be the comfort of our eyes, and make us leaders for the Muttaqun) Surat Al-Furqan, verse 74

يمنع اصطحاب الأطفال منعاً باتاً بأمر من إدارة الصالة

*yo**m**naʕ ʔṢṭiħaːb ʔalaṭfaːl **m**anʕan baːtan biʔa**m**r **m**in ʔdaːrat ʔlṢaːlah*

(The wedding hall does not permit accompanying children at all)

حفلة الوداع مساء يوم الخميس الساعة الخامسة

*ħaflit ʔlwadaʕma**s**aʔ yawm alxamiː**s** al**s**aʕah alxa**m**isah*
(The farewell party starts on Thursday evening at 5 o'clock)

5.2.2.8 Assonance

Assonance can be defined as a repetition of the similar or identical vowel sounds in two words or more than two words, often in poetry to create rhythm. The results of the study revealed that assonance as a rhetorical device occurred in three moves of the genre of wedding invitation cards, namely, the "Opening" move, the "Stating wedding ceremony arrangements" move and the "Notifications" move. Consider the following illustrative examples from the data:

هيا طيور الخير زَغردي فوقَ الجباه المؤمنات وغرّدي

أفراحنا طابت وفاحَ عَبيرها فجذورها تُروى بسنة احمد

*haya ṭoyuːr **ʔl**xayr zaġridi fawq **ʔl**dʒibah **ʔl**moʔminaːti waġrridi*
ʔfraħuna ṭabat wafaːħ ʕabiːruha faðʒuðuːruha turwa bisunnati ʔħmadi

(Come on birds of good utter trilling cries of joy, and warble upon the forehead of women believers)
(Our wedding has a pleasant fragrance, with roots watered from the *Sunna* of Ahmad).

وذلك بمشيئة الله تعالى في تمام الساعة الثامنة والنصف وحتى الحادية عشرة من مساء يوم الخميس الموافق 2012/12/20م في فندق النجوم- المدينة الرياضية–مقابل كلية الرياضة

waða:lika bimaʃi:ʔati allah fi: tama:mʔassaʕahʔaða:minah walneṢef waħata al ħa:diah ʕaʃra min masaʔ yawum ʔlxami:s ʔalmuwafiq 20/12/ 2012 fi: funduq ʔlnudʒu:m- ʔalmadenah ʔlriyaḍiah- muqabi lkuliat ʔlalriyaḍah

(This wedding celebration will take place, if Allah wills, from 8:30 to 11 o'clock on Thursday 20/12/ 2012 at the stars hotel- Sport city- opposite sport college)

حفلة الوداع مساء يوم الخميس الساعة الخامسة

ħaflit ʔlwada:ʕ masa:ʔ yawm ʔalxami:s alsa:ʕah alxa:misah
(The farewell party starts on Thursday evening at 5 o'clock)

In this section, I have explored the extent to which the rhetorical devices are realized in the language of the wedding invitation discourse. It can be argued that the discoursal moves were found to be somehow different in terms of employing rhetorical devices. The producers of wedding invitation cards; namely, the bride and groom did employ a set of rhetorical devices such as alliteration, rhyme, parallelism, metaphor and simile, as well as euphemism which have made the wedding invitation card genre look very eye-catching and persuasive for readers. In general, the rhetorical analysis of the wedding invitation card genre revealed that the bride and groom aimed at not only informing the readers, i.e., the invitees of the topic of wedding invitation card genre but also expressing their ideology which was achieved through using certain rhetorical devices in the wedding invitation card text.

5.2.3 Common semantic features

This section aims to report on the results concerning the semantic features that exist in the wedding invitation card corpus. The common semantic features that are going to be explored include synonyms as well as antonyms.

5.2.3.1 Synonyms

Synonyms are words with the same or similar meanings. Words that are synonyms are said to be synonymous, and the state of being a synonym is called synonymy. The word comes from Ancient Greek *syn* ("with") and *onoma* ("name"). An example of synonyms is the

words *begin* and *commence*. Synonyms can be any part of speech (such as nouns, verbs, adjectives, adverbs or prepositions), as long as both words belong to the same part of speech.

It can be clearly observed that the language of wedding invitation cards boast rich synonyms. The results of the present analysis revealed that the use of synonyms is evident in three moves only, viz., the "Requesting the presence of the guests" move, the "Stating wedding ceremony arrangements" move, the "Deferential ending" move and the "Notifications" move.

More specifically, it can be argued that the most wide-ranging move in terms of the extensive use of synonyms was the "Stating wedding ceremony arrangements" move, followed by the "Requesting the presence of the guests" move and the "Notifications" move. When it comes to the "Deferential ending" move, it is characterized by the lowest frequency of synonyms. One very striking feature of this analysis is that the "Opening" move, the "Identifying the celebrating families" move, the "Identifying the inviters of the wedding" move and the "Identifying the bride and groom" move do not feature any synonyms at all. The following table shows the prevalent use of synonyms in all wedding invitation cards.

TABLE 5.5 The prevalent use of synonyms in all wedding invitation cards

Word	Synonym(s)	English Meaning
"ولد" (*walad*)	""نجل (*naʤl*), "ابن" (*ʔibin*)	Son
"زفاف" (*zafa:f*)	"قِران" (*qira:n*)	Wedding
"قرب" (*zafa:f*)	"بجانب" (*biʤa:nib*)	Next to
"مسجد" (*zafa:f*)	"جامع" (*ʤa:miʕ*)	Mosque
"صالة" (*Ṣa:lah*)	"قاعة" (*qa:ʕah*)	Wedding hall
"فرحتنا" (*farħitna*)	"بهجتنا" (*bahʤatina*), "سعادة" (*saʕa:dah*)	Happiness
"الشيخ" (*ʔaʃayx*)	"الحاج" (*ʔalħa:ʤ*)	Old man
"أخ" (*ʔax*)	"شقيق" (*ʃaqi:q*)	Brother
"الهاتف النقال" (*ʔalha:tif ʔanaqa:l*)	"الهاتف الجوال" (*ʔalha:tif ʔal ʤawa:l*)	Mobile phone
"ديوان" (*di:wa:n*)	"مضافة" (*maḍa:fah*)	Guesthouse

5.2.3.2 Antonyms

An antonym is a word which has almost opposite meaning as another word. Antonyms are regarded as one of the constantly observed aspects in features of wedding invitation cards. The analysis of wedding invitation cards demonstrated that use of antonyms is present in three moves only; namely, the "opening" move, the "Identifying the inviters of the wedding" move and the "Stating wedding ceremony arrangements" move.

Particularly, it can be noticed that the antonyms in the "Stating the wedding ceremony arrangement" move were employed extensively compared with the other moves in the texts. So, this component move reflects variation in the amount of antonyms used. As for the "Identifying the inviters of the wedding" move, it was featured by one antonym in all the wedding texts under study, that is, "father" *(أب ʔab)* and "mother" *(أم ʔum)*. With regard to the "opening" move, it was characterized by the use of two antonyms, i.e., "Awful" (حلال *ħala:l*) and ""unlawful" (حرام *ħara:m*); and "bride" (عروس*ʕaru:s*)" and groom (عريس *ʕari:s*).

In a closer look at the data, it was observed that the "Identifying the celebrating families" move, the "Requesting the presence of the guests" move, the "Identifying the bride and groom" move, the "Deferential ending" move and the "Notifications" move do not feature any antonyms at all. The following table shows the prevalent use of antonyms in all wedding invitation cards under investigation.

TABLE 5.6 The prevalent use of antonyms in all wedding invitation cards

	Word	English Meaning	Antonym(s)	English Meaning
-	"حلال" (*ħala:l*)	Awful	"حرام (*ħara:m*)	Unlawful
-	"شرق" (*ʃarq*)	East	"غرب" (*ġarb*)	West
-	"شمال" (*ʃama:l*)	North	"جنوب" (*ʤunu:b*)	South
-	"قديم" (*qadi:m*)	Old	"جديد" (*ʤadi:d*)	New
-	"أمام" (*ʔa*ma:m)	In front of	"خلف" (*xalf*)	Behind
-	"بعد" (*baʕd*)	After	"قبل" (*qabl*)	Before
-	"أب" (*ʔab*)	Father	"أم" (*ʔum*)	Mother
-	"جد" (*ʤad*)	Grandfather	"جدة" (*ʤadah*)	Grandmother
-	"عريس" (*ʕari:s*)	Groom	"عروس" (*ʕaru:s*)	Bride

5.2.4 Common socio-cultural features

Having examined the common semantic features displayed in the Jordanian wedding invitation card genre, this section touches upon socio-cultural values and norms that shape this genre. More specifically, this section will shed some light on how a number of general socio-cultural aspects such as religion as well as socio-economic status have any significant effects on the generic structures of this type of genre.

5.2.4.1 Religion

There is no doubt that religion plays a large role in all aspects of life in Jordanian society, including marriage. In Jordanian society, wedding is considered to be a most sacred event that binds a woman to her husband. This wedding occurs very religiously in accordance to the Holy Qur'an and Prophet Mohammed's teachings. Thus, it is not surprising to find out that Islamic religion has a clear influence on the language of Jordanian wedding invitation cards. In other words, the effect of religion is conveyed in most of the generic component moves through using a plethora of lexical choices of religious texts.

A discursive look at the textual organization of Jordanian wedding invitation card texts shows many features of the substantial influences exercised by religious beliefs on these texts. In the texts analysed, the data revealed that the "Opening" move is featured by the extensive use of religious texts, i.e., Qur'anic verses from the Holy Qur'an and invocations from Prophet Mohammed's sayings relevant to the occasion of marriage for the purpose of blessing the couple getting married or the invitees. This early inauguration of almost all the collected wedding cards with Qur'anic verses from the Holy Qur'an reflects the socio-religious orientation of Jordanian people to ask God to help them in achieving their important objectives before they do or start anything.

Another interesting evidence of religious influence on Jordanian wedding discourse is manifested by using lexical choices that reflect religious beliefs and practices. For example, the socio-religious titles "*Al-hajj*" (male pilgrim) and "*Al-hajjah*" (female pilgrim), which are written before the inviter's name, in the move of "Identifying the celebrating families", reflects the religious influence in the wedding invitation cards. Similarly, the examined data also

revealed that the religious influence is evident in the use of the Islamic phrase "*bimaʃi:ʔati allah*" (God Willing) in the move of "Stating wedding ceremony arrangements". This formulaic phrase, which usually appears immediately before the timing of the wedding ceremony, acknowledges the complete submission to God. This phrase is used when speaking about events or plans (e.g. wedding ceremonies) expected to happen in the future. So, all Muslims have a belief that all events in this life occur by God's will.

Moreover, in "Identifying the bride and groom component" move, the deletion of the bride's name in the wedding invitation card and using the honorific attribute /*kari:matuh*/ (his honourable daughter) instead is a strong evidence of the influence of religion on the language of the wedding invitation cards. Actually, the minimal reference to the name of the bride indicates the preference of the conservative bride's family and the groom to avoid announcing or mentioning the names of women in the wedding invitation card, either for personal or religious reasons.

In the same way, the "Notifications" move is characterized by some religious statements such as "*Please kindly avoid taking pictures amongst women*" and "*Islamic party*". These explicit religious statements written on the invitation cards signal the religious belief amongst most Jordanian Muslim families that the wedding parties are private. Most conservative families in Jordan hold their wedding parties in an Islamic manner only. They keep away from the things which are strictly forbidden in Islamic religion such as loud music. Therefore, some Jordanian families write statements like "*Islamic party*" at the end of the wedding card to convey a message to invitees that the wedding will be Islamic, where music is totally prohibited.

5.2.4.2 Socio-economic status

In Jordanian society, the socio-economic status plays a crucial role in the living conditions of individuals. Undoubtedly, Jordanian families of higher socio-economic status mostly have better living conditions than those of lower socio-economic status. In addition, a higher socio-economic status of individuals means greater social prestige and richness.

One of the social features manifested in the wedding invitation card text, especially in the moves of the "Identifying the celebrating families" and "Identifying the bride and groom", is the extensive use of academic and professional titles before the names of the inviters, the bride or groom. These ranks include *"doctor*", *"Sheikh*" (old man), *"teacher", "engineer", "pharmacist"," judge", "Al-Ssayed"* (Mr.). Like other developing countries in the region, the socio-economic status of Jordanian individuals is determined by some sociological factors such as occupation and education. Nevertheless, it can be argued that the most important factor in determining the socio-economic status of the Jordanian individual is occupation. Investigation of the data showed that the social rank is very important in the Jordanian context. That is, the great majority of wedding invitation cards are featured by the use of a plenty of professional or academic titles before the names of the bride and groom. A close look at these titles indicates that the inviters, the bride or groom tend to write their titles in bold-face with different sizes of font to reflect their social status and indicate high prestige.

As a matter of fact, a wedding card is considered so essential since it is the first impression the invitees will get about the big wedding ceremony. Moreover, the selection of wedding invitation cards is potentially one of the most important factors that reflect the socio-economic status of the bride and groom. A close look at wedding invitation cards used in this study reveal that many Jordanian couples with high socio-economic status try their best to make their wedding cards unique, special and elegant. Therefore, they select expensive, stylish and high-quality wedding cards that have special designs with contemporary style and are very different from the traditional patterns in the market to indicate prestige and richness.

On the other hand, some Jordanian couples with lower socio-economic status try to cut down costs for their wedding and stick with a budget because they know that weddings can cost a great deal of money. Therefore, they choose inexpensive wedding cards. To be more precise, they keep their wedding cards very short in terms of writing to save printing costs. Also, they think about black and white colours only or sometimes they choose one colour to make their wedding cards cheaper because using manydifferent colours costs money.

In the same vein, the neat and amazing wedding envelopes collected for this study showed that many brides and grooms, in Jordanian society, tend to choose attractive and classy envelopes of

invitation cards in the shape of flowers or hearts and add their own personal touches to make them appealing, catch the attention of the guests and show their high social status. Therefore, the couples with high socio-economic status choose wedding envelopes that have special textures, sizes, shapes, colours and even weight and try to make them as classy as they can because they know that many people often judge a wedding based on these envelopes that provide a glimpse of the entire wedding celebration.

In contrast, it has been observed that a lot Jordanian couples with lower socio-economic status find ways in which they can reduce the high costs of wedding envelopes and find other alternatives. For example, the couples, who are on a tighter budget, choose more economical designs for their envelopes.

5.3 Summary of linguistic characteristics that typify the moves of wedding invitation cards

There are sets of linguistic characteristics that typify the rhetorical moves of the genres of Jordanian wedding invitation cards. The table below provides these typical characteristics of each move.

TABLE 5.7 Linguistic characteristics of the moves of wedding invitation cards

Move	Typical Characteristics
Opening	simple sentences; compound sentences; complex sentences; long sentences; present tense; past tense; common nouns; proper nouns; adjectives; prepositions; nominal ellipsis; vocative particle ellipsis; alliteration; rhyme; simile; metaphor; parallelism; consonance; assonance and antonyms
Identifying the celebrating families	compound sentences; short sentences and nominal ellipsis
Identifying the inviters of the wedding	compound sentences; short sentences and antonyms
Requesting the presence of the guests	long sentences; present tense; prepositions and synonyms
Identifying the bride and groom	compound sentences and short sentences
Stating wedding ceremony arrangements	compound sentences; long sentences; common nouns; proper nouns; adjectives; prepositions; prepositional phrase ellipsis; alliteration ; assonance; synonyms and antonyms

Deferential ending	simple sentence; compound sentences; short sentences; present tense; past tense; adjectives; nominal ellipsis; alliteration; consonance and synonyms
Notifications	Simple sentences; short sentences; present tense; adjectives; prepositions; prepositional ellipsis; nominal ellipsis; verb phrase Ellipsis ; euphemisms ; consonance ; assonance and synonyms

5.2.6 Conclusion

This chapter was meant to investigate the main micro- linguistic features of the wedding invitation card genre. It focused on salient syntactic, rhetorical and semantic properties. It also examined a number of sociolinguistics factors that affect the organizational structure of the wedding invitation card genre; namely, religion and socio-economic status.

More specifically, analysis of the sentence complexity indicated that simple sentences were the prevailing sentence types in all component moves of wedding invitation card texts, while compound and complex sentences were somehow scarce. As far as the sentence length is concerned, the results of the analysis showed that there was not a fixed pattern regarding the most appropriate length of a move. For example, the analysis revealed that the "Opening" move, "Requesting the presence of the guests" move and "Stating wedding ceremony arrangements" move were featured by long sentences, whereas the "Identifying the celebrating families" move, "Identifying the inviters of the wedding" move, " Identifying the bride and groom" move, "Deferential ending" move and "Notifications" move were characterized by short sentences.

Moreover, the analysis regarding verb tenses showed that the present simple tense has proved to be the mostly used tense in the wedding invitation card genre. As to the lexical words, i.e., nouns, adjectives and prepositions, the analysis of the data suggested noticeable variations in terms of their frequency of occurrence in each move of the invitations. More specifically, the analysis showed that nouns had the highest frequency of occurrence in the corpus, followed by adjectives and then prepositions.

In addition, the present study provided evidence that ellipsis was one of the most frequent phenomena in wedding invitation card genre since it tends to shorten this kind of discourse for

reasons of economy or style. More specifically, it was found that the nominal ellipsis, prepositional phrase ellipsis and vocative particle ellipsis were a very common style of wedding invitation card genre.

With regard to rhetorical features realized in the language of the wedding invitation discourse, the analysis revealed that the discoursal moves were found to be different in terms of employing rhetorical devices. The wedding inviters; namely, the bride and groom employ a set of rhetorical devices such as alliteration, rhyme, parallelism, metaphor and simile, as well as euphemism for the purpose of making their wedding invitation card look very eye-catching and persuasive for the readers. As for the semantic properties, it was clearly observed that the language of wedding invitation cards included many synonyms and antonyms.

When it comes to socio-cultural features, the influence of religion and socio-economic status, similar to Al-Ali's (2006) study, was clearly observed in Jordanian wedding invitation card discourse. More specifically, the examined data revealed that religious affiliation is well confirmed by the plentiful frequency of lexical options of religious language in most of the discoursal moves of the wedding invitation card genre. For example, the "Stating wedding ceremony arrangements" move was characterized by the religious phrase "*bimaʃi:ʔati allah"* (God Willing). This Islamic formulaic phrase is meant to "acknowledge the will of Allah and not to depend upon one's own resources so much as to forget Allah" (Al-Ali, 2006, p. 708)

Furthermore, one of the social features manifested in the wedding invitation discourse, especially in the moves of the "Identifying the celebrating families" and "Identifying the bride and groom", is the extensive use of academic and professional titles before the names of the inviters, the bride or groom. These ranks include *"doctor*", *"teacher", "engineer", "pharmacist", and "judge"*. Through the use of such titles, the inviters try to show their self-promotion and prestige since these prestigious titles reflect their social status.

It is important to point out that the analysis of the data in this chapter revealed some noticeable similarities when it comes to the features present in Jordanian wedding invitation genres and those documented in other countries such as Brunei Malay (Clynes &Henry, 2009) and Iran

(Sharif & Yarmohammadi, 2013; Mirzaei & Eslami, 2013; Sadri, 2014). For example, one of the most prominent similarities lies with the basic move structure of the genre text as well as the primary communicative functions of some moves such as announcing the wedding celebration; naming the couple and inviters; requesting the presence of the guests; and situating the wedding ceremony in specified time and place. Another common similarity is that the wedding invitation discourse in Jordan, Brunei Malay and Iran is generally constrained by socio-religiously motivated conventions and values. This similarity manifested itself through the explicit mention of the lexical word "God", direct quotations from the Holy Qur'an or the Bible in this study, and the presences of the obligatory move of 'prayer' in Clynes and Henry's study (2009).

Chapter 6

Macro-structural features of the obituary announcement discourse

6.1 Introduction

This chapter, which answers the first research question, seeks to offer a detailed analysis of overall (i.e. macro) sequential patterns of organization of a series of 500 Jordanian obituary announcements. In doing so, the tradition of Bhatia's (1993) move structure analysis, which draws insights from the schema-theory model, was used with the objective to recognize and describe the communicative purpose that plays a significant role in determining how Jordanian people employ a conventionalized language to achieve a specific goal in a certain social context. Next, I will look more closely at each of these communicative component moves and their constituent options together with providing illustrative examples of each move. Also, I will describe the order of moves that Jordanians employ to organize their obituary announcements for the purpose of finding out if they appear in a fixed predictable order or not. Last, a summary of characteristics that typify the moves of obituary announcements will be given**.**

6.2 Move structure of obituary announcement discourse

The genre analysis is adopted in this study to identify the rhetorical moves peculiar to a particular discourse type. Swales (1990, p. 58) provides a more specific definition of genre which mainly focuses on the communicative purpose of discourse: "A genre comprises a class of communicative events, the members of which share some sets of communicative purposes". What is very important in Swales' definition of genre is the centrality of the communicative purpose, which shapes the rhetorical and organizational structure and constrains the choice of content. For example, newspaper obituary announcements constitute a distinctive genre in that it has a global communicative purpose of "informing the potential audience about deaths, and in some cases, funeral arrangements and other details" (Nwoye, 1992, p. 15). This communicative intention is reflected in the functional component moves of obituary announcements in the sense that each conventional component or discoursal move realizes a specific function contributing to the overall objective of the genre.

An important characteristic of any given genre is its typical rhetorical purpose which determines the design of particular text types. Swales (1990, p. 58) considers the communicative purpose of a genre as a "privileged" criterion for genre identification as it plays an important role in influencing the content, form and purpose of a genre. Therefore, the identification of the rhetorical moves, in the genre of obituary announcements, was primarily based on the communicative function of the text segments, i.e., moves which contribute to building up of the genre of obituary announcements. Groot (2008, p. 125) states that "the rhetorical structure of a genre comprises its prototypical and thus recognizable internal organization, which is constituted by standard and optional structural elements that in turn contribute to the realization of the genre purpose".

Following Bhatia (1993), I identified the generic rhetorical organizational moves by assigning a function to each chunk or stretch of the written text, that is, the text of newspaper obituary announcements genre. Each individual text chunk constitutes a move having a definable rhetorical function which is always subservient to the overall communicative purpose of death announcement genre. At the macro-structural (move structure) level of analysis, a close examination of obituary announcements has revealed a ten-move schematic structure that characterizes the genre of obituary announcements, as shown in table 6.1. In this context, it should be emphasized that "moves are used to describe the schematic structure through which a particular persuasive communicative purpose is realized, where the structure is the result of the particular conventions which have developed in a specific society. Some moves are optional, others are obligatory in a particular schematic structure" (Barron, 2006, p. 882).

In my corpus, the component moves appear in the genre of obituary announcements regularly as obligatory or optional ones. Obligatory moves are those which are prevalent in 100% of the obituary announcements. In general, the statistical results showed some variations in terms of move types and frequencies in the texts analysed. As suggested by Swales (2004) and several genre-based researches (e.g., Brett, 1994; Kanoksilapatham, 2005), the frequencies of occurrence of rhetorical moves play a vital role in determining the status of these moves. Thus, the frequency of each component move and the order in which these individual components generally occur are presented in the table 6.1 below.

TABLE 6.1Frequencies of occurrence of recurrent moves and percentages of their use in Jordanian Obituary announcements

No.	Type of Move	Frequency of occurrence	Percentage of occurrence (%)	Obligatory/Optional
1	Opening	96	19.2%	Optional
2	Heading	411	82.2%	Optional
3	Announcing the death	500	100%	Obligatory
4	Identifying the deceased	500	100%	Obligatory
5	Photo of the deceased	13	2.6%	Optional
5	Identifying surviving relatives	423	84.6%	Optional
6	Identifying circumstances of death	409	81.8%	Optional
7	Funeral and burial arrangements	398	79.6%	Optional
8	Arrangements for receiving condolences	500	100%	Obligatory
9	Notifications	46	9.2%	Optional
10	Closing	402	80.8%	Optional

Table 6.1 above presents the results which are obtained from analysing the 500 obituary announcements, including ten rhetorical moves, each with frequency of occurrence, percentage of occurrence and obligatory or optional elements. Ten discernible rhetorical moves were identified with their specific functions. They include Opening, Heading, Announcing the death, Identifying the deceased, Identifying surviving relatives, Identifying circumstances of death, Funeral arrangements, Arrangements for receiving condolences, Notifications and Closing.

As can be clearly seen from table 6.1 above, Move 3, *Announcing the death*, move 4, *Identifying the deceased*, and Move 8, *Arrangements for receiving condolences* are the most frequent rhetorical moves and have proved to be obligatory elements in all the analysed obituary announcements with the occurrence of 100%. Move 5, *Identyfing surviving realtives*, is the second most frequent rhetorical move with the occurrence of 84.6%. Move 2, *Heading*, is the third most frequent rhetorical move as it appears 411 times (829.2%) in the corpus. However, Move 5, *Photo the deceased*, is the least frequently rhetorical move used in the corpus with the occurrence of 2.6%.

Before offering the details of the move analysis, a preview of all the rhetorical moves used across the texts is very necessary and worth highlighting for a general understanding of the generic structure of Jordanian obituary announcements. Therefore, the following is an actual sample text of a Jordanian obituary announcement which includes the ten rhetorical component moves followed by transliteration and an English translation of that sample to allow for a greater understanding of this genre.

FIGURE 6.1 A sample of Jordanian obituary annoncement with obligatory and optional rhetorical moves

1. Opening
2- Heading
3- Announcing the death
4- Identifying the deceased
5- Photo of the deceased
6- Identifying surviving relatives
7- Identifying circumstances of death
8- Funeral and burial arrangements
9- Arrangements for receiving condolences
10- Notifications
11- Closing

bism ʔillah ʔalraħma:n ʔalraħi:m
ya ʔayyatuha ʔannafsu ʔalmuṭmaʔinnah irʤiʕi ʔila: rabbiki ra:ḍiyatun marḍiyyah fadχuli fi: ʕiba:di wadχuli ʤannati
In the Name of Allah, Most Gracious, Most Merciful
"O (thou) soul, in (complete) rest and satisfaction! Come back thou to thy Lord. Well pleased (thyself), and well-pleasing unto Him. Yea, enter thou My Heaven" **(Move1)**

naʕi fa:ḍil
Obituary announcements of a virtuous man **(Move 2)**

yanʕa a:l alkurdi waʔansibaʔuhum waʔqriba:ʔuhum bimazi:d min ʔaħuzun waʔsa faqi:duhum ʔalġa:li ʔalmarħu:m biʔiðin illah
With great sorrow and sadness, the family of Al-Kurdi and its relatives
announce with deep sorrow and grieve the loss of **(Move 3)**

*Abd Alkareem Mahmoud Ali Al-Kurdi (Abu Nabeel)***(Move 4)**

(Move 5)

Walid Nabeel waradwaan wanidal
zawʤʔalhadʤ Mufidah xali:l Ali Al-Kurdi
ʃaqi:q ʔalha:dʤ ħaidar (ʔabu xa:lid) walha:dʤah lamiyaʔ (ʔum rana)
walmarħumi:n ġa:lib waʕima:d wabaha:ʔ waʔami:n waʕiṢa:m waʕawni walmarħumah xawalah
The father of Nabeel, Radhwan and Nidhal
The husband of Mufidah Khalil Ali Al-Kurdi
Brother of Haidar and Lamia' **(Move 6)**

ʔalaði wafathu ʔalamaniyah Ṣaba:ħ yawm ʔaθala:θa:ʔ 16 ramada:n 1432 hiʤri ʔalmuwa:fiq 16 ʔa:b 2011 mi:ladi
Who passed away on Tuesday morning 16/9/2011 **(Move 7)**

Waqad tamm taʃeiʕ ʔalʤuθma:n limaθwah ʔalʔaxi:r baʕd Ṣala:t ḍuhur yawam ʔamas ʔila: : maqbarat alʕa:ʔilah fi: umm ʔalħi:ra:n
The virtuous body was escorted yesterday after *ʔalDuhr*
to his final resting place at his family's cemetery in Umm Elheran **(Move 8)**

Tuqbal altaʕa:zi lilriʤa:l wannisa:ʔ fi: manzil ʔalfaqi:d ʔalka:ʔin bidayat tqria na:ʕu:r- bilʕa:s muka:bil kaziyat ʔasala:m - ʔiska:n ʔalmuhandisiyah- biʤiwa:r ʤa:miʕ ʔalfala:h waʔinʃira:h
Tuqbal altaʕa:zi limudat θala:θat ʔiyya:m eʕtibaran min ʔalyawam
Condolences for men and women are received for three days starting from today at the house of the deceased, Naour Road, opposite of Al-Salaam Gas Station, next to Al-Falah Mosque **(Move 9)**

barqian: Ṣandu:q bari:d: 840290- 11181 Amman- Fa:ks 4651519
P.O. Box 11181-840290 Amman – Fax: 4651519 **(Move 10)**

ʔina: lila:h waʔina: ʔilaihi ra:ʤiʕu:n
To Allah we belong and to Him we shall return **(Move 11)**

FIGURE 6.2A transliteration and English Transaltion of the above sample Jordanian obituary annoncementwith obligatory and optional rhetorical moves

The analysis of the selected obituary announcements in *Alra'i* and *Al-Dustour* newspapers has shown that they are composed of ten important discoursal moves which were named according to their rhetorical functions. These are as follows: Opening, Heading, Announcing the death, Identifying the deceased, Identifying surviving relatives, Identifying circumstances of death, Funeral arrangements, Arrangements for receiving condolences, Notifications and Closing. The model of move pattern for the obituary announcements proposed by Bhatia (1993) was selected as the framework for analysis in this section. The investigation of the communicative macrostructure of obituary announcements has revealed them to be featured by obviously identifiable conventions. Table 6.2 below presents the ten rhetorical moves of the obituary announcements together with their communicative objectives.

TABLE 6.2 Component moves in Jordanian Obituary announcements and their communicative objectives

No.	Moves of Jordanian Obituary announcements	Communicative Objective
1	Opening	This rhetorical move introduces the obituary announcements for the reader.
2	Heading	This rhetorical move provides a clue about the content of the obituary announcement genre, namely, a report of death.
3	Announcing the death	This rhetorical move presents the names of the announcers who place the obituary announcements in the newspaper.
4	Identifying the deceased	This rhetorical move presents the person who died for the reader.
5	Photo of the deceased	This move enables those people who had personal relationships with the deceased to match the name and the face of the deceased
6	Identifying surviving relatives	This rhetorical move lists the names of the immediate family members of the deceased.
7	Identifying circumstances of death	This rhetorical move provides explicit information on the circumstances of death of the deceased.
8	Funeral and burial Arrangements	This rhetorical move provides important information about the funeral and burial rites needed by the relatives, friends, colleagues and work associates of the deceased to take part in the funeral and burial rituals.
9	Arrangements for receiving condolences	This rhetorical move provides important information to the people for the purpose of offering their condolences to the family or the

		survivors of the deceased.
10	Notifications	This rhetorical move provides additional information concerning receiving condolences from the people such the mobile phone numbers, email address, or fax number of the family of the deceased.
11	Closing	This rhetorical move closes the obituary announcement in a proper way.

Now the move schemata used in the rhetorical organization of obituary announcements under investigation will be identified in more detail and the frequencies of each move from the corpus will be presented through probing into the communicative intentions of the obituary announcement writers. Also, each individual rhetorical, identified in the datasets, together with illustrative examples taken from the present corpus, is described and presented. In some cases, however, more examples of certain moves will be included to clearly demonstrate the textual features which are associated with those moves.

6.2.1 Opening

The first move, which was labelled as "*Opening*", occurs in 20.4% of the obituary announcements. Each rhetorical move in the genre of obituary announcements has a specific communicative intention which clearly contributes to the overall intention of the genre. Therefore, the communicative function of this first move type is to introduce the obituary announcements for the reader. This move is "optional" because of its low frequency in the present corpus; its absence will not affect the global communicative purpose of an obituary announcement. This discoursal move, which appears in a pre-heading central position on the top of the sampled obituary announcements, was prevalent 102 times in the obituary announcement samples at hand.

It is very interesting here to mention that this first move which is presented as a starting point for the obituary announcement genre seems to be specific to the Jordanian context and some countries in Western Asia such as Iran (Jalilifar et al., 2014, p. 751). For example, in the Iranian obituary announcements, three different opening varieties are used in the "*Opening*" move of obituary announcements to show the beliefs and religious background of the deceased and the survivors:

1- The use of a verse from the Holy Qur'an:

هو الباقي

huwa ʔalba:qi
(He who is immortal)

2- The use of a Persian declaration:

از اوییم وبسوی او باز می گردیم

azoimva be soy oo bazmigardim
(All of us are from him and to him we shall return)

3- The use of the name of Shiite leaders such as Imam Ali, Imam Hossein, etc.

يا أبا عبدالله الحسين

ya: ʔaba ʕabdela:h al-hossein
(Oh Aba Abdelah al-Hossein)

The study corpus showed that this move is made up of either a direct quotation taken from the Holy Qur'an or a verse from the Bible. Table 6.3 displays the opening options Jordanian announcers adopt in this component move while writing obituary announcements in the newspaper.

TABLE 6.3 Distribution of Opening Varieties across Corpus

Opening Variety	Frequency	Percentage (%)
Verse from the Holy Qur'an	66	13.2%
Verse from the Bible	30	6 %
None	404	80.8%
Total	**500**	**100%**

The above table demonstrates the frequency of occurrence of each variety used by Jordanian announcers of obituary announcements. As is shown, 13.2.6% of Muslim obituary announcements were initiated with a verse from the Holy Qur'an, whereas 6% of Christian ones were opened with a verse from the Bible. Moreover, it was noticed that 80.8% of Muslim and obituary announcements Christian did not contain any verses from the Holy Qur'an or the Bible. The following opening varieties or options are the common ones used in all obituary announcements:

6.2.1.1 Qur'anic quotations:

Qur'anic verses about obituaries, in Islamic religion, play a pivotal role in offering sympathy and comfort to the family of the deceased and his/her relatives. With regard to obituary announcements, using such Qur'anic verses, in Jordanian culture and Islamic religion, is meant to encourage the family and relatives of the deceased to accept God's will and to help them get back to their life normally.

It is very important to point out that every verse in the Holy Qur'an must be preceded by the formulaic phrase (In the name of Allah, Most Gracious, Most Merciful) which is pronounced as *"bismillah ʔalrahma:n ʔalraħi:m"*. This Arabic phrase, which offers great inspiration and deep insight, includes the true essence of Islamic religion. It is a significant part of the everyday life of all Muslims. That is, all Muslims often say this phrase when embarking on any significant act or endeavour in their life. The study corpus showed that the "*Opening*" move is made up of two verses, the first of which is the formulaic verse (*In the name of Allah, Most Gracious, Most Merciful*), followed by the Qur'anic verses (*O the contented soul! Return towards your Lord – you being pleased with Him, and He pleased with you! Then enter the ranks of My chosen bondmen! And come into My Paradise*). Consider the following Qur'anic Quotations that give an illustrative example of these two verses as stated in the obituary announcements:

- **Qur'anic quotation:**

بسم الله الرحمن الرحيم

يَا أَيَّتُهَا النَّفْسُ الْمُطْمَئِنَّةُ ارْجِعِي إِلَى رَبِّكِ رَاضِيَةً مَرْضِيَّةً فَادْخُلِي فِي عِبَادِي وَادْخُلِي جَنَّتِي

صدق الله العظيم

ya ʔayyatuha ʔannafsu ʔalmuṭmaʔinnah irʤiʕi ʔila: rabbiki ra:ḍiyatun marḍiyyah fadχuli fi: ʕiba:di wadχuli ʤannati

O the contented soul! Return towards your Lord – you being pleased with Him, and He pleased with you! Then enter the ranks of My chosen bondmen! And come into My Paradise
(Surah Al-Fajr, verse 27)

This important verse from the Holy Qur'an represents a direct invitation from Allah Al-mighty to the human soul (the spirit of Man) which is characterized by peace and confidence due to its

faith in Allah. Allah, in this verse, invites the soul to return to Him. Then, this soul will be honoured to enter the Paradise. When this soul enters that paradise, it will realize that all the promises of Allah are totally true and it therefore will receive Allah's grace and mercy.

- **Qur'anic quotation:**

بسم الله الرحمن الرحيم
وَبَشِّرِ الصَّابِرِينَ الَّذِينَ إِذَا أَصَابَتْهُمْ مُصِيبَةٌ قَالُوا إِنَّا لِلَّهِ وَإِنَّا إِلَيْهِ رَاجِعُونَ أُولَئِكَ عَلَيْهِمْ صَلَوَاتٌ مِنْ رَبِّهِمْ وَرَحْمَةٌ وَأُولَئِكَ هُمُ الْمُهْتَدُونَ

صدق الله العظيم

wabaʃir alṢa:biri:n ʔalaʔi:n ʔiða ʔaṢa:bathum muṢi:ba qa:lu ʔina: lila:h waʔina: ʔilayhi ra:ʤiʕu:n ʔula:ʔika ʕalaihum Ṣalawa:t min rabihim waraħmatun waʔula:ʔika hum ʔalmuhtadu:n

Give good tidings to the patient who, when disaster struck them, say, Indeed we belong to Allah, and indeed to Him we will return.

(Surah Al-Baqara, verse 155-156)

Due to the influence of Islamic traditions on Muslim people' daily life in Jordan, they use these Qur'anic verses on the occasion of death (Al-Ali, 2005; Al-Khatib & Salem, 2011). The above mentioned Qur'anic quotations, which are found in the data, communicate various religious functions such as making prayers to the deceased person, showing his or her place in the paradise, and showing the end of all people's life, death. The use of the same Qur'anic verses in the obituary announcements reveals that these verses are suitable for the occasion of death more than other verses. This finding seems to be in agreement with Eid (2002, p.45) who shows that Arabic obituaries "tend to quote from a holy book or introduce the obituary in language borrowed from religious ceremony".

Careful scrutiny of the "Opening" move shows that there is no relationship between the type of Qur'anic verse used as an opening move and the manner of death. This is perhaps due to the fact that situating circumstances of death is rarely used in the data analysed. However, for example, the Qur'anic verses used in the martyr genre examined by Al-Ali (2005) match the manner of

death of the martyr who, according to the Islamic traditions, is promised paradise. To illustrate, the following two Qur'anic verses, which are used in the opening move of the martyr genre, are taken from Al-Ali's (2005, p. 12) study:

1. *wala: taqu:lu: liman yuqtalu fi: sabi:lil-la:hi ʔamwa:t. bal ʔaħya:ʔun wala:kin la: taʃʕuru:n*
And say not of those who are slain in the way of Allah: 'They are dead.' Nay, they are living. Though ye perceive (it) not (Surah Al Baqarah, verse. 154)

2. *wala: taħsabana ʔallaði:na qutiluu fii sabi:lil-illahi ʔamwa:ta:. bal ʔaħya:un ʕinda rabbihim yurzaqu:n. fariħi:na bima: ʔa:ta:humu ʔalahu min faḍlihi*

Think not of those who are slain in Allah's way as dead. Nay, they live, finding their sustenance in the presence of their Lord; they rejoice in the Bounty provided by All (Surah Al-Imran, verse. 169–70)

6.2.1.2 Biblical quotations:

There is no doubt that death is regarded a very solemn and sad event in our life. The Bible plays an important role in providing as much comfort, hope and strength as possible to the family of the deceased. One of the ways it does this is by writing many Biblical verses on obituary announcements. Such verses can be considered a good way to express honest feelings at the death of a dear person. Galassi (2010) emphasizes that the Bible is full of wonderful obituary announcement verses to offer comfort and encouragement to the family and relatives of the deceased in time of death. Moreover, there are many Biblical verses that are of great help about any emotion a person can feel such as loss, anger and death. People have been finding comfort in prayers and verses in the Bible for hundreds of years. Obituary announcements verses can come from either the Old or New Testament and will contain encouraging words. These verses can be placed within the funeral service program or read aloud at the actual service. Therefore, during a time of losing a loved person, obituary announcement verses from the Bible can play a meaningful role for those who are grieving. In contrast to Al-Ali's (2005) study in which no Biblical verses were identified as an opening move in his study of 200 obituary announcements, my analysis showed that the obituary announcements were characterised by five different verses from the Bible. The five examples of these Biblical verses are given below:

- **Bible quotation one:**

مَنْ آمَنَ بِي وَلَوْ مَاتَ فَسَيَحْيَا وَكُلُّ مَنْ كَانَ حَيًّا وَآمَنَ بِي فَلَنْ يَمُوتَ إِلَى الأَبَدِ

Mann a:man bi walaw ma:t fasi:ħa wakul mann ka:n ħaiann waʔa:man bi falan yamu:t ʔila ʔalʔabad
He that believed in me, though he died, yet shall he live. And whosoever liveth and believed in me shall never die.

- **Bible quotation two:**

طوبى لمن اخترته وقبلته يا رب ليسكن في ديارك إلى الأبد

ṭu:ba liman iχtartahu waqalbuhu ya rab liyaskun fi: diya:r ila ʔaʔabad
Blessed is the one whom You choose and brought near to You To dwell in Your courts.

- **Bible quotation three:**

لِيَ اشْتِهَاءٌ أَنْ أَنْطَلِقَ وَأَكُونَ مَعَ الْمَسِيحِ، ذَاكَ أَفْضَلُ جِداً

li ʔiftiha:ʔ ʔan ʔanṭaliq waʔaku:n maʕʔalmasi:ħðalika ʔafḍal ʤidan
I have a desire to depart, and to be with Christ; which is far better

- **Bible quotation four:**

طُوبَى لِانْقِيَاءِ الْقَلْبِ لأَنَّهُمْ يُعَايِنُونَ اللَّهَ

ṭu:ba liʔanqia:ʔ ʔalqulu:b liʔanahum yuʕauonu:n ʔala:h
Blessed are the pure in heart, for they shall see God

- **Bible quotation five:**

حبيب الرب يسكن لديه آمناً

ħabi:b ʔrabb yaskun ladaihi ʔaminan
The beloved of the Lord shall dwell in safety by Him

The above Biblical verses, which were found in the opening move of the Christian obituary announcements, show God's rewards toward the good people. They also embody Christian people's beliefs about death. In addition, their use reflects the religious background of the obituary announcer (Issa & Abuhakema, 2011). In general, the Jordanian society, both Muslims

and Christians, seems to be religiously oriented, and religion influences the language use in both types of obituary announcements since both share the same beliefs about the predetermined end of the deceased person. This finding supports my assumption that the language used in Muslim and Christian obituary announcements are influenced by religious affiliations.

6.2.2 Heading

The next component move in all the newspaper obituary announcements examined is marked as the "*Heading*" move. This move is always located in the second position of obituary announcements and occurred in 82.2% (411 occurrences) of the corpus, thus suggesting that it is considered as an optional move in the genre. The "Heading" move functions to basically provide a clue about content of the obituary announcement genre. Put in a different way, it helps the readers identify what the text is about, i.e., a report of death.

The analysis of the data obtained from obituary announcements of the two selected newspapers indicates that this move is expressed by using the expression *–naʕi ʃa:b fa:ḍil* (obituary announcements of a virtuous young man), *naʕi ʃa:bah fa:ḍilah* (obituary announcement of a virtuous young woman), *naʕi ħa:ʤ fa:ḍil* (obituary announcement of a virtuous old man), *naʕi ħa:ʤah fa:ḍilah* (obituary announcement of a virtuous old woman), or *ʔalbaqa:ʔ lillah (the eternal life is only for God)*. In his study which examined a particular type of death (i.e. the martyr's wedding), Al-Ali (2005, p. 13) found that the "Heading" move was expressed by two forms: *ʕurs ʃahi:d* (martyr's wedding) or *naʕi ʃahi:d* (martyr's obituary). Also, it should be pointed out that this component move was present as optional move in the whole corpus, whereas it was present as obligatory move in Al-Ali's study (2005, p. 12). The reason for the low occurrence of the move is that it is communicated implicitly by relying on other moves such as the "Opening" and "Closing" moves which show the use of death-related verses from the Holy Qur'an and the Bible. For example, some Qur'anic and Biblical verses read: (O the contented soul! Return towards your Lord – you being pleased with Him, and He pleased with you! Then enter the ranks of My chosen bondmen! And come into My Paradise) and (He that believed in me, though he died, yet shall he live. And whosoever liveth and believed in me shall never die). The use of such Qur'anic and Biblical quotations shows that the purpose of the text is to

announce a death of a person; thus, the words of the announcement implicitly indicate the nature or the content of the announcement. Furthermore, the communicative function of the "Heading" move is bolstered by the location of the obituary announcement in the newspaper, namely in the obituary section. The following are the whole examples which appeared in the Muslim and Christian obituary announcements:

Example A:

نعي شاب فاضل

naʕi ʃa:b fa:ḍil
(Obituary announcement of a virtuous young man)
Example B:

نعي شابة فاضلة

naʕi ʃa:bah fa:ḍilah
(Obituary announcement of a virtuous young woman)
Example C:

نعي حاج فاضل

naʕi ħa:ʤ fa:ḍil
(Obituary announcement of a virtuous old man)
Example D:

نعي حاجة فاضلة

naʕi ħa:ʤah fa:ḍilah
(Obituary announcement of a virtuous old woman)

Example E:

البقاء لله

ʔalbaqa:ʔ lillah
(The eternal life is only for God)

6.2.3 Announcing the death

This move serves the communicative function of publicizing the occasion of death as well as presenting the names of announcers who place the obituary announcements in the newspaper. Publicizing the death of a person, his or her family members can express their emotions and respect while inviting other people to share in their sadness (Anderson & Han, 2009). People who did not know the deceased person could also learn more about him or her. In many cases, publicizing the occasion of death could emotionally affect the reader and provoke an emphatic reaction (Marks & Piggee, 1999).

This move directly followed move 2; namely, "*Heading*". The obituarist, in this move, announces the death of his/her late mother, father, husband, wife, uncle, aunt, grandmother, grandfather, great-grandfather or great-grandmother. In addition, it can be noted that the obituarist, in Jordanian obituarial discourse, usually includes a family member of the deceased, a member of the tribe of the deceased, or members of official bodies or organizations who were related to the bereaved family or the deceased while s/he was still alive. This finding is in agreement with Al-Ali's (2005, p. 13) findings which showed that the announcer is usually a member of the deceased's tribe, the entire community or some official body. This rhetorical move appeared in 100% (500 occurrences) of the corpus, and therefore can be considered an obligatory element of this genre. It must be noted also that his move is usually typed in bold-face using varying font sizes.

Here are some of the examples identified in Jordanian obituary announcements:

Example A:

ينعي آل الكردي وأنسباؤهم وأقرباؤهم بمزيد من الحزن والأسى فقيدهم الغالي المرحوم بإذن الله

yanʕa a:l alkurdi (name of the tribe) waʔansibaʔuhum waʔqriba:ʔuhum bimazi:d min ʔaħuzun waʔsa faqi:duhum ʔalġa:li ʔalmarħu:m biʔiðin ʔillah (the name of the deceased)

Al-AlKurdi (name of the tribe) and their relatives are announcing with deep sorrow and grief the loss of the blessed/forgiven (name of the deceased)...

Example B:

ينعي آل حجازي وأنسباؤهم وأصدقاؤهم في الأردن وفلسطين والمهجر وفاة المربي الفاضل المرحوم بإذن الله

yanʕa a:l hiʤazi(name of the tribe) waʔansibaʔuhum waʔqriba:ʔuhum fi: ʔalʔurdun wa filiṢti:n walmahʤr wafa:t ʔamurabi ʔalfa:ḍil ʔalmarħu:m biʔiðin ʔillah (name of the deceased)…

Al- Hijazi (name of the tribe), their relatives and friends in Jordan, Palestine and the Diaspora are announcing the passing away of the blessed/forgiven, God Willing (the name of the deceased)...

Example C:

بمزيد من الحزن والأسى ينعي آل مسعود فقيدتهم المرحومة بإذن الله الأم الفاضلة

bimazi:d min ʔaħuzun waʔsa yanʕa a:l masʕu:d (name of the tribe) faqi:duhum ʔalmarħu:mah biʔiðin ʔillah ʔalʔaum ʔalfa:ḍilah(name of the deceased)…

With deep sorrow and sadness Al Masoud (name of the tribe) mourn the death of the blessed/forgiven *mother,* God Willing (the name of the deceased) ...

Example D:

بقلوب مؤمنة بقضاء الله وقدره ينعى آل القاضي وال الخطيب وأنسباؤهم بمزيد من الحزن والأسى فقيدهم الغالي المرحوم بإذن الله

biqlu:b mʔminah biqaḍa:ʔ ʔala:h waqadaruh yanʕa a:l alka:di (name of the tribe) waʔansibaʔuhum bimazi:d min ʔaħuzun waʔsa faqi:duhum ʔalġa:li ʔalmarħu:m biʔiðin ʔillah (name of the deceased)…

With hearts having faith in the fate and destiny of Allah, Al-Alqadi (name of the tribe) and Al-Alkhateeb are announcing with deep sorrow and sadness the death of the blessed/forgiven, God Willing (the name of the deceased) ...

Example E:

بقلوب يغمرها الحزن والأسى ينعى المهندس عصام حكمت البلبيسي وعائلته المغفور له بإذن الله نسيبهم الغالي المرحوم

biqlu:b yaġmuruha ʔaħuzun waʔsa yanʕa ʔalmuhandis esa:m ħikmat ʔalbalbi:si(name of the tribe) waʕa:ʔilatuh ʔalmaġafu:r lahu biʔiðin illah nasi:bahum ʔalġa:li ʔalmarħu:m (name of the deceased) …

With sorrow and sadness engulfing our hearts, the engineer Esam Hekmat Al-Babesi (name of the tribe) and his family mourn the death of their the blessed/forgiven brother-in-law, God Willing (the name of the deceased) ...

6.2.4 Identifying the deceased

Clearly, this textual element is an integral part of the obituary announcement discourse and proves to be highly significant taking into consideration the fact that it occurs in all the analysed obituary announcements. The data suggest that this move directly followed move 3; namely, "*Announcing the death*", and is identified in 100% (500 occurrences) of the corpus of analysis. To clarify, stating the name of the deceased is an obligatory feature in all obituary announcements in Jordan and other countries. The analysis of the linguistic realisation of the name of the deceased reveals seven main forms of expressing the name of the deceased person (see table 6.4).

TABLE 6.4 Linguistic realisation of the deceased person's name (males and females) in the corpus

Forms of expression	**Percentage**	**Examples**
First name + surname	27%	Mamoun Al-Bukhari
First name + father's name + surname	12.3%	Amjad Abdelrahim Al-Junaidi
First name + father's name + grandfather's name + surname	35.5%	Hussam Mohammed Ali Al-Tarani
Title + First name + surname	8.6%	Doctor Kareemah Khashman
Title + First name + father's name + surname	9.1%	Lawyer Rifeat Sharif Jamil Shehadeh
First name + surname + address term	2.2%	Mohammed Al-Shatti (Abu Ayman)
Title + First name + surname+ address term	5.3%	engineer Hamad Mansour (Abu Mansour)

As the table above shows, mentioning the first name of the deceased person followed by his or her father's name, grandfather's name and surname is the most common form of expressing the name of the deceased person in the corpus (35.5%). A close look at the table also shows that the deceased person's family name is mentioned in all forms of expressions. Stating the family name shows the importance of the tribal system in the Jordanian society as stated earlier. Also, 27% of the obituary announcements do not mention the names of the deceased person's father and

grandfather. Omitting these names on the part of the announcer might be a way of saving space because words cost money when writing the obituary (Ondimu, 2014). Obituary announcements, which include the full name of the deceased (First name, father's name, grandfather's name and surname) are all big and belong to people having high social status. This is because the bigger obituary announcements cost more. Marks and Piggee (1999) and Eid (2002) state that the length of the obituary is reflective of differences in socioeconomic statuses. In this regard, Al-Khatib and Salem (2011) also point out that the obituary size is an indicator of the socio-economic status of the deceased, his/ her family, and relatives.

In this context, it should be pointed out that the names of all female deceased were mentioned in the obituary announcements, although the mention of the bride's name is not sometimes allowed in wedding invitation cards as stated earlier. This could be linked to the fact that the mention of the name of the deceased is mandatory since the obituary announcement would be very odd without it, as stated by Fries (1990), Nwoye (1992) and Koester (1995). However, Al-Zubaidi (2014, p. 162) revealed that Iraqi obituary announcements were characterized by the total absence of given names when the deceased were females and address terms such as *the mother of someone, the sister of someone* etc. were used instead.

An interesting feature of this move was that it included a plethora of professional and academic titles and qualifications written before the name of the deceased as the case was in Al-Ali's (2006, p.14) study. This derives from the significance attached to titles by Jordanian people. In the corpus, for example, many titles such as *doctor, teacher, engineer, pharmacist, judge*, etc. are written before the name of the deceased and are usually typed in bold-face with varying font sizes. Nwoye (1992, p. 18) states that Nigerians, in newspaper death notices, love to use such titles whether it be academic, occupational or religious. The same applies in Jordan, where the clear reference to such professional or academic titles when used before the name of the deceased person serves to communicate his/her social status. However, Nwoye stresses that newspaper death notices in Germany and England rarely give titles of the dead. Consider the following table which shows the types of professions present in the corpus:

TABLE 6.4 Distribution of professions in the "Identifying the deceased" move

Profession	Gender		Total
	Male	Female	
Doctor	86	23	109
Engineer	43	25	68
Teacher	18	0	18
Pharmacist	9	2	11
Lawyer	16	4	20
Judge	6	0	6
Colonel	5	0	5
Lieutenant	3	1	4
Manager	13	1	14
Businessman	3	0	3

A plethora of academic and professional tiles before the name of the deceased pervade the data set. These titles help identify the academic, professional and social status of both the deceased and the survivors. The obituary announcement writers tend to use these titles abundantly, as they denote trustworthiness, respect, wealth and social prestige on the part of the deceased person and his or her family members. This finding has been reported in Al-Ali's (2005) Nwoye (1992) who demonstrated that Jordanian and Nigerians highly value and respect the social status of the individual, even the deceased. A close look at the above table shows that among the professions mentioned in the obituary announcements, *doctor* (109 occurrences) was the highest frequent title recorded in the corpus followed by *engineer* (68 occurrences). These statistics are very important; the high frequency of these specific jobs rather than others relates to the Jordanian culture in which jobs such as *doctor* and *engineer*, in particular, reflect the high social status of the person. This is reiterated by Momani & Al-Refaei (2010, p. 70), who state that Jordanian people who hold such jobs are highly respected; other jobs, although important, do not connote such esteem. Moreover, the table clearly shows that males have more academic and professional tiles than females. This may be attributed to the fact that men, in Jordan, are more likely than women to be involved in social, economic, political life. That is to say, they are apt to hold more significant positions in social life than those held by their female counterparts. In addition, females, who are usually responsible for less important social activities such as running the household, shopping, child rearing, etc. have fewer chances to continue their higher education or to participate as effectively in social and official activities. Thus, their chances to have academic and professional tiles are much lower than their male counterparts, who occupy

important positions or occupations in the society such as doctors, engineers, judges, university professors, etc.

Here are typical examples of this move:

Example A:

الحاج محمد مصلح أبو عنزة الحياصات (أبو باسل)

ʔalħa:ʤ muhammed miṣliħ ʔabu ʕanzah ʔaliħiaṣa:t (ʔabu ba:sil)
(the male pilgrim Muhammed Meslih Abu Anzah Al-Hesat "Abu Basil)

Example B:

المهندس منصور صدقي شموط

ʔalmuhandis manṣu:r ṣudqi ʃamu:ṭ
(Engineer Mansour Sodqi Shamout)

Example C:

المحامي عبد المجيد عبد ارويج مخيمر ابو جاموس

ʔalmuħa:mi ʕabd ʔalmaʤi:d ʕabd arwi:ʤ muχamar ʔabu ʤamu:s
(Lawyer Abd Al-Majeed Abd Arwej Mukhamar Abu Jamous)

Example D:

الدكتورة كريمة خشمان

ʔadaktu:rah kari:mah xaʃma:n
(Doctor Kareemah Khashman)

Jordan has witnessed substantial changes with regards to gender equality over the last decades. Work on women's rights reached new levels following the ratification of the Convention on the Elimination of All Forms of Discrimination against Women and the establishment of the Jordanian National Commission for women (Jordan, 2015). Jordan has a highly educated female population; therefore, female labor force participation rates have generally increased (Gender Equality and Female Empowerment Enhanced, 2016). With this in mind, one can hypothesize that Jordanian women will be well represented in obituary announcements. In our sample, females were significantly represented: in 61.2% of the obituary announcements, the deceased person was females, compared to 38.8% for males (see table 6.5)

TABLE 6.4 Gender representations in obituary announcements

Year	Gender	
	Male (%)	Female (%)
2012	11%	16.4%
2013	14.6%	19.8%
2014	13.2%	25%
Total	38.8%	61.2%

6.2.5 Photo of the deceased

Unlike the other moves in this genre, this move has a non-linguistic realization, namely, the photo of the deceased. It appeared in 2.6% (13 occurrences) of the corpus, and therefore can be considered an optional element of this genre. The photo of the deceased is used to enhance the communicative importance of the obituaries. It enables those people who had personal relationships with the deceased to match the name and the face of the deceased, given that many people can bear the same name (Matiki, 2001). In addition, the photo of the deceased, which is displayed in black and white, may help the general reading public identify the person who died.

In contrast to Al-Ali's (2005) findings in which no evidence of using a photo of the deceased was detected, my findings revealed that this move is characterized by the optional use of the photo of the departed person. The use of a photograph for either a man or woman is considered a new important feature of obituary announcements in Jordanian newspapers. This finding is not in agreement with Aliakbari and Aliabadi's (2015, p. 197) findings which showed that the Iranian obituary announcement "for religious purposes a candle or a bunch of flowers replaces the photos of the female deceased no matter whether she is old or young". It should be noted that not all obituary announcements were accompanied by photographs. Therefore, like English and German death notices (Fries, 1990) and Nigerian obituary announcements (Aremu, 2011), the use of the picture of the deceased in Jordanian obituary announcements is optional and occurs less frequently. However, in Kenya (Ondimu, 2014), all obituaries have the photo of the deceased, hence indicating that the photo of the deceased is considered a very important feature of the obituary

6.2.6 Identifying surviving relatives

This optional textual move, which occurred in 84.6% (423 occurrences) of the genre texts, is intended to identify the names of immediate family members of the deceased such as children, spouse, great grandchildren, grandchildren, cousins, nephews, nieces, in-laws, aunts, uncles, and so on. It is important to mention that in most cases this move does not include names of official bodies, organizations, clans or tribes which do not have blood ties with the deceased. That is to say, every member in this discoursal move has some blood ties with the deceased. It is worth mentioning here that in Jordanian obituaries all immediate family members with low and high social statuses are listed randomly in this move. This finding is not in agreement with Afful's (2012) findings which showed that the order of list of family members in Ghanaian obituaries is hierarchical that the most dignified and key people precede others who might be less recognized. Hence, it is possible that some family members who are younger but have some social influence may precede elder ones who are not socio-economically significant.

The list of the surviving relatives in Muslim obituary announcements differs in their length from Christian ones. While Muslim obituary announcements give a more elaborate listing of survivors, the Christian obituaries tend to mention immediate family members. This is perhaps due to the fact that mentioning surviving relatives is slightly less important in Christian obituary announcements than in Muslim obituary announcements. Moreover, it is possible that Muslim people have more surviving relatives than do Christian people; therefore, deceased surviving relatives are mentioned more frequently.

It is notable that Muslims and Christians emphasise the significance of defining the deceased person through his or her family and relative network. This practice expresses how closely-knit a family or relatives wish to appear (Barth, Van Hoof, & Beldad, 2014). The use of kinship terms such as father, mother, son, daughter, son, husband, wife, grandmother, grandfather etc., are important as it shows the close bond between the deceased person's family, situating the obituary within the private domain (Matiki, 2001). The list of the surviving relatives in Muslim and Christian obituary announcements is socially interpreted as a sign of closeness, solidarity and a sense of belongingness (Eid, 2002; Afull, 2012), which puts the person whose name is mentioned in the obituary in a position to receive condolences. In addition, by being mentioned in the obituary, that person, his family and relatives are in a sense obliged to attend mourning

ceremonies, and the men of the family are also obliged to participate in the burial and funeral services to receive condolences. This in turn would increase the number of condolers at the deceased person's house, thus adding to the significance of the dead person and his or her family. In this regard, Alali (1993) argues that the social importance of the deceased person is reflected by the number of people who appear at a funeral; consequently, the community is tied to the deceased through obituaries.

Moreover, a close look at the examples below shows that the names of already dead family members were found to be among the names of the bereaved. The practice of including deceased family members in the list of the bereaved could reveal that Muslim and Christian people tend to continue assigning the deceased a presence in daily lives and serve to strengthen the bond of closeness between the deceased person and his or her family and relatives. This may also be attributed to the way Jordanian people continue to maintain a relationship with the deceased person even after death (Barth, Van Hoof, & Beldad, 2014, p. 175).

One point that attracted attention in the corpus was that the names of all female relatives of the deceased people in all obituary announcements analysed were mentioned with their titles, especially if they have prestigious occupations to reflect their social status. This social trend (i.e. mentioning the names of female relatives, which, for religious reasons, was not preferred some time ago) could be linked to the fact that there seems to emerge a transition in Jordanian people's beliefs that mentioning women's names in the obituary announcement is no longer considered religiously and socially offensive. In this context, it should be interesting to refer to Al-Ali's (2005) study on the martyr's wedding' announcements in which he revealed that "the close survivors of the deceased are not mentioned. This can be attributed to the sociocultural belief that the martyr is survived by the tribe and the entire community to which he belongs" (15).

The social and personal background of male and female survivors of the deceased person is projected in Muslim and Christian obituaries through mentioning the occupation, place of work and place of residence of the deceased person's family members. Professional identity is very prominent in the data. All Muslim and Christian obituaries indicate the occupation of the deceased's family members and relatives in some form or the other. The analysis of the results

revealed that there are very high frequencies of occurrence for particular professions: ‘manager, ‘engineer’, ‘pharmacist’, ‘lawyer’, ‘judge’, or ‘doctor’. However, it is unusual in obituary announcements of both Muslims and Christians to find the mention of non-academic professions such as carpenter, blacksmith, builder, barber , etc. In general, the obituaries belong to people having prestigious jobs linked to education. In this sense, work, as Long (1987) puts it, is a readily readable emblem of social worth and a person’s work can locate them based on hierarchies of income, prestige, social class, and authority. Work that is highly regarded or well paid is usually seen as something invaluable that can be portrayed for others to see in the obituary.

The use of professional titles of specific jobs relates to the Jordanian culture in which titles such as ‘engineer’, ‘pharmacist’, ‘judge’, or ‘doctor’, in particular, indicate prestige, social status, not to mention, wealth of immediate family members and relatives of the deceased. It is worth noting that like Jordanian obituary announcements, obituaries in Iraq (Al-Zubaidi, 2014), Egypt (Eid, 2002), Iran (Jalilifar et al., 2014), Kenya (Ondimu, 2014), Nigeria (Nwoye, 1992), Ghana (Afful, 2012) and Malawi (Matiki, 2001) contain the names of the dead person’s family, relatives with their professional and academic titles. However, the practice of using such titles is in contrast with Matiki’s (2001) study which revealed that academic and professional titles are totally absent from Malawian obituaries. It also seems to be inconsistent with Fries’ (1990) study in which he indicated that German and English obituaries rarely give titles of the deceased. Consider the following examples from Muslim and Christian obituary announcements:

Example A:

شقيق المرحوم يوسف وتوفيق والأستاذ بطرس وسوريا وصوفيا وعم كل من المهندسة سها والمهندسة بسام والمهندس يوسف والمهندس فيدا وخال المهندس زياد والدكتور وليد والمهندس مراد والمرحوم الدكتور اشرف وامجد والمهندس مروان والمهندس يزيد والدكتورة رينة

ʃaqi:q ʔalmarħu:m yousif watawfi:q waʔalustað buṭrus wasoriya waṢofia waʕam kul min ʔalmuhandisah suha waʔalmuhandisah bassam waʔalmuhandis yousif waʔalmuhandis fida waxa:l ʔalmuhandis ziyad waʔalmuhandis mura:d waʔalmarħu:m ʔaldaktu:r ʔafraf waʔamʤad waʔalmuhandis marwa:n waʔalmuhandisyazi:d wʔaldaktu:rah reinah

brother of the late Yousif , Tawfiq, teacher Butrus, Soriya, sofia, uncle of engineer Suha, engineer Bassam, engineer Yousif, engineer Fida, uncle of engineer Ziyad, doctor Waleed, engineer Murad, the late doctor Ashraf, Amjad, engineer Marwan, engineer Yazeed and doctor Reinah

Example B:

زوجة الحاج محمد زهدي النشاشيبي (عضو اللجنة التنفيذية لمنظمة التحرير الفلسطينية ووزير المالية الأسبق)،ووالدة كل من رولا زوجة حليم النشاشيبي وعنبر زوجة الدكتور عطا الله العيسى وغادة زوجة المهندس هيثم البيك وعبلة زوجة المهندس عقيل خرزم وهيمى زوجة عيسى مطر

zawʤat ʔalħa:ʤ muħammed ʔalnaʃaʃi:bi (ʕuḍu ʔalaʤnah ʔatanfi:ðiah limunḍat ʔaltaħri:r ʔalfiliṮtiniyah wawazi:r ʔalmaliyah ʔalʔsbaq), wawalidat kul min rula zawʤatħali:m ʔalnaʃaʃi:bi waʕanbar zawʤat ʔadaktu:r ʕaṭallah ʔalʕi:sa waġa:dah zawʤat ʔalmuhandis haiθam ʔalbeik waʕablah zawʤat ʔalmuhandis ʕaqi:l xurzum wahema zawʤat ʕi:sa maṭar

The wife of the Hajji Muhammed Zuhdi Al-Nashashebi -member of the executive committee of the Palestinian liberty organization and the ex-ministry of treasury, the mother of Rula – the wife of Haleem Al-Nashashebi, Anbar- the wife of doctor Atallah Alissa, Ghada- the wife of engineer Haitham Al-Beik, Ablah- the wife of engineer Aqeel Khrzum, Hema- the wife of Essa Matar

Example C:

زوجة المرحوم إميل عيسى هريمات، ووالدة قدس الأب انطون ايميل (كاهن رعية اللاتين- مدينة ماركا)، وليون وجوزيف والمرحوم فهد

zawʤat ʔalmarħu:m ʔimeil ʕi:sa herma:t wawa:lidat quds ʔalʔab anṭu:n ʔimeil (ka:hin raʕiat ʔala:ti:n- madi:nat ma:rka), waliun waʤuzeif ,waʔalmarħu:m fahed

The wife of the late Email Essa Huramat, the mother of (the priest of Latin Parish of Marka city), walion, Josef, and the late Fahid.

6.2.7 Identifying circumstances of death

This rhetorical move serves the purpose of providing clear information on the circumstances of death of the deceased in terms of day, date, cause and place of death, as well as the age of the deceased. The circumstances of death are not all obligatory features and were found to be occurred in 81.8% (409 occurrences) of Jordanian obituary announcements under consideration. Unlike Al-Ali's study (2005) in which this component move was found to be in obligatory in the whole corpus; it was present as optional in this study. This might be attributed to the reason that informing the audience of the details of the death seems to be of less significance compared to the information included in other component moves, especially when there are no certain circumstances that surround the death. Also, compared to Al-Ali's (2005) study, this move is subdivided into five submoves; namely, the date of the death, the day of the death, the age of the

deceased, the place of the death and the cause of the death. In more detail, the occurrence of the date of death of the deceased had the highest percentage of being written in all death notices under study. In the study sample, the date of death was mentioned in 20.8% of the cases. Also, it should be noted that there was a further specification of the date which is introduced by the word */ʔalmuwa:fiq/* (coinciding with), including the day, the month and the year from right to left using the Gregorian system. However, for religious reasons, the Islamic (Hijri) date is stated in this rhetorical move as well. Clearly, the date of death of the deceased, in 99.2% of the obituary announcements, is stated in numeric format, and always appears in the second position after the day of death in this move. More interestingly, the date of death of the deceased was written in words (3.8%), whereas the date in the rest of the obituary announcements (96.2%) was written in numbers. This probably relates to the fact that numbers are more obvious and they are much easier to recognize than words. Also, it should be pointed out that the obituary announcements in which the date of death is written in words belong to obituarists who are of high social class, because writing the date of death in words needs more print space than in words, thus costing much money.

With respect to the day of death, it is usually preceded by the part of the day such as the word */masa:ʔan/* (evening), */ḍuhran*/ (afternoon), or is accompanied by a further specifications such as */ʔalma:ḍi ʔalʤumʕah/* (Last Friday), */ʔalxami:s Ṣaba:ħan/* (Thursday Morning), then the day of the week is stated.

As far as the age component is concerned, it should be pointed out that it appears in the third position after the day and date of the death of the deceased. This component was identified in 13.4% of the corpus of analysis. This runs against Issa and Abuhakema (2011) findings of their study on the rhetorical properties of Christian and Muslim obituaries in Egypt, which show that there is no indication of the age of the dead as it is possibly less important than stating the place and cause of death. Not mentioning the age of the deceased person in Egypt in public could be an indicator that either there is no age that is considered as 'okay' for death to occur or that Egyptian people do not consider the age of the deceased person as being an important aspect worth mentioning once the person is dead. It also might portray Christians and Muslims in Egypt as being cautious about stating their age in public even in death, which is similar to Malawians

(Matiki, 2001) and Kenyans (Ondimu, 2014) who avoid identifying the age of the deceased in public, and regard asking about someone's age, especially if s/he is old, as a form of disrespect. Like Jordanian society, German and English obituaries (Fries, 1990) very rarely give the age of the deceased. However, all the ages of the deceased are given in Nigerian obituary announcements (Nwoye, 1992). One point that attracted attention in the corpus was that the age of the deceased is frequently given when she/he is young. In our sample of 500 newspaper obituary announcements, the ages of all the dead people were given in figures.

The place of death is the least frequent component with a percentage of 11.4%, and often occurs in fourth position after the day, date and age of the deceased. However, in some instances, the place of death component appears before the age of the deceased component. One point that was of great interest in the analysed data was that there were few references to the place of death when the person dies in his/her own country. However, when the death occurred outside the country of the deceased, the place is always given in this move. The indication of the country where the deceased person died in obituary announcements is very interesting because it not only situates the deceased person and his or her family in terms of their income, education, prestige, wealth, social mobility and so forth (Bonsu, 2007; Heart, 2014) but also gives an insight into the migratory patterns and the social status of the person. Bonsu (2007, p. 208) observes that "residence abroad and perceived access to Western cultural capital contributes to social attribution of life successes and hence to enhanced social status." Thus, from this data we can see that the importance of the deceased person and his or her family in identifying social status can be seen through mentioning the place of death that occurred outside the deceased's country. This practice often has a communicative function; it might indicate that it is more prestigious for Jordanian obituarists to mention that the dead person died, for example, in Germany, England, the United States of America, etc. This view is also observed in Nigerian obituaries (Nwoye, 1992, p. 19) which revealed that it is prestigious for obituary writers to state that the deceased person died, for example, in "a London Hospital" or in "the United States of America".

As far as the cause of death component is concerned, it was placed in the last position of this move. In this study, 14.2% of the samples situate the cause of death. For example, the causes of death included a regrettable automobile accident, a chronic disease, heart attack, etc. It should be

noted here that mentioning the cause of death is clearly linked to the age of the deceased. That is to say, no death cause was stated for the deceased people over the age of 73, while all obituary announcements for individuals under the age of 45 have the cause of death. By stating the cause of death for a person under the age of 45, the obituarist tries to convey a message to the reader that the person's death was unexpected; that he or she died before reaching old age. Mentioning the cause of death for a younger person may be associated with the perception that the death of a younger person is a greater tragedy (De Vries & Rutherford, 2004). Losing someone suddenly can be extremely hard, and it can take a long time to overcome a sudden loss of a beloved person.

Moreover, when the cause of death for a person under the age of 45 is stated in the obituary, this will evoke sympathy in the reader, and the obituarist might receive many condolences and kind sympathy words from the condolers who will help ease the grief and help the survivors move on with life because unexpected deaths including, accidents, heart attack and murder can be especially hard for the bereaved to cope with. According to Muslim and Christian beliefs, gathering the condolers in the deceased person's house provides a spiritual reward for the decedent and his or her family. In this connection, Masqood (2001, p. 172) states that "it is always preferable if someone of the dying person's nearest and dearest family or friend, one who will be the gentlest helper, should be at their side to help them turn their thoughts to God the Most High, so that they may feel at a peace, and so that they may anticipate the loving grace of their Lord, and also to remind them gently to repent of their sins and make their last requests and farewells". Eid (2002, p. 23) supports Masqood, saying that obituaries provide a wide range of information and thus lend themselves to various types of research on documentation, social perception, and group identity". However, no death cause was stated for the deceased people over the age of 72 because the death of Jordanian people who die at this age is normal according to life expectancy in Jordan. The United Nations study (2015) shows that the average life expectancy for Jordanians is 72.2 years for men and 75.5 years for women. With regard to the relationship between the age of the decedent and the cause of death, Moses and Marelli (2004, p. 129), on their study on American obituaries, state that the cause of death is mentioned if the person is young; however, no cause is stated for the deceased people over the age of 87.

Obituary announcement writers try to abstain from mentioning sensitive information concerning the cause of death to avoid offending the reader or violating other people's privacy or interest. This tendency is referred to by Swales (2004) as "discoursal silence". However, some other causes of death may not be neglected specially in the case of martyrdom. Martyrizing in the interest of Islam, country or duty gives praise to the relatives of the martyr, reflects the socioeconomic status of the late and his family, as well as highlights their prestige. This is supported by Al-Ali (2005) who states that announcing the cause of death of a martyr is considered as a sign of glorification to the family members of the departed martyr and a kind of self-appraisal and source of prestige to his relatives and the whole society. The survivors of the martyr, according to Islamic traditions, have no cause to sorrow at the deceased martyr; rather, they have cause to express their gladness, since Allah promised that the martyr will have many blessings: he will be shown his place in Paradise; he will be secure on the Day of Judgement; there will be placed on his head a crown of dignity, he will be permitted to intercede for seventy of his relative, to mention but a few (Al-Munajjid, 2000).

The writers of both Muslim and Christian obituary announcements use different expressions with religious connotations to state the circumstances of death. Typical formulaic expressions included in the Christian obituary announcements read "*ʔintaqal ʔila ʔalʔamʤa:d ʔalsamawiyah*" (he has moved to the heavenly glories); "*yazifu ʔila ʔalsamaʔ*" (present as a gift to the heaven). These expressions show the religious beliefs of Christians about life and the hereafter. Similarly, Muslim obituary announcements use various religious expressions such as "*ʔaslamat ʔalru:ħ ʔila bariʔiha*" (He who moved to the Almighty God's mercy); "*ʔalaði ʔintaqal ʔila raħmat ʔillah*" (moved to the Almighty God's mercy). This expression shows that all Muslims have a well-developed belief that death is not the end and it is a transition into another eternal life, where the deceased will be under the mercy of Allah.

Interestingly, both religions, Islam and Christianity, share the notion of an eternal life of peace and mercy known as the hereafter (Issa & Abuhakema, 2011; Sherry, 2004). Similar to Christians, Muslims also believe that the afterworld affects their practices, behaviours, and interactions with other people (Segal, 2010). Muslims do not look at death as the end, and the purpose of the worldly life is to prepare for the hereafter (Ross, 2001; Kramer, 1988). The

examples below represent typical textual realizations of the "*Identifying circumstances of death*" move identified in Muslim and Christian obituary announcements, including some of the previous variants or components, viz., day, date, age, place in addition to the cause of death:

Example A:

الذي أسلمت الروح إلى بارئها في الولايات المتحدة الأمريكية- كاليفورنيا- عن عمر يناهز 78 **عاماً وذلك عصر أمس الأربعاء الموافق** 2011/9/28

ʔalaði ʔaslamat ʔalruːħ ʔila bariʔiha fiː ʔalwiliaːt ʔalmutaħidah – kalifornia- ʕan ʕumr yonaːhiz 78 ʕaːman waðaːlik ʕaṢr ʔams ʔalʔrbi ʕaːʔ ʔalmuwaːfiq 28/9/2011
He who moved to the Almighty God's mercy in the United states of America – California- at the age of 78, on Wednesday yesterday 28/9/2011

Example B:

الذي انتقل إلى رحمة الله يوم أمس الثلاثاء الموافق 2012/10/16 **عن عمر يناهز** 45 **عاماً اثر مرض عضال لم يمهله طويلاً**

ʔalaði ʔintaqal ʔila raħmat ʔillah yawm ʔams ʔaθalaːθaːʔ ʔalmuwaːfiq 16/10/2012 ʕan ʕumr yonaːhiz 45ʕaːman ʔiθr maraḍ ʔuḍaːl lam yumhilhu ṭawiːlan
He who moved to the Almighty God's mercy on Tuesday yesterday 16/10/2012, at the age of 45, after suffering from a chronic disease.

Example C:

الذي انتقل إلى الأمجاد السماوية صباح يوم الخميس الموافق 2012/4/26 **بعد حياة حافلة بالعطاء والعمل المخلص الجاد والخلق الرفيع**

ʔalaði ʔintaqal ʔila ʔalʔamʤaːd ʔalsamawiyah Ṣabaːħ yawm ʔalxamiːs ʔalmuwaːfiq 26/4/2012 baʕd ħaiyah ħaːfilah bilʕaṭaːʔ walʕamal almuxliṢ alʤaːd walxuluq alrafiːʕ

He who moved to the heavenly glories on Thursday morning 26/4/2012, after a life filled with liberality, sincere work and high creation
Example D:

الذي انتقلت إلى رحمة الله يوم الجمعة الماضي الأول من رمضان اثر حادث مؤسف عن عمر ثلاثين عاماً

ʔalaði ʔintaqal ʔila raħmat ʔillah yawm alʤumʕah almaːḍi alʔawal min ramaḍaːn ʔiθr ħaːdiθ muʔsif ʕan ʕumr yonaːhiz θalaθiːn ʕaːman

She who moved to the Almighty God's mercy on last Friday of Ramadan, at the age of 45, after a tragic and regrettable accident

6.2.8 Funeral and burial arrangements

This move communicates some important communicative information about funeral and burial plans needed by the sympathizers (the relatives, friends, colleagues, work associates of the deceased, etc) to take part in the funeral and burial rituals. This move can be considered optional since it appeared with a percentage of 79.6% (398 occurrences) in the corpus, and directly followed move 6; namely, "*Identifying circumstances of death* ". The community is provided with information about the time, date and name of the church or mosque in which the funeral prayers will be held over the body of the dead. In addition, these sympathizers are informed about where the burial will be conducted.

Muslim burial services start by washing the body of the decedent, taking him or her to the mosque and performing prayer for his or her soul. Masqood (200, p. 185) states that a Muslim funeral prayer is "a religious duty, a collective obligation that has to be performed by at least one Muslim". After that the deceased person is transported to the cemetery to be buried. Similarly, Christian burial services start by taking the deceased to the church where prayers for his or her soul are offered, enabling the family members, relatives and well-wishers pay their last respects. After that, the decedent is transported to the cemetery to be buried. It seems that Muslims and Christians in Jordan share some burial rituals. In my examination of obituary announcements, I found that Muslim and Christian obituaries offer very little information about burial and funeral practices. This could be related to the fact that the obituary announcements were announced after the burials had taken place; therefore, there is no need mention all the details.

Funeral rituals among Muslim and Christian communities in Jordan are portrayed through the choice of language. The way funeral rituals are worded is indicative of religious background of the obituary writer. For instance, the use of the word "mosque", in Muslim obituaries, indicates that the deceased person must be Muslim. After the death of a Muslim, the burial takes place quickly, often the same day, and the body of the deceased is transported from the mosque into the cemetery. Similarly, the use of the word "church" in the funeral and burial arrangements move shows that the deceased person is Christian. The examples below represent typical textual realizations of the *"Funeral and Burial Arrangements"* move found in Muslim and Christian obituary announcements:

Example A:

وسيشيع جثمانه الطاهر بعد صلاة ظهر اليوم الأحد من مسجد الصحابي أبو أمية الأنصاري في عبدون-ديرغبار-شارع يحيى الخطيب-إلى مثواه الأخير في مقبرة العائلة في أم الحيران

wasauʃaiʕ ʤuθma:nahu ʔaṭa:hir baʕd Ṣala:t ḍuhur yawam ʔalaħad min masʤid ʔalṢaħa:bi ʔabu: omaiyyah ʔalʔanṢa:ri fi: ʕabdu:n – deir ġuba:r - ʃa:riʕ yaħiyyah ʔalxaṭi:b - ʔila maθwah ʔalʔaxi:r fi: maqbarat alʕa:ʔilah fi: umm ʔalħi:ra:n

(The pure body of the late deceased will be laid to final rest following the Duhur prayers on Sunday from the mosque of the companion Abu Umaiyyah Al-Ansari in Abdoun- Deir Ghbar- Yahiya Al-Khateeb)

Example B:

هذا وسيشيع جثمانها الطاهر اليوم الثلاثاء الموافق 2012/6/26 **الساعة الرابعة في كنيسة المقبرة الهاشمية في الزرقاء وسيقام قداس وجناز الثالث والتاسع والأربعين عن راحة نفس المرحومة يوم الخميس الموافق** 2012/6/28 **الساعة الرابعة في كنيسة الرسل**

haða wasauʃaiʕ ʤuθma:nuha ʔaṭa:hir yawam ʔaθula:θaʔʔalmuwa:fiq 26/6/2012 alsa:ʕah alra:biʕah fi: kani:sat almaqbarah alhaʃimyyah fi: alzarqa:ʔ wasayoqa:m quad:s waʤuna:z alθa:liθ wata:siʕ waʔlʔrbaʕi:n ʕan ra:ħat nafas ʔalmarħu:mah yawam alxami:s ʔalmuwa:fiq 28/6/2012alsa:ʕah alra:biʕah fi: kani:sat alrusul

(The pure body of the late deceased will be laid to final rest on Tuesday 26/6/2012 at 4 o'clock in the church of Al-Hashemiyyah cemetery in Zarqa City, the third, ninth and fortieth Mass will be held on Thursday *28/6/2012*at 4 o'clock in the church of Al-Rusul)

6.2.9 Arrangements for receiving condolences

This obligatory move contains much more detailed information to the well-wishers and friends for the purpose of offering their condolences to the family or the survivors of the deceased. In contrast to Al-Ali's (2005) study, this move is subdivided into two main submoves: the place for receiving condolences and the time of receiving condolences. As for the place for receiving condolences, the Muslim obituary announcements included two distinct places for conveying condolences form men and women. This emphasises that both men and women can convey their condolences in Islam. However, they, according to Islamic law, must be seated separately when offering their condolences. In this connection, Ask and Tjomsland (1998) state that the social events, in Muslim countries, are based on the sexual division of the place. However, there is no gender indication for the place where condolences are offered in all Christian obituary announcements. According to the Christian traditions, men and women can convey their

condolences in the same place and perform their prayer at the same church. In this context, it would be interesting to mention that only men, in Iran, as Aliakbari and Tarlani-Aliabadi (2016, p. 199) argue, can participate in the ceremony to express their condolences to the surviving relatives unless it is explicitly announced in the obituary that condolences for women are received as well.

As far as the time of receiving condolences is concerned, Muslim obituary announcements contain two distinct timings for conveying condolences form men and women. However, Christian obituary announcements mention only one specific time during which both men and women together can participate to extend their condolences. It has been observed that both Muslims and Christians, as shown in the examples below, have a 3-day mourning period for receiving condolences from visitors.

Variations of linguistic choices also occur between Muslim and Christian obituary announcements. For example, Muslims tend to use the expression "*tuqbal altaʕa:zi fi:* [place and time]" (Condolences will be received at [place and time], as a way to announce the arrangements for receiving condolences from people. Christians, on the other hand, use the expression "*yoqa:mu ʔalquda:s ʔalʔila:hi fi:* [place and time] " (the mass will be received at [place and time] " to announce the arrangements for receiving condolences.

A typical example of this move included in the Muslim obituary announcements is:

تقبل التعازي في منزل العائلة في شارع الرازي (شارع وزارة الأوقاف) –بجانب كلية دي لاسال في جبل الحسين – صباحا للسيدات من الساعة العاشرة إلى الثانية بعد الظهر ومساءاً للرجال بجانب وزارة الأوقاف من الساعة السادسة اعتبارا من يوم الأحد الموافق 2012/7/22 **ولمدة ثلاثة أيام**

tuqbal ʔaltaʕa:zi fi: manzil alʕa:ʔilah fi: ʃa:riʕ alra:zi (ʃa:riʕ wiza:rat ʔalʔawqa:f) - biʤa:nib kuliat di: lasa:l fi: ʤabal alhusein - Ṣaba:ħan lilsaida:t min assa:ʕah alʕa:ʃirah ʔilah ʔaθa:niyah baʕd ʔaḍuhur wamasa:ʔan lilriʤa:l biʤa:nib wiza:rat ʔalʔawqa:f min assa:ʕah assadisah eʕtibaran min yawam ʔalaʔaħad ʔalmuwa:fiq 22/7/2012 walimudat θala:θat ʔiyya:m

(The condolences for women are received in the morning from 10 a.m to 12 p.m in the house of the deceased, Al-Razi Street (Ministry of Religious Endowments Street), next to De Lsal College, and for men in the evening at 6 p.m for three days starting from Sunday 22/7/2012 next to the Ministry of Religious Endowments)

The following is a typical example of this move taken from a Christian obituary announcement:

تقبل التعازي للرجال والنساء في قاعة كنيسة مار افرام للسريان –الصويفية -ولمدة ثلاثة أيام

tuqbal altaʕa:zi lilriʤa:l wannisa:ʔ fi: qa:ʕit kani:sat ma:r afra:m lilsara:ya:n - alṢweifiyyah - walimudat θala:θat ʔiyya:m

(The condolences for men and women are received in the Mar Afram Lilsariyyan Church – Al-Swaeifiyyah, for three days)

6.2.10 Notifications

This move contains additional information concerning receiving condolences from the people. The data analysis of this study suggested that although this rhetorical move has an optional status, with the occurrence of 9.2%, it appears to be very significant in terms of giving important information about the condolences. The present move, which was totally absent in Al-Ali's (2005) study, contains notices about the mobile phone numbers, email address, or fax number of the family of the deceased so that the friends, colleagues and work associates of the decedent or his or her family have the opportunity to take part in this sad occasion and extend their deep condolences. In addition, the explicit mention of the mobile phone numbers, email addresses, or fax numbers of the family of the deceased would allow the deceased person's relatives who live abroad to express their condolences via emails, telegraphs, phone calls, and so forth. For example:

Example A:

برقياً: ديوان آل قاقيش - السلط

barqian: di:wan a:l qa:qi:ʃ- alṢalṭ
For messages sent by telegraph: Al-Qaqeesh guesthouse - Al-Salt
Example B:

برقياً: آل خورما- عمان–صندوق بريد: 281 عمان 11118 الأردن

فاكس: 0096265627317

barqian: a:l xorma – Amman - Ṣandu:q bari:d: 281 Amman 11118 ʔalordun
Fa:ks: 0096265627317

For messages sent by telegraph: Al- Khurma- Amman- P.OBOX: 281, Amman 11118, Jordan

Fax: 0096265627317

Example C:

البريد الالكتروني: e-mail: khormacondolences@gmail.com

ʔalbari:dʔalʔiliktroni: khormacondolences@gmail.com
e-mail: khormacondolences@gmail.com

6.2.11 Closing

This communicative move, which was employed in 80.8% of the study corpus, has an important function, namely, closing obituary announcements politely and courteously. In Muslim obituary announcements, the "Closing" move was realised by various rhetorical expressions such as a direct quotation from the Holy Qur'an, invocation, calling for Allah's mercy upon the decedent, and requesting for *Al-fatiha* (the opening chapter of the Holy Qur'an) to be recited. The following are some prevailing examples used as closing expressions: "*ʔina: lila:h waʔina: ʔilaihi ra:ʤiʕu:n*" (Truly! To Allah we belong and truly, to Him we shall return); "*nasʔalukum ʔalfatiħa*" (We ask you for Al- Fatiha).

In Christian obituary announcements, several rhetorical expressions are also used as closing component, especially from the Bible. The following are some examples: "*ʔaraħa ʔalʔabadiyah aʕṭihi ya rab wanu:r ʔada:ʔim faluoḍʔ lahu*" (Eternal rest grant unto him oh Lord and let perpetual light shine upon him); "*ʔarab ʔaxað warab aʕṭa*" (The Lord has given, and the Lord has taken away); "*ʔalmasi:ħ qa:ma ħaqan qa:ma*" (Christ has truly risen) "; "*lilʕazi:z ʔalraħma walilʔsrah taʔqa:zi ʔalsama:ʔ* " (for the deceased we ask God's mercy and for the family we express our deepest condolences)"; and "*walyakun thikra:hu muabadan*" (May he remembered for eternity) .

Several religious expressions (Qur'anic and Biblical verses) are utilized as closing moves in Muslim and Christian obituary announcements under investigation for the purpose of wishing mercy for the dead person, and expressing endurance as well as patience for the close relatives of the deceased. This clearly reflects the religious background of Muslim and Christian people in Jordanian society. In addition, it should be pointed out that having religious quotations or expressions performs two main communicative purposes: (1) they invite the condolers to

participate in the burial and funeral services by religiously appealing to the condolers' emotions through using such religious verses, and (2) they function as mitigating tools that aim at reducing the pain of death on the reader; these religious overtones communicate a phatic function, namely to convey the feelings of unity and solidarity between the deceased and the survivors.

The most frequent formulaic quotation in the Muslim obituary announcements is:

إنا لله وإنا اليه راجعون

ʔina: lila:h waʔina: ʔilaihi ra:ʤiʕu:n
(Truly! To Allah we belong and truly, to Him we shall return)

The following are the most prevailing expressions used in the Christian obituary announcements:

الرب اخذ والرب أعطى

ʔarab ʔaxað warab aʕṭa
TheLord has given,and theLord hastaken away

الراحة الابدية اعطه يا رب والنور الدائم فليضيئ له

ʔaraħa ʔalʔabadiyah aʕṭihi ya rab wanu:r ʔada:ʔim faluoḍʔ lahu
Eternal rest grant unto him oh Lord and let perpetual light shine upon him

6.3 Ordering of moves in the obituary announcement discourse

One of the main goals of genre analysis is exploring the allowable order of text moves (Bhatia, 1993; Swales, 1990; Henry &Roseberry, 2001, 1999). A close examination of the 500 obituary announcements under investigation revealed that all obituary announcements appeared in an observable fixed order. Therefore, in my study, all the obituary announcements occurred in the following order of moves:

Opening
Heading
Announcing the death
Identifying the deceased
Identifying surviving relatives
Identifying circumstances of death
Funeral and burial arrangements
Arrangements for receiving condolences
Notifications
Closing

6.4 Summary of characteristics that typify the moves of obituary announcements

There are sets of characteristics that typify the rhetorical moves in the generic structure of the genre of Jordanian obituary announcements. More specifically, the "Opening" move has two varieties, i.e., a Qur'anic quotation and a Biblical quotation. The "Heading" move is expressed by a simple noun phrase - *naʕi* (obituary) followed by a virtuous man or woman. As for the "Announcing the occasion" move, it has a number of characteristics: the name of the obituarist is usually written in a boldface type with different sizes of font with different sizes of font, and it always mentions the name of the tribe. With regard to the "Identifying the deceased " move, it is characterised by the extensive use of academic and professional titles for the deceased, and it states all the names of female deceased.

As for the "Identifying surviving relatives" move, it is featured by the use of a plethora of academic and professional titles for male relatives compared to female relatives. With reference to the "Identifying circumstances of death" move, it has four variants: the date of the death, the

day of the death, the age of the deceased, the place of the death, and the cause of the death. In connection with "Funeral and burial arrangements" move, it was characterised by stating the time and place of funeral and burial services in all obituaries. As for the "Arrangements for receiving condolences" move, it always states the place and time for receiving condolences from the condolers. The "Notifications" move includes mobile phone numbers, email addresses and fax numbers so that the condolers can express their condolences to the bereaved. As for the "Closing" move, it has three varieties: a Qur'anic quotation, a Biblical quotation or a prophetic invocation. The table below provides these typical characteristics of each move.

TABLE 6.5 Characteristics of the moves of obituary announcements

Move	Typical Characteristics
Opening	Quranic quotations
	Biblical quotations
Heading	Obituary announcement of a virtuous young man
	Obituary announcement of a virtuous young woman
	Obituary announcement of a virtuous old man
	Obituary announcement of a virtuous old woman
	The eternal life is only for God
Announcing the occasion	Names of the obituarist are written in bold-face with different sizes of font
	Mentioning the name of the tribe
Identifying the deceased	Many academic and professional titles for the deceased
	Names of the deceased are written in bold-face with different sizes of font
	Stating the name of the female deceased
Identifying surviving relatives	Many academic and professional titles for male relatives
	Few academic and professional titles for female relatives
Identifying circumstances of death	Stating the date of death
	Stating the day of death
	Stating the age of the deceased
	Stating the place of death
	Stating the cause of death
Funeral and burial arrangements	Stating the time of funeral and burial
	Stating the place of funeral and burial
Arrangements for receiving condolences	Stating the place for receiving condolences
	Stating the time of receiving condolences
Notifications	Mobile phone numbers
	Email address
	Fax number
Closing	Quranic quotations
	Biblical quotations
	Prophetic invocations

6.5 Conclusion

In this chapter, I have attempted to provide a rhetorical structure analysis of 500 obituary announcements in Jordanian society, based mainly on Bhatia's (1993) move analysis theory which dissects the genre texts into functional units. After that, I discussed and analysed the generic organizational structure of the genre of obituary announcements. Ten interesting rhetorical moves were identified in this genre, namely, Move 1: Opening, Move 2: Heading, Move 3: Announcing the death, Move 4: Identifying the deceased, Move 5: Identifying surviving relatives, Move 6: Identifying circumstances of death, Move 7: Funeral and burial arrangements, Move 8: Arrangements for receiving condolences, Move 9: Notifications and Move 10: Closing. (See appendix 3 for textual and visual elements of obituaries).

More specifically, this chapter represented an investigation of the textual structure of Muslim and Christian obituary announcements in two Arabic newspapers. The analysis of the rhetorical structure revealed many similarities and differences, and showed the significance and social implications within the Jordanian society. The language used in the Muslim and Christian obituary announcements enriched the reader's understanding of Muslim and Christian religious and social beliefs, values, practices, norms and traditions about life and death held by Jordanian society. Moreover, the analysis revealed to what extent Muslim and Christian obituary announcements conform to the religious and cultural values of Jordanian community, and showed the sociocultural factors that affected the rhetorical structure of this genre.

Except for Al-Ali (2005), no research has reported an investigation of the rhetorical structure differences among Muslim and Christian obituary announcements with considerable length as well as how Jordanian people deal with death practices given the norms and practices that govern the rituals in Jordan. Jordanian obituary announcements are very important and highly informative. While they include the name of the deceased person, the announcer of the death, surviving relatives, and funeral and burial arrangements, they reveal, to a certain extent, the religious and social status of the deceased person and his or her survivors by highlighting their academic credentials and professional occupations. Therefore, my identifications of the discoursal moves as well as the social, cultural and religious aspects surrounding the production of this genre might help to offer future genre researchers some useful insights.

Chapter 7

Micro-linguistic Features of obituary announcement discourse

7.1 Introduction

This chapter is dedicated to exploring the micro-linguistic features of newspaper obituary announcements by following the micro-linguistic analysis proposed by Bhatia (1993) with the objective of seeing how Jordanian obituarists organize their obituary announcements in daily newspapers. In particular, this chapter, which answers the second and third research questions, attempts to offer a detailed analysis of the linguistic realizations of the rhetorical moves that characterize this genre, together with illustrative examples from the corpus. The Linguistic realizations in this study refer to syntactic, rhetorical and semantic properties of Jordanian obituary announcement texts. The syntactic features which are going to be examined include: sentence complexity, sentence length, verb tenses, nouns, adjectives, prepositions, and ellipsis. The rhetorical analysis in this study touches upon alliteration, rhyme, simile, metaphor, parallelism and euphemism. The semantic analysis examines both synonyms and antonyms. Also, the present chapter attempts, in the course of the discussion, to address two of the sociolinguistic factors that have an effect on the generic structure of the obituary announcement genre, namely, religion and socio-economic status. Finally, a summary of linguistic characteristics that typify the moves of obituaries is given.

7.2 Micro-linguistic features of obituary announcement discourse

7.2.1 Common syntactic features

This section examines the common syntactic features in the text of obituary announcements. The syntactic traits that recur most often in this homely genre examined are the following: sentence complexity, sentence length, verb tenses, nouns, adjectives, prepositions, and ellipsis.

7.2.1.1 Sentence complexity

The objective of this section is to investigate the complexity of the moves of obituary announcements at the sentence level. That is to say, to study in how far the sentences that form

the moves encompass simple, compound or complex Sentences. In what follows, the three types of sentences will be presented with more clarifications and illustrative examples.

7.2.1.1.1 Simple sentence

In traditional Arabic grammar, there are two basic types of simple sentences:

1. Verbal sentences (الجملة الفعلية*ʔaldʒumlah ʔalfiʕliyyah*)
2. Nominal sentences (الجملة الاسمية*ʔaldʒuml ah ʔalismiyyah*)

The difference between these types of sentences is said to be based on the word which occupies the first position of the sentence. Simply put, the sentence which begins with a subject (noun) and followed by a verb is called by the grammarians a nominal sentence. On the other hand, the sentence which begins with a verb and followed by a noun is called a verbal sentence. Here are some examples:

1-	يقرأ الطالب القصة	**yaqraʔ** *ʔaṭa:lib ʔalqiṢah*	(lit. **reads** the student a story)
2-	كانت السماء صافية	***ka:nat*** *ʔasama:ʔ Ṣa:fiaj*	(lit. **was** the sun clear)
3-	البنات يلعبن معاً	***ʔalbana:t*** *yalʕaban fi: ʔalħadi:ka*	(lit. **the girls** are playing together"
4-	الطالب يقرأ كتابه	***ʔaṭa:lib*** *yaqraʔ kita:bah*	(lit. **the student** is reading his book"

(lit. reads the student a story) "the student is reading the story"

The above four sentences are examples of Arabic simple sentences. Sentences (1) and (2) are verbal sentences as they begin with a verb and are followed by a noun, whereas sentences (3) and (4) are nominal sentences as they begin with a noun and are followed by a verb.

A careful analysis of the obituary announcements revealed that they make extensive use of simple sentences with their two types have the highest frequency of occurrence in the corpus compared with compound and complex sentences that are going to be discussed below. More noticeably, the simple sentences were more common in three discoursal moves of obituary announcement text, i.e., "Announcing the death" move, "Identifying circumstances of death" move and "Arrangements for receiving condolences" move. The following examples are

representative linguistic realizations of the simple sentences extracted from the obituary announcement genre:

(Verbal Sentence) **ينعى آل الخطيب بمزيد من الحزن والأسى** …

yanʕa *a:l alka:di(name of the tribe) bimazi:d min ʔaħuzun waʔsa …*

Al-Alkhateeb **are announcing** with deep sorrow and sadness …

(Verbal Sentence) **تقبل التعازي للرجال والنساء**

tuqbal *ʔaltaʕa:zi lilriʤa:l wannisa:ʔ …*

The condolences for men and women **are received**

(Verbal Sentence) **انتقل إلى رحمة الله يوم أمس الثلاثاء**

intaqal *ʔila raħmatʔillah yawm ʔams ʔaθala:θa:ʔ*

He **moved** to the Almighty God's mercy on Tuesday yesterday

(Verbal Sentence)**وسيشيع جثمانه الطاهر بعد صلاة ظهر اليوم الأحد**

wasauʃaiʕ *ʤuθma:nahu ʔaṭa:hir baʕd Ṣala:t ḍuhur yawam ʔalaħad*

(The pure body of the late deceased **will be laid** to final rest following the Duhur prayers on Sunday)

(Nominal Sentence) **آل القاضي ينعون بمزيد من الحزن والأسى فقيدهم الغالي المرحوم بإذن الله**

a:l alka:di (name of the tribe) *yanʕawn bimazi:d min ʔaħuzun waʔsa faqi:duhum ʔalġa:li ʔalmarħu:m biʔiðin illah (name of the deceased)…*

With hearts having faith in the fate and destiny of Allah, **Al-Alqadi** (name of the tribe) are announcing with deep sorrow and sadness the death of the blessed/forgiven, God Willing (the name of the deceased)

(Nominal Sentence) **آل الدجاني يحتسبون عند الله سبحانه وتعالى فقيدهم المرحوم بإذن الله**

a:l aldaʤa:ni *(name of the tribe) yaħtasibu:n ʕind ʔala:h suħa:nahu wataʕa:la faqi:duhum ʔalmarħu:m biʔiðin illah (name of the deceased)…*

Al-Aldajani (name of the tribe) sacrifice for God's reward for the passing away of the blessed/forgiven, God Willing (the name of the deceased)

A close look at the aforementioned examples shows that the use of simple sentences is particularly more popular in the move of "Announcing the death" than in other moves in the analysed obituary announcements. This move is realised by either a nominal sentence (i.e., the

name of the announcer's family as a noun followed by the verb "announce ينعون" or the verb "sacrifice يحتسبون "), or a verbal sentence (i.e., the verb "announce ينعون" or the verb "sacrifice يحتسبون" followed by the name of the announcer's family as a noun. The analysis of the data indicated that 391 of the obituary announcements were characterised by the use of nominal sentences in the "Announcing the death" move. The obituary announcer's strong preference of nominal sentences over simple sentences in this move could be seen as a deep desire from the announcer to mention the name of his family first, which reflects his solidarity, pride and belongingness to the family he belongs to.

7.2.1.1.2 Compound sentence

A close examination of the data revealed that obituary announcements tend to have compound sentences much less frequently than simple sentences. Further examination of the compound sentences showed that they mostly occur in the "Opening" move. On the other hand, the "Heading" move, "Announcing the death" move, "Identifying the deceased" move, "Identifying surviving relatives" move, "Funeral and burial arrangements" move, " Arrangements for receiving condolences" move, "Notifications" move and "Closing" move, do not include compound sentences at all. Here are two illustrative examples of the compound sentences extracted from the obituary announcements:

يَا أَيَّتُهَا النَّفْسُ الْمُطْمَئِنَّةُ ارْجِعِي إِلَى رَبِّكِ رَاضِيَةً مَرْضِيَّةً فَادْخُلِي فِي عِبَادِي وَادْخُلِي جَنَّتِي

*ya ʔayyatuha ʔannafsu ʔalmuṭmaʔinnah irʤiʕi ʔila: rabbiki ra:ḍiyatun marḍiyyah **fa**dχuli fi: ʕiba:di wadχuli ʤannati*

O the contented soul! Return towards your Lord – you being pleased with Him, and He pleased with you! **and** then enter the ranks of My chosen bondmen! And come into My Paradise

لِيَ اشْتِهَاءٌ أَنْ أَنْطَلِقَ وَأَكُونَ مَعَ الْمَسِيحِ

*ldri ʔiʃtiha:ʔ ʔan ʔanṭaliq **wa**ʔaku:n maʕʔalmasi:ħðalika ʔafḍal ʤidan*

I have a desire to depart, **and** to be with Christ; which is far better

7.2.1.1.3 Complex sentence

A close examination of the data revealed that complex sentences are the least frequently sentences used in the corpus. Moreover, complex sentences are mostly found in the "Opening" move only, while the other moves of the obituary announcements do not show significantly higher frequency of occurrence of complex sentences. Here are some examples from the data:

طوبى لمن اخترته وقبلته يا رب ليسكن في ديارك إلى الأبد

*ṭu:ba liman iχtartahu waqalbuhu ya rab **li**yaskun fi: diya:r ila ʔaʔabad*

Blessed is the one whom You choose and brought near *to You* **to** dwell in Your courts.

طُوبَى لِلأَنْقِيَاءِ الْقَلْبِ لأَنَّهُمْ يُعَايِنُونَ اللَّهَ

*ṭu:ba liʔanqia:ʔ ʔalqulu:b **li**ʔanahum yuʕauonu:n ʔala:h*

Blessed are the pure in heart, **for** they shall see God

In this section, sentence complexity in the obituary announcement discourse was touched on. The results of the present study revealed certain differences in the use of the three types of sentences, viz., simple, compound and complex. It could be noticed from the analysis of the sentence complexity that simple sentences are the prevailing sentence types in all discoursal moves of the obituary announcement genre, whereas the other two types, namely, the compound and complex sentences are somehow scant.

7.2.1.2 Sentence length

The analysis of the data indicated that there is variation in sentence length across obituary announcements. Any differences in length of the obituary announcement may be reflective of differences in the socioeconomic statuses of both the deceased and his or her family (Eid, 2002). The size of the obituary announcement, in Jordan, is determined by its cost. That is, the bigger the obituary announcement is, the higher its cost is. Obituary announcements are usually made by the family, a friend, a relative, or a colleague of the departed person. The cost of a single

obituary announcement may range from 15 JD (28$) to 500 JD (700$), relying on the size and the place of announcement.

More specifically, obituary announcements somehow have many short sentences in comparison to long sentences. A close examination of the data showed that the "Heading" move, "Identifying the deceased" move, "Identifying surviving relatives", "Notifications" and "Closing" move are characterized by short sentences, while the other moves, namely, the "Opening move, "Announcing the death" move and "Identifying circumstances of death", "Funeral and burial arrangements" move and "Arrangements for receiving condolences" move are characterized by long sentences.

In the light of what was mentioned above, it can be argued that Jordanian obituarists, who belong to low social class, use short sentences when constructing their obituary announcement text and try to reduce the average sentence length to an acceptable length, perhaps due to the fact that they want to reduce the cost of such obituary announcements for economical reasons. In other words, they are trying to save space and money because words cost a lot of money in obituary announcements. However, Jordanian obituarists, who enjoy a higher socio-economic status and occupy important official positions or occupations, use long sentences and their obituary announcement usually occupies the whole page in the newspaper. The long obituary is a reflection of how much the family members of the deceased are willing to pay to make a more expressive public announcement (Barth, Van Hoof, & Beldad, 2014). Therefore, it could be argued that the obituary length, which indicates the costs the family members of the deceased shoulder, might reveal the value attached to the dead person by the bereaved.

As far as the number of words of the moves of the obituary announcements is concerned, the length of these moves varies greatly. More specifically, the average length of the first move, i.e., the "Opening" is 14 words. This move varies in length significantly, ranging from a minimum of 6 to a maximum of 22 words. As for the average sentence length of the second move, viz., "Heading" move, it is the shortest of the moves in the corpus, being typically realized by 3 words.

Furthermore, the average length of the "Announcing the death" move is 15 words, while the average length of the "Identifying the deceased" move is 5 words. With regard to the next move, that is, "Identifying surviving relatives" move, the average length is 21 words. With respect to the move of "Identifying circumstances of death" move, the average length is 15. In connection with the other moves, namely, the "Funeral and Burial Arrangements" move, the "Arrangements for receiving condolences" move, "Closing" move and "Notifications" move the average length is 18, 29, 7 and 6 words respectively.

As the above analysis shows, the average length of the "Arrangements for receiving condolences" move is 29 words. Since this move is supposed to include detailed information to the people who want to offer their condolences to the family or the survivors of the deceased, it is expected that it has longer sentence, i.e., higher sentence length. The following example which represents the move of "Arrangements for receiving condolences" illustrates this assumption:

Example A:

تقبل التعازي في منزل العائلة في شارع الرازي (شارع وزارة الأوقاف) –بجانب كلية دي لاسال في جبل الحسين – صباحا للسيدات من الساعة العاشرة إلى الثانية بعد الظهر ومساءاً للرجال بجانب وزارة الأوقاف من الساعة السادسة اعتبارا من يوم الأحد الموافق 2012/7/22 **ولمدة ثلاثة أيام**

Tuqbal altaʕa:zi fi: manzil alʕa:ʔilah fi: ʃa:riʕ alra:zi (ʃa:riʕ wiza:rat ʔalʔawqa:f) - biʤa:nib kuliat di: lasa:l fi: ʤabal alhusein - Ṣaba:ħan lilsaida:t min assa:ʕah alʕa:ʃirah ʔilah ʔaθa:niyah baʕd ʔaḍuhur wamasa:ʔan lilriʤa:l biʤa:nib wiza:rat ʔalʔawqa:f min assa:ʕah assadisah eʕtibaran min yawam ʔalaʔaħad ʔalmuwa:fiq 22/7/2012 walimudat θala:θat ʔiyya:m

(The condolences for women are received in the morning from 10 a.m to 12 p.m in the house of the deceased, Al-Razi Street (Ministry of Religious Endowments Street), next to De Lsal College, and for men in the evening at 6 p.m for three days starting from Sunday 22/7/2012 next to the Ministry of Religious Endowments)

The results of the analysis showed that there was not a fixed pattern regarding the most appropriate length of a move. Sentence length is determined by counting the number of words for every single move in the obituary announcement corpus. More specifically, the present section revealed that the "Arrangements for receiving condolences" move, "Identifying surviving relatives " move, "Funeral and Burial Arrangements" move and "Identifying surviving relatives" have longer sentences, i.e., higher sentence length, in comparison to the other moves, namely, the "Opening" move, "Heading" move, "Announcing the death" move, "Identifying the

deceased" move, "Identifying circumstances of death" move, "Closing" move and "Notifications" move. For example, the highest frequency of the long sentences in the "Arrangements for receiving condolences" move is explained by the fact that this move contains high density of information and directions of the place of receiving condolences, thus adopting long sentences to realize this move text.

To draw a conclusion, the amount of textual information presented in the obituary announcement genre can vary depending on the financial and social status of the deceased person and his or her family. That is to say, textual information in the obituary announcement, which belongs to a person of high social class in Jordan, can be very large as it may include the full name of the dead person, a long list of the surviving family members and relatives with their academic and professionals titles, life achievements, affiliations, circumstances of death, details of the funeral and burial arrangements, and arrangements for receiving condolences. On the other hand, the textual information in the obituary announcement, which belongs to a person of low social class, can be not large as it may contain specific information about the dead person and the funeral arrangements.

7.2.1.3 Verb tense

The present section focuses on three verb tenses in the texts of obituary announcements, namely, the present tense, the past tense and the future tense. The main objective of the analysis is to find out the preferred verb tense used in each move of obituary announcements. In general, the analysis of the data revealed some substantial variations in the tense choice of verb tenses in the corpus.

More specifically, the analysis of the frequency of occurrence of the tenses within the first move, viz., "Opening" indicated that this move was marked with the predominant use of both the present tense and the past tense. The following are some typical examples:

وَبَشِّرِ الصَّابِرِينَ الَّذِينَ إِذَا أَصَابَتْهُمْ مُصِيبَةٌ قَالُوا إِنَّا لِلَّهِ وَإِنَّا إِلَيْهِ رَاجِعُونَ أُولَئِكَ عَلَيْهِمْ صَلَوَاتٌ مِنْ رَبِّهِمْ وَرَحْمَةٌ وَأُولَئِكَ هُمُ الْمُهْتَدُونَ

*wabaʃir alṢa:biri:n ʔalaʔi:n ʔiða **ʔaṢa:bathum** muṢi:ba qa:lu ʔina: lila:h waʔina: ʔilayhi ra:ʤiʕu:n ʔula:ʔika ʕalaihum Ṣalawa:t min rabihim waraħmatun waʔula:ʔika hum ʔalmuhtadu:n*

Give good tidings to the patient who, when disaster **struck** them, say, "Indeed we belong to Allah, and "indeed to Him we will return.

طُوبَى لِلأَنْقِيَاءِ الْقَلْبِ لأَنَّهُمْ يُعَايِنُونَ اللَّهَ

*ṭu:ba liʔanqia:ʔ ʔalqulu:b liʔanahum **yuʕauonu:n**ʔala:h*

Blessed are the pure in heart, for they shall **see** God

طوبى لمن اخترته وقبلته يا رب ليسكن في ديارك إلى الأبد

*ṭu:ba liman **iχtartahuw aqabiltahu** ya rab **liyaskun** fi: diya:r ila ʔaʔabad*

Blessed is the one whom You **choose** and **brought** near *to You* to **dwell** in Your courts.

مَنْ آمَنَ بِي وَلَوْ مَاتَ فَسَيَحْيَا وَكُلُّ مَنْ كَانَ حَيًّا وَآمَنَ بِي فَلَنْ يَمُوتَ إِلَى الأَبَدِ

*mann **a:man** bi walaw **ma:t** fasi:ħa wakul mann ka:n ħaiann **waʔa:man** bi falan **yamu:t**ʔila ʔalʔabad*

He that **believed** in me, though he **died**, yet shall he live. And whosoever liveth and **believed** in me shall never **die**.

لِي اشْتِهَاءٌ أَنْ أَنْطَلِقَ وَأَكُونَ مَعَ الْمَسِيحِ، ذَاكَ أَفْضَلُ جِدًّا

*ldri ʔiʃtiha:ʔ ʔan **ʔanṭaliq** waʔaku:n maʕʔalmasi:ħðalika ʔafḍal ʤidan*

I have a desire to **depart**, and to be with Christ; which is far better

From the discussion above we can see that the prominent linguistic feature used to realize this "Opening" move is the use of five past verbs; namely, "struck" (أصابتهم *ʔaṢa:bathum)*, "chose" (اخترته*iχtartahu*), "brought", (قبلته *qabiltahu*, "believed" (امن*a:man*) and "died" (مات *ma:t*); and four present verbs, i.e., " to see" (يعاينون *yuʕauonu:n*), "to dwell" (ليسكن *liyaskun*), "to die" (يموت *yamu:t*) and "to depart" (انطلق*ʔanṭaliq*),

As far as the "Heading" move is concerned, the analysis revealed that there is a strong preference for the use of nouns, adjectives and prepositions and it does not have any verb tenses at all. The following are some illustrative example:

نعي شاب فاضل

naʕi ʃa:b fa:ḍil
(Obituary announcements of a virtuous young man)

نعي حاج فاضل

naʕi ħa:ʤ fa:ḍil
(Obituary announcements of a virtuous old man)

البقاء لله

ʔalbaqa:ʔ lillah
(The eternal life is only for God)

Regarding the "Announcing the death" move, it is generally realized by the use of the present tense only and does not contain past or future tenses at all. Consider the following example from the data:

بقلوب مؤمنة بقضاء الله وقدره ينعى آل القاضي وال الخطيب وأنسباؤهم بمزيد من الحزن والأسى فقيدهم الغالي المرحوم بإذن الله

*biqlu:b mʔminah biqaḍa:ʔ ʔala:h waqadaruh **yanʕa** a:l alka:di (name of the tribe) waʔansibaʔuhum bimazi:d min ʔaħuzun waʔsa faqi:duhum ʔalġa:li ʔalmarħu:m biʔiðin illah (name of the deceased)…*

With hearts having faith in the fate and destiny of Allah, Al-Alqadi (name of the tribe) and Al-Alkhateeb **are announcing** with deep sorrow and sadness the death of the blessed/forgiven, God Willing (the name of the deceased)

With regard to the "Identifying the deceased" move and the "Identifying surviving relatives" move, the analysis of the data showed that they do not feature any verb tenses since these moves are signalled by the use of nouns only and they do not contain any verbs as indicated in the following example below:

الدكتور أمين داود احمد كراعين (أبو غالب)

ʔadaktu:r ʔami:n dawu:d ʔaħmad karaʕi:n (ʔabu ġa:lib)
(Doctor Ameen Daoud Ahmed Karaeen (Abu Ghalib)

زوجة الحاج محمد زهدي النشاشيبي (عضو اللجنة التنفيذية لمنظمة التحرير الفلسطينية ووزير المالية الأسبق)،ووالدة كل من رولا زوجة حليم النشاشيبي وعنبر زوجة الدكتور عطا الله العيسى وغادة زوجة المهندس هيثم البيك وعبلة زوجة المهندس عقيل خرزم وهيمى زوجة عيسى مطر

Zawʤat ʔalħa:ʤ muħammed ʔalnaʃaʃi:bi (ʕuḍu ʔalaʤnah ʔatanfi:ðiah limunḍat ʔaltaħri:r ʔalfiliṢtiniyah wawazi:r ʔalmaliyah ʔalʔsbaq), wawalidat kul min rula zawʤatħali:m ʔalnaʃaʃi:bi waʕanbar zawʤat ʔadaktu:r ʕaṭallah ʔalʕi:sa waġa:dah zawʤat ʔalmuhandis haiθam ʔalbeik waʕablah zawʤat ʔalmuhandis ʕaqi:l xurzum wahema zawʤat ʕi:sa maṭar

The wife of the Hajji Muhammed Zuhdi Al-Nashashebi -member of the executive committee of the Palestinian liberty organization and the ex-ministry of treasury, the mother of Rula – the wife of Haleem Al-Nashashebi, Anbar- the wife of doctor Atallah Alissa, Ghada- the wife of engineer Haitham Al-Beik, Ablah- the wife of engineer Aqeel Khrzum, Hema- the wife of Essa Matar

When it comes to the last move which is "Identifying circumstances of death", the scrutiny of the data revealed that the past tense is strongly predominant in the corpus of obituary announcements. Consider the following example from the data:

الذي أسلمت الروح إلى بارئها في الولايات المتحدة الأمريكية- كاليفورنيا- عن عمر يناهز 78 **عاماً وذلك عصر أمس الأربعاء الموافق** 2011/9/28

*ʔalaði **ʔaslamat** ʔalru:ħ ʔila bariʔiha fi: ʔalwilia:t ʔalmutaħidah – kalifornia- ʕan ʕumr yona:hiz 78 ʕa:man waða:lik ʕaṢr ʔams ʔalʔrbi ʕa:ʔ ʔalmuwa:fiq 28/9/2011*

He who **moved** to the Almighty God's mercy in the United states of America – California- at the age of 78, on Wednesday yesterday 28/9/2011

الذي انتقل إلى الأمجاد السماوية صباح يوم الخميس الموافق 2012/4/26 **بعد حياة حافلة بالعطاء والعمل المخلص الجاد والخلق الرفيع**

*ʔalaði **ʔintaqal** ʔila ʔalʔamʤa:d ʔalsamawiyah Ṣaba:ħ yawm ʔalxami:s ʔalmuwa:fiq 26/4/2012 baʕd ħaiyah ħa:filah bilʕaṭa:ʔ walʕamal almuxliṢ alʤa:d walxuluq alrafi:ʕ*

He who **moved** to the heavenly glories on Thursday morning 26/4/2012, after a life filled with liberality, sincere work and high creation

Regarding the "Funeral and burial arrangements" move, it is generally realized by the use of the feature tense only. Consider the following example from the data:

وسيشيع جثمانه الطاهر بعد صلاة ظهر اليوم الأحد من مسجد الصحابي أبو أمية الأنصاري في عبدون- دير غبار –شارع يحيى الخطيب–إلى مثواه الأخير في مقبرة العائلة في أم الحيران

wasauʃaiʕ *ʤuθma:nahu ʔaṭa:hir baʕd Ṣala:t ḍuhur yawam ʔalaħad min masʤid ʔalṢaħa:bi ʔabu: omaiyyah ʔalʔanṢa:ri fi: ʕabdu:n – deir ġuba:r - ʃa:riʕ yaħiyyah ʔalxaṭi:b - ʔila maθwah ʔalʔaxi:r fi: maqbarat alʕa:ʔilah fi: umm ʔalħi:ra:n*

(The pure body of the late deceased **will be laid to final rest** following the Duhur prayers on Sunday from the mosque of the companion Abu Umaiyyah Al-Ansari in Abdoun- Deir Ghbar-Yahiya Al-Khateeb)

As far as the "Arrangements for receiving condolences" move is concerned, it is generally realized by the use of the present tense to express the future. The example below is taken from the obituary announcements elicited for this study.

تقبل التعازي للرجال والنساء في قاعة كنيسة مار افرام للسريان –الصويفية - ولمدة ثلاثة أيام

tuqbal *altaʕa:zi lilriʤa:l wannisa:ʔ fi: qa:ʕit kani:sat ma:r afra:m lilsara:ya:n - alṢweifiyyah - walimudat θala:θat ʔiyya:m*

(The condolences for men and women **are received** in the Mar Afram Lilsariyyan Church – Al-Swaeifiyyah, for three days)

As for the "Notifications" move, the analysis showed that it does not feature any verb tenses since it is signalled by the use of nouns only and it does not contain any verbs as indicated in the following examples below:

برقياً: ديوان آل قاقيش - السلط

barqian: di:wan a:l qa:qi:ʃ- alṢalṭ
For messages sent by telegraph: Al-Qaqeesh guesthouse - Al-Salt

برقياً: آل خورما- عمان–صندوق بريد: 281 عمان 11118 الأردن

barqian: a:l xorma – Amman - Ṣandu:q bari:d: 281 Amman 11118 ʔalordun
For messages sent by telegraph: Al- Khurma- Amman- P.OBOX: 281, Amman 11118, Jordan

As to the "Closing" move, the analysis of the frequency of occurrence of the tenses indicated that this move was marked with the predominant use of both the present tense and the past tense. Consider the following illustrative examples:

الرب اخذ والرب أعطى

ʔarab ***ʔaxað*** *warab* ***aʕṭa***
TheLord **has given,** and the Lord **has taken** away

الراحة الابدية اعطه يا رب والنور الدائم فليضيئ له

ʔaraħa ʔalʔabadiyah aʕṭihi ya rab wanu:r ʔada:ʔim ***faluoḍʔ****lahu*
Eternal rest grant unto him oh Lord and let perpetual light **shine** upon him

In conclusion, the aim of the present section was to explore the ways the verb tenses (i.e., the present tense, the past tense, and the future tense) are used in the discourse of obituary announcements and explain what functions these verb tenses fulfil. In general, the analysis of the data revealed some substantial variations in the tense choice of verb tenses in the texts analysed. As can be observed, the move of "Announcing the death" was marked with the predominant use of the present tense. In this move, although the death happened a day or two days before writing the obituary in the newspaper, the obituarist uses the present verb (ينعى *yanʕa*) to announce the death of a person. The obituary writer's use of the present tense rather than the past tense could possibly be a clear indication that the loss of the loved person is still very painful, and the grief of the deceased person's family and relatives is still deep and great.

The move of "Identifying circumstances of death" was realized by the use of the past tense only. The obituary writer's use of the past verbs such as (انتقل *ʔintaqal*) and (اسلمت *ʔaslamat*) indicates that the death of the person occurred in the past. The use of the past tense is obligatory in this move since the obituary was announced in the newspaper after the occurrence of death. The obituary writer cannot use the present or the future tenses to announce the person's death which occurred a day or two days before writing the obituary in the newspaper.

The "Funeral and burial arrangements" move, which performs an informative function, was realized by the use of the feature tense only. In this move, the future verb (وسيشع *wasauʃaiʕ*) is used by the obituary writer to inform the reader that the body of the late deceased will be buried in his/her last abode at a specific time in the future. As far as the "Arrangements for receiving condolences" move is concerned, it was realized by the use of the present tense to express the future. The obituary writer uses the present verb (تُقبل *tuqbal*) to inform the reader that the condolences will be received at a specific time in the future. As for the "Identifying the deceased" move and the "Identifying surviving relatives" move, they do not contain any present, past or future tenses at all. These moves were characterized by the use of proper nouns (i.e., the names of deceased people and surviving relatives).

2.2.1.4 Nouns

A noun has been defined as "a word or group of words that represent a person (such as 'Michael', 'teacher', or 'police officer'), a place (such as 'France' or 'school'), a thing or activity (such as 'coffee' or 'football'), or a quality or idea (such as 'danger' or 'happiness')" (Longman dictionary of contemporary English, 2011, p. 1191) .The widespread use of nouns in obituary announcements is one of the defining characteristics of this homely discourse. Almost every sentence in these obituary announcements has nouns because nouns are considered the key words and they are indispensable and crucial.

The objective of the analysis is to find out the nouns used in the obituary announcements. The analysis of the data suggested some variation in terms of the frequency of occurrenceof nouns in each move of the obituary announcements. It should be noted that I conducted the noun analysis by manually counting the frequency of occurrence of two types of names in Arabic, i.e., common nouns and proper nouns found in each move of the 500 obituary announcements under study.

In particular, an in-depth analysis of the frequency of occurrence of the nouns in the first move, viz., "Opening" indicated that this move includes common nouns only. The frequency of the common nouns in the first component move of the 500 obituary announcements is given in the table 7.1 below.

Table 7.1 Frequency of common and proper nouns in the "Opening" move

Noun	Common Nouns
Lexical item	*"soul" (نفس nafs); "God" (رب rab); "paradise" (الجنة ʔaldʒannah); "misfortune" (مصيبة muṣi:bah); "Christ" (المسيح ʔalmasi:ħ); "heart" (القلب ʔalqalb);*
Total	**6**

As for the "Heading" move, a careful examination of the data revealed that this move contains common nouns only. Examples of the common nouns include "young man" (شاب ʃa:b); *"young woman" (شابة ʃa:bah);* "old man" (حاج ħa:dʒ); *"young woman" (شابة ʃa:bah); "Allah" (الله ʔal:h);"Obituary" (نعي naʕi).*

As far as the nouns of the "Announcing the death" move are concerned, the present corpus of this study yielded the result that the proper nouns occur much more frequently than the common nouns. Some of the common nouns in this move include *"sadness" (حزن ħuzun); "grief" (أسى ʔasa);"Allah" (الله ʔal:h); "*relatives*" (أنسيباء ʔansibaʔ); "friends" (أصدقاء ʔaSdiqa:ʔ); "mother" (الام ʔalʔum); "engineer" (مهندس muhandis); "family" (عائلة ʕa:ʔilah).* On the other hand, some of the proper nouns in this move include *"Sameerah سميرة"; "Zeid زيد"; "Tariq طارق "; "Basim باسم"; "Hassan حسن"; "Rawaan روان"; "Mohammed محمد"; "Essa عيسى"; "Yousef يوسف "; "Sanaa' سناء"; "Musa موسى"; "Ayman ايمن"; "Saeed سعيد";"Nader نادر "; "Yaser ياسر "; "Reema ريما "; "Michel مايكل"; "George جورج".*

As far as the nouns of the "Identifying the deceased" move and the "Identifying surviving relatives" move are concerned, the present corpus of this study yielded the result that the proper nouns occur much more frequently than the common nouns. Some of the common nouns in this move include *"man engineer" (المهندس ʔlmuhandis); "mister" (السيد ʔassyed); "lawyer" (المحامي ʔalmuħa:mi); "doctor" (الدكتور ʔalduktu:r); "old man" (الحاج ʔalħa:dʒ);"teacher" (الأستاذ ʔlusta:ð); "brother" (شقيق ʃaqi:q); wife" (زوجة zawdʒah); "woman engineer" (المهندسه ʔlmuhandisah); husband" (زوج zawdʒ);* On the other hand, some of the proper nouns in this move include *"Bilal بلال"; "Hadeel هديل"; "Tamerj تامر "; "Tahseen تحسين"; "Hassan حسن"; "Rawaan روان"; "Mohammed محمد"; "Hamzah حمزة"; "Haneen حنين "; "Khitaam ختام";*

"Manaal منال"; "Abdullah عبدالله"; "Suzaan سوزان";"Anwaar أنوار "; "Amal أمل "; "Ahmed احمد/"; "Safaa' صفاء".

As for the nouns of the "Identifying circumstances of death" move, the present corpus of this study yielded the result that the proper nouns occur much more frequently than the common nouns. Some of the common nouns in this move include *"soul" (روح ru:ħ); "age" (عمر ʕumur); "yesterday" (أمس ʔams); "Wednesday" (الأربعاء ʔalʔrbi ʕa:ʔ); "mercy" (رحمة raħmah); "disease" (عطاء maraḍʔ); morning" (صباح Ṣaba:ħ); "day" (يوم yawm); "life" (حياة ħaya:h); "liberality" (عمر ʕaṭa:); "character" (خلق xulq:); "Ramadhan" (رمضان ramaḍa:n); accident" (حادث ħa:diθ);*. On the other hand, some of the proper nouns in this move include *the United States of America (الولايات المتحدة الأمريكية); California (كاليفورنيا).*

Concerning the "Funeral and Burial Arrangements" move, the "Arrangements for receiving condolences" move and the "Notifications" move, it has been noted that these moves are characterized by the use of both the proper nouns and the common nouns. However, the proper nouns (24 times) are used more frequently than the common nouns (16 times). The frequency of the common and proper nouns in the move of the 500 wedding invitation cards is given in the table 7.1 below.

Table 7.2 Frequency of common and proper nouns in the "Funeral and Burial Arrangements" move, the "Arrangements for receiving condolences" move and the "Notifications" move

Noun	Common Nouns	Proper Nouns
Lexical item	*"prayer" (صلاة Ṣala:h); "afternoon" (ظهر ðuhur); "evening" (مساء masa:ʔ); "morning" (صباح Ṣaba:ħ); "day" (يوم yawm); "mosque" (مسجد masʤid);"street" (شارع ʃa:riʕ); "graveyard" (مقبرة maqbarah); "church" (كنيسة kani:sah); "condolences" (تعازي taʕa:zi); "house" (بيت bait); "family" (عائلة ʕa:ʔilah); "college" (كلية kuliyah); "ministry" (وزارة wiza:rah);*	*Khaldah (خلدا); Al-Salat (السلط); Amman (عمان); Jordan (الاردن); Irbid (اربد); the United States of America (الولايات المتحدة الأمريكية); California (كاليفورنيا); Al-Karak (الكرك); Ayan-AlBasja (عين الباشا); wadi alseir (وادي السير); Sahaab(سحاب); Marj Al-Hamaam (مرج الحمام); Ma'aan (معان); Al-zarqaa' (الزرقاء); Aqaba (العقبة); Saudi Arabia (السعودية); West Bank (الضفة الغربية); Palestine(فلسطين); Sweileh(صويلح); Syria (سوريا); Lebanon (لبنان); Los*

	"guesthouse" (ديوان diwa:n; "hall" (قاعةqa:ʕah);	*Angeles (لوس انجلوس);Yahiya (يحيى); Al-Khateeb (الخطيب);*
Total	**16**	**24**

As far as the nouns of the "Closing" move is concerned, the present corpus of this study yielded the result that this move is characterized by the use of the common nouns only. All the common nouns in this move include *"Allah" (اللهʔal:h); "tranquillity"; (الراحةʔalra:ħah); "light"; (النورʔalnu:r).*

The "Opening" move, the "Announcing the death" move and the "Closing" move are characterised by the use of proper and common nouns such as "*Allah*" *(اللهʔal:h); "God*" *(ربrab);* "*soul*" *(نفسnafs);* "*paradise*" *(الجنةʔaldʒannah);* "*Christ*" *(المسيحʔalmasi:ħ); "prayer*" *(صلاةṢala:h);* "*mosque*" *(مسجدmasdʒid);* "*heaven*" *(الجنةʔaldʒannah);* "*priest*" *(القسيسʔalqisi:s);* "*Chursch*" *(الكنيسةʔalkani:sah).* The use of such nouns reflects the religious background and the Muslim and Christian obituary announcer.

The "Identifying the deceased" move and the "Identifying surviving relatives" move are featured by the extensive use of nouns many common nouns such as "*doctor*" *(الدكتورʔalduktu:r);* "*teacher*" *(الأستاذʔalʔusta:ð);* "*engineer*" *(المهندسʔalmuhandis);* "*lawyer*" *(المحاميʔalmuħa:mi)*; "*judge*" *(القاضيʔalqadii);* and "*pilot*" *(الطيارʔaltaya:r).* Using such nouns , which represent professional and academic titles, in the "Identifying the deceased" move indicates that the obituary announcer tries to acknowledge the deceased person in a positive way by showing his or her professional and academic attributes and glorifying his or her achievements. In the "Identifying surviving relatives" move, the families of the deceased person use these nouns to show their social status by mentioning the titles of some of their relatives and the positions they might hold in the society. This confirms the claims of Rajula (2008), Al-Ali (2005) and Afull (2012) that the obituary genre is a breeding ground for showing the socio-economic status of the deceased person and his or her family.

Moreover, the "Identifying surviving relatives" move is characterised by the extensive use of proper nouns such as "Al-Kurdi الكردي"; "Al-Hawamdeh الحوامدة"; "Al-Hijazi ال حجازي"; "Al-

Masoud مسعود ال"; "Al-Kadi القاضي"; "Al-Balbisi البلبيسي" "Al-Qadri القادري"; "Abu-Rwman ابو رمان"; "Al-Khateeb الخطيب". These proper nouns represent the names of the obituarist's families. They use the family name to reflect their solidarity, pride and belongingness to their tribes.

2.2.1.5 Adjectives

An adjective is "a word that describes a noun or pronoun. In the phrase 'black hat', 'black' is an adjective and in the sentence 'It makes her happy', 'happy' is an adjective" (Longman dictionary of contemporary English 2011, p. 21). Adjectives are marked syntactic choices used in obituary announcements that give precise and accurate description of the place where condolences will be received.

In this section, I will present one of the syntactic features, i.e., adjectives that is utilized to signal each move of the obituary announcement texts, with illustrative examples from the study corpus. The results of the analysis showed that the adjectives are employed in five moves only, viz., the "Opening" move, the "Heading" move, the "Announcing the death" move, the "Identifying circumstances of death" move and Arrangements for receiving condolences. Table 7.3 displays the frequency of adjectives for the 500 obituary announcements in the "Opening" move, the "Heading" move, the "Announcing the death" move, the "Identifying circumstances of death" move and the "Arrangements for receiving condolences" move.

Table 7.3 Frequency of adjectives in the "Opening" move, the "Heading" move, the "Announcing the death" move, the "Identifying circumstances of death" move and Arrangements for receiving condolences

Move	Opening	Heading	Announcing the death	Identifying circumstances of death	Arrangements for receiving condolences
Adjective	*"contended" (مطمئنة muṭmaʔinah); "pleased" (راضية ra:ḍiyah); "patient" (صابر Ṣa:bir);*	*"virtuous" (فاضل fa:ḍil);*	*"forgiven" (المغفور ʔalmaġfu:r);"the mercy-receiver" (المرحوم ʔalmarħu:m); mercy-receiver" (المرحوم); "caring" (المربي*	*"chronic" (عضال ʔuḍa:l);"heavenly" (السماوية ʔalsamawiyah); "sincere" (المخلص*	*"southern" (جنوبي ʤunu:bi); "tourist" (سياحي siya:ħi); "big" (كبرى kubra); "international" (دولي diwali); "secondary"*

	"guided" (مهتدون *muhtadu:n);* *"pure"* (انقياء *ʔanqia:ʔ)*		*ʔalmurabi);* *"loving"* (المحب *ʔalmħib);*	*almuxliṣ);"hardworking"* (الجاد *alʤa:d);* *"high"* (الرفيع *alrafi:ʕ);* *"tragic"* (مؤسف *muʔsif);*	*(ثانوي ʔaθa:nawi);* *"primary"* *(اساسي ʔasa:si);* *"northern"* *(شمالي ʃama:li);* *"general"* (عام *ʕa:m);* *"comprehensive"* (شامل *ʃa:mil);* *"western"* غربي *ġarbi);* *"military"* *(عسكري ʕaskari);* *"new"* (جديد *ʤadi:d);* *"national"* (وطني *waṭani);"financial"* مالي *ma:li);* *"administrative"* *(إداري ʔida:ri);* *"commercial"* *(التجاري ʔatiʤa:ri);* *"sporting"* (رياضي *riya:ḍi);* *"new"* *(جديد ʤadi:d);* *"old"* قديم *qadi:m);* "eastern" (شرقي *ʃarqi);*
Total	**5**	**1**	**2**	**6**	**20**

As shown in the table above, the distribution of the adjectives across the five component moves showed that the adjectives are more frequently employed in the "Arrangements for receiving condolences" (20 occurrences) than the "Identifying circumstances of death" move (6 occurrences) "opening" move (5 occurrences), "Heading" move (1 occurrences) and "Announcing the death" move (2 occurrences).

A detailed analysis of the "Heading" move and the "Announcing the death" move, in the present corpus, revealed that the writers of obituary announcements in Jordan (the obituarists) tend to use key lexemes (adjectives) such as "*forgiven*" *(المغفور ʔalmaġfu:r);* "*the mercy-receiver*" *(المرحوم ʔalmarħu:m)* to inspire a positive view of death and imply a positive view of earthly life which fuels forgiveness and mercy after death (Al-Kharabsheh, 2011, p. 37). Also, in Muslim and Christian obituaries, the announcer uses many adjectives to give descriptions of the

character of the deceased person. These descriptions revolve around the deceased person's positive traits. Giving some descriptions such as "*virtuous*" *(فاضل fa:ḍil);* "*caring*" *(المربي ʔalmurabi);* "*loving*" *(المحب ʔalmħib)* could be seen as a strong desire to share personal details about the deceased person in public, and reveals how the Jordanian society respects and cherishes the deceased person and tends to feel great sense of loss when the person passes away. The use of positive adjectives are crucial when bringing a text to life and their implementation affords intimacy (Barth, Van Hoof & Beldad, 2014), and could indicate closeness to the deceased (Halbur and Vandagriff, 1987). It should be pointed also that apart from soothing and alleviating the pain of death, such linguistic choices show the attitude of Jordanian people towards death- a sense of loss.

In the following illustrative examples, the lexical signals (adjectives) indicating these two moves are underlined and written in bold type:

نعي شاب فاضل

naʕi ʃa:b ***fa:ḍil***
(Obituary announcements of a **virtuous** young man)

بقلوب يغمرها الحزن والأسى ينعى المهندس عصام حكمت البلبيسي وعائلته المغفور له بإذن الله نسيبهم الغالي المرحوم

biqlu:b yaġmuruha ʔaħuzun waʔsa yanʕa ʔalmuhandis esa:m ħikmat ʔalbalbi:si(name of the tribe) waʕa:ʔilatuh ʔalmaġafu:r lahu biʔiðin illah nasi:bahum ʔalġa:li ***ʔalmarħu:m*** *(name of the deceased) …*

With sorrow and sadness engulfing our hearts, the engineer Esam Hekmat Al-Balbesi (name of the tribe) and his family mourn the death of their the **blessed/forgiven** brother-in-law, God Willing (the name of the deceased) ...

I can now turn to the move labelled the "Arrangements for receiving condolences" move. This move contains much more detailed information to well-wishers and friends for the purpose of offering their condolences to the family or survivors of the deceased. This information includes the date of receiving the condolences, the length of time during which the condolers will offer the condolences and the place where the condolences will be received by the family of the deceased. As is shown in the above table, this move is expressed by many lexical lexemes (adjectives) such as *"primary" (اساسيʔasa:si); "northern" (شمالي ʃama:li); "general" (عام ʕa:m);*

"comprehensive" (شامل ʃa:mil); "western" غربي ġarbi); "military" (عسكري ʕaskari); "new" (جديد ʤadi:d); "national" (وطني waṭani);"financial" مالي ma:li); "administrative" (إداري ʔida:ri); "commercial" (التجاري ʔatiʤa:ri); "sporting" (رياضي) riya:ḍi); "new" (جديد ʤadi:d); "old" قديم qadi:m); "eastern" (شرقي *ʃarqi).*

When obituarists write their obituary announcements, they tend to employ many adjectives with the objective to describe or give more information about the location of the receiving condolences. Consider the following example in which the lexical items (adjectives) indicating this move are underlined and written in bold type:

تقبل التعازي في منزل العائلة –الحي الشرقي، مقابل المجمع الجديد–صباحا للسيدات من الساعة العاشرة إلى الثانية بعد الظهر ومساءاً للرجال بجانب الدفاع المدني من الساعة السادسة اعتبارا من يوم الأحد الموافق 2012/7/22 **ولمدة ثلاثة أيام**

*tuqbal altaʕa:zi fi: manzil alʕa:ʔilah - ʔalħai **ʔalʃarqi**, muqabil ʔalmudʒamaʕ **ʔaldʒadi:d**- Ṣaba:ħan lilsaida:t min assa:ʕah alʕa:ʃirah ʔilah ʔaθa:niyah baʕd ʔaḍuhur wamasa:ʔan lilriʤa:l biʤa:nib ʔaldifa:ʕ **ʔalmadani** min yawam ʔalaʔaħad ʔalmuwa:fiq 22/7/2012 walimudat θala:θat ʔiyya:m*

(The condolences for women are received in the morning from 10 a.m to 12 p.m in the house of the deceased, the **eastern** neighbourhood, opposite the **new** bus station, and for men in the evening at 6 p.m for three days starting from Sunday 22/7/2012 next to the **civil** defence)

2.2.1.6 Prepositions

According to Longman dictionary of contemporary English (2011, p. 1367), a preposition is "a word that is used before a noun, pronoun, or gerund to show place, time, direction etc. In the phrase 'the trees in the park', 'in' is a preposition". In Arabic as in as in many other languages, prepositions refer to a location or a direction. Furthermore, the meanings of prepositions can apply to concepts of or time or space.

As in English, the prepositions in Arabic have several different meanings. The primary Arabic prepositions with their basic meanings include *"from, of, than" (مِنْ min); "on, over, at" (على ʕala:); "to, until" (إلى ʔila:); "with" (مع maʕ); "in, at" (في fi:); "until, to, up to, till" (حتى ħatta:); "since, ago, from" (منذ munðu:); "for, to" (لِـ li); "for, to"(لَـ la); "with, in, by" (بِـ bi); "as, like" (كَـ ka), "in front of" (أمام ʔama:,); "after" (بعد baʕd); "among, between" (بين*

bayn); "above, over" (فوق fawq); "under" (تحت taħt); "around" (حول ħawl); "before" (قبل qabl); "behind" (خلف kalf); "without" (بدون bidu:n); "against" (ضد ḍiḍ).

After analysing of the frequency of occurrence of the prepositions in the corpus, it could be stated that Arabic prepositions occur in five moves only, namely, the "Opening" move, the "Announcing the death" move, the "Identifying circumstances of death" move and the "Funeral and burial arrangements" move and the "Arrangements for receiving condolences" move. Table 7.4 shows Frequency of prepositions for the 500 wedding invitation cards in these moves.

Table 7.4 Frequency of prepositions in "Opening" move, the "Announcing the death" move, the "Identifying circumstances of death" move and the "Funeral and burial arrangements" move and the "Arrangements for receiving condolences" move

Move	Opening	Announcing the death	Identifying circumstances of death	Funeral and burial arrangements	Arrangements for receiving condolences
Prepositions	*"from" (مِنْ min); " at" (في fi:); "to, until" (إلى ʔila:); with" (معma ʕ);*	*"from" (مِنْ min); "with" (بِـ bi); "at" (في fi:);*	*"to, until" (إلى ʔila:); at" (في fi:); "after" (بعد baʕd);*	*"after" (بعد baʕd); "to, until" (إلى ʔila:); "from" (مِنْ min); at" (في fi:);*	*at" (في fi:); "from" (مِنْ min); "to, until" (إلى ʔila:); "with" (بِـ bi);*
Total	**3**	**3**	**3**	**4**	**4**

Further examination of the prepositions in the obituary announcement genre revealed that the "Funeral and burial arrangements" move and the "Arrangements for receiving condolences" move have the highest frequency of prepositions, with 4 occurrences each. As for the other rhetorical moves, viz, the "Opening" move, the "Announcing the death" move and the "Identifying circumstances of death" move, the usage of propositions appears to be quite limited, with 3 occurrences each. As for the other moves of the obituary announcements; namely, "Heading" move, "Identifying the deceased" move, "Identifying surviving relatives" move, "Notifications" move and "Closing" move, they don't include any prepositions.

It can be argued that the high frequency of prepositions in the "Funeral and burial arrangements" move and the "Arrangements for receiving condolences" is influenced by the main purposes of these moves. These moves have some relevant information showing the directions to the place of burying the dead person as well as the place where the condolences are received, hence using

many prepositions of time and place. In the following illustrative examples, the prepositions that indicate these two moves are underlined and written in bold type:

وسيشيع جثمانه الطاهر بعد صلاة ظهر اليوم الأحد من مسجد الصحابي أبو أمية الأنصاري في عبدون- دير غبار–شارع يحيى الخطيب–إلى مثواه الأخير في مقبرة العائلة في أم الحيران

*wasauʃaiʕ ʤuθma:nahu ʔaṭa:hir **baʕdṢala:t ḍuhur yawam ʔalaħad min masʤid ʔalṢaħa:bi ʔabu: omaiyyah ʔalʔanṢa:ri fi: ʕabdu:n – deir ġuba:r - ʃa:riʕ yaħiyyah ʔalxaṭi:b - ʔila maθwah ʔalʔaxi:r fi: maqbarat alʕa:ʔilah fi: umm ʔalħi:ra:n***

(The pure body of the late deceased will be laid to final rest **after** the Duhur prayers on Sunday from the mosque of the companion Abu Umaiyyah Al-Ansari in Abdoun- Deir Ghbar- Yahiya Al-Khateeb)

تقبل التعازي في منزل العائلة في شارع الرازي (شارع وزارة الأوقاف) –بجانب كلية دي لاسال في جبل الحسين – صباحا للسيدات من الساعة العاشرة إلى الثانية بعد الظهر ومساءاً للرجال بجانب وزارة الأوقاف من الساعة السادسة اعتبارا من يوم الأحد الموافق 2012/7/22 **ولمدة ثلاثة أيام**

*tuqbal altaʕa:zi **fi:** manzil alʕa:ʔilah **fi:**ʃa:riʕ alra:zi (ʃa:riʕ wiza:rat ʔalʔawqa:f) - biʤa:nib kuliat di: lasa:l **fi:**ʤabal alhusein - Ṣaba:ħan lilsaida:t **min** assa:ʕah alʕa:ʃirah **ʔilah** ʔaθa:niyah **baʕd**ʔaḍuhur wamasa:ʔan lilriʤa:l biʤa:nib wiza:rat ʔalʔawqa:f **min** assa:ʕah assadisah eʕtibaran **min** yawam ʔalaʔaħad ʔalmuwa:fiq 22/7/2012 walimudat θala:θat ʔiyya:m*

(The condolences for women are received in the morning **from** 10 a.m **to** 12 p.m **in** the house of the deceased, Al-Razi Street (Ministry of Religious Endowments Street), next to De Lsal College, and for men in the evening **at** 6 p.m for three days starting **from** Sunday 22/7/2012 next to the Ministry of Religious Endowments)

2.21.1.7 Ellipsis

The phenomenon of ellipsis is regarded as one of the important linguistic phenomena in the Arabic language, in both written and spoken forms. A useful definition of Ellipsis is that given by David Crystal in a Dictionary of Linguistics and Phonetics. He defines ellipsis as "A term used in grammatical analysis to refer to a sentence where, for reasons of economy, emphasis or style, a part of the structure has been omitted, which is recoverable from a scrutiny of the context."

A careful analysis of obituary announcements in the two newspapers proves that ellipsis is considered one of the mostly preferred rhetorical devices in this genre. It appears in most of the rhetorical moves. It should be noted that ellipsis, in obituary announcement discourse, is not

done haphazardly. That is, Arab grammarians have put specific rules for ellipsis in a sentence in a particular context for the purpose of avoiding unintelligibility or ambiguity in that sentence.

Analysis of the data revealed that Jordanian obituarists who are of low social status highly prefer ellipsis when writing an obituary announcement in a newspaper. One of the main purposes of ellipsis, as Hassan and Taqi (2011, p. 645) put it, is to decrease the number of words in a text. Therefore, Jordanian obituarists tend to make their obituary announcements concise and brief and try to reduce the number of words by using ellipsis. This is probably due to the fact that they tend to spare more print space to save money, as the more words the obituary announcement contains, the more money it will cost. This view is supported by Al-Khatib and Salem (2011) who state that "the size of an obituary indicates the socioeconomic status of its writer who normally is one of the deceased's family or associates. This is because the bigger ones cost more". It should be noted that elliptical sentences, in Arabic obituary announcement discourse, are indeed complete in meaning but incomplete in structure, which results in cost saving. A simple example of Arabic ellipsis is given in the following sentence:

- **هل أحمد في الغرفة الصفة؟**
- **نعم [أحمد] في الغرفة الصفية**

- *halʔaħmad fi: ʔalġurfa ʔalṢafiyah?*
- *naʕam [**ʔaħmad**] fi: ʔalġurfa ʔalṢafiyah*
- *Is Ahmed in the classroom?*
- *Yes, [**Ahmed**] is in the classroom.*

The example sentences above employ the phenomenon of ellipsis whereby the elided material is indicated with brackets. It can be clearly seen that the response contains the omission of the proper noun (Ahmed), where the meaning of which must be determined from the Yes/No question. The ellipsis of the proper noun from the response does not cause any ambiguity in the conversation since we understand from the context that the person we ask about is "*Ahmed*" and not someone else.

A careful examination of the obituary announcement genre revealed that there are three types of ellipsis: verbal ellipsis, nominal ellipsis and prepositional phrase ellipsis. Generally speaking, the

phenomenon of ellipsis appeared in six rhetorical moves, viz., "Heading" move, "Announcing the death" move, "Identifying surviving relatives" move, "Identifying circumstances of death" move, "Arrangements for receiving condolences" move, and "Notification" move. As for the other moves, namely, "Opening" move, "Identifying the deceased" move, "Funeral and burial arrangements" move and "closing" move, they were not characterized by any kind of ellipsis at all.

More specifically, examination of the second move, i.e., "Heading" indicated that this move is characterized by the nominal ellipsis only. Consider the following examples below which employ the phenomenon of ellipsis whereby the elided material is indicated with brackets.

(1) **نعي[رجل] فاضل**

naʕi ***[raʤul]*** *fa:ḍil*
(Obituary announcements of a virtuous **[man]**)

(2) **نعي[امراة] فاضلة**

naʕi ***[ʔimraʔah]*** *fa:ḍilah*
(Obituary announcements of a virtuous **[woman]**)

A closer look at sentence (1) showed that it contains the elided noun, namely, "*man*" (رجل*raʤul*). This noun is left out in this sentence for brevity purposes. In sentence (2), there is a nominal ellipsis, where the noun "*woman*" (أمراة*ʔimraʔah*) is omitted.

As far as the "Announcing the death" move, this move is featured by a nominal ellipsis. Consider the following illustrative example from the data:

(3) **تنعي عشيرة الهلسة[وعشيرة] الحدادين واقرباؤهم وانسبائهم داخل الاردن وخارجه بمزيد من الحزن والأسى فقيدهم الغالي المرحوم بإذن الله**

tanʕa ʕaʃi:ratʔalhalasih ***[wʕaʃi:rat]*** *ʔalħadadi:n waʔaqriba:ʔuhum waʔansibaʔuhum da:xil ʔalʔurdun waxa:riʤah bimazi:d min ʔaħuzun waʔsa*

The clan of Al-Halasih and the **[clan]** of Al-Hadadeen and their relatives are announcing with deep sorrow and sadness the death of the blessed/forgiven, God Willing (the name of the deceased)

It is clear that sentence (3) contains a nominal ellipsis, where "clan" (عشيرة*wʕaʃi:rat*) was ellipted from this move.

Examination of the move of "Identifying surviving relatives" revealed that this move is characterized by a nominal ellipsis. Consider the following illustrative examples from the data:

(4) **والد كل من معن[ووالد] وغيث وعصام ومنديا ونانديا ومحمد وبيان**

Wa:lid kul min maʕ*i*n ***[wa:lid]*** *ġaiθ waʕiṢa:m wamandia wanadiah wamuhammed wabaia:n*

The father of Ma'en, **[father]**, of Ghaith, Esam, Mandia, Nadia, Muhammed and Baian

(5) **والده كل من زيتون[ووالدة] وعبد الحافظ ومحمود وحمدان وعلي ويوسف وطعمة وموسى وعلاء وتهاني واحمد**

Wa:lidat kul min zaitu:n ***[wa:lidat]*** *waʕabd ʔalħafiz wamaħmu:d waħamda:n waʕali wayosif waṭuʕmah wamu:sa waʕalaʔ wataha:ni waʔaħmad*

The mother of Zaitoun, **[mother]**, of Abd-Al hafiz, Mahmoud, Hamdan, Ali, Yousif, Tu'mah, Musa, Alla', Tahani and Ahmed.

A careful look at sentence (4) revealed that it contains a nominal ellipsis, where "father" (والد*wa:li*d) was omitted from the move. In sentence (5), there is another nominal ellipsis, where the noun "*mother*" (والدة*wa:lidat*) is left out. It is noteworthy here to point out that the elliptical structures, in this move, do not result in or cause ambiguity or confusion in the whole sentences.

Examination of the move of the "Identifying circumstances of death" indicated that this move is characterized by a prepositional ellipsis. Consider the following example:

(6) **الذي أسلمت الروح إلى بارئها في الولايات المتحدة الأمريكية- [في ولاية] كاليفورنيا- عن عمر يناهز** 78 **عاماً وذلك عصر أمس الأربعاء الموافق** 2011/9/28

*ʔalaði ʔaslamat ʔalru:ħ ʔila bariʔiha fi: ʔalwilia:t ʔalmutaħidah – **[fi: wila:yet]**kalifornia- ʕan ʕumr yona:hiz 78 ʕa:man waða:lik ʕaṢr ʔams ʔalʔrbi ʕa:ʔ ʔalmuwa:fiq 28/9/2011*

He who moved to the Almighty God's mercy in the United States of America – **[in the State of]** California- at the age of 78, on Wednesday yesterday 28/9/2011

A careful look at sentence (6) revealed that it contains a prepositional phrase ellipsis, where "in the State of"(في ولاية*fi: wila:yet*) was left out from the move. It can be argued that a part of this sentence has been omitted, but this ellipsis or omission can be easily understood from the surrounding text itself and it does not affect or change the meaning of the sentence.

As far as the eighth move, that is, "Arrangements for receiving condolences" move is concerned, it could be argued that this move is featured by both verb phrase ellipsis as well as prepositional ellipsis. Consider the following illustrative examples:

(7) **تقبل التعازي للرجال في منزل العائلة في شارع الرازي من الساعة العاشرة إلى الثانية بعد الظهر[تبدأ] اعتباراً من يوم الأحد الموافق** 2012/7/22 **ولمدة ثلاثة أيام**

*tuqbal altaʕa:zi lilriʤa:l fi: manzil alʕa:ʔilah fi: ʃa:riʕ alra:zi min assa:ʕah alʕa:ʃirah ʔilah ʔaθa:niyah baʕd ʔaḍuhur **[tabdaʔ]**eʕtibaran min yawam ʔalaʔaħad ʔalmuwa:fiq 22/7/2012 walimudat θala:θat ʔiyya:m*

The condolences for men are received in the morning from 10 a.m to 12 p.m in the house of the deceased, Al-Razi Street for three days **[starting]** from Sunday 22/7/2012

(8) **تقبل التعازي في منزل العائلة في شارع الرازي (شارع وزارة الأوقاف) –بجانب كلية دي لاسال في جبل الحسين – صباحا للسيدات من الساعة العاشرة إلى الثانية بعد الظهر ومساءاً [وتقبل] للرجال بجانب وزارة الأوقاف من الساعة السادسة اعتبارا من يوم الأحد الموافق** 2012/7/22 **ولمدة ثلاثة أيام**

*tuqbal altaʕa:zi fi: manzil alʕa:ʔilah fi: ʃa:riʕ alra:zi (ʃa:riʕ wiza:rat ʔalʔawqa:f) - biʤa:nib kuliat di: lasa:l fi: ʤabal alhusein - Ṣaba:ħan lilsaida:t min assa:ʕah alʕa:ʃirah ʔilah ʔaθa:niyah baʕd ʔaḍuhur wamasa:ʔan **[watuqbal]** lilriʤa:l biʤa:nib wiza:rat ʔalʔawqa:f min assa:ʕah assadisah eʕtibaran min yawam ʔalaʔaħad ʔalmuwa:fiq 22/7/2012 walimudat θala:θat ʔiyya:m*

The condolences for women are received in the morning from 10 a.m to 12 p.m in the house of the deceased, Al-Razi Street (Ministry of Religious Endowments Street), next to De Lsal college, and **[are received]** for men in the evening at 6 p.m for three days starting from Sunday 22/7/2012 next to the Ministry of Religious Endowments.

(9) **تقبل التعازي للرجال والنساء في قاعة كنيسة مار افرام للسريان- [في حي] الصويفية - ولمدة ثلاثة أيام**

*tuqbal altaʕa:zi lilriʤa:l wannisa:ʔ fi: qa:ʕit kani:sat ma:r afra:m lilsara:ya:n – **[fi: ħai]** ʔalṢweifiyyah - walimudat θala:θat ʔiyya:m*

The condolences for men and women are received in the Mar Afram Lilsariyyan Church – **[in the district of]** Al-Swaeifiyyah, for three days

(10) **تقبل التعازي للرجال والنساء في قاعة كنيسة مار يوسف- [في مدينة] الزرقاء الجديدة - ولمدة ثلاثة أيام**

*Tuqbal altaʕa:zi lilriʤa:l wannisa:ʔ fi: qa:ʕit kani:sat ma:r you:sif – **[fi: madi:nat]** ʔazarqa:ʔ ʔalʤadi:dah- walimudat θala:θat ʔiyya:m*

The condolences for men and women are received in the Mar Yousef Church – **[in the city of]** Al-Zaraka Al-Jadedah, for three days

It is clear that sentence (7) contains a verbal phrase ellipsis, where the verb "starting" (تبدأ *tabdaʔ*) was ellipted from this move. In sentence (8), there is another verbal phrase ellipsis, where the verb "are received" (وتقبل*watugbal*) is left out. As for sentence (9), it is characterized by the prepositional phrase ellipsis, where the prepositional phrase "in the district of" (في حي*fi: ħai*) is omitted. As far as sentence (10) is concerned, it is also featured by the prepositional phrase ellipsis, where the prepositional phrase "in the city of"(في مدينة*fi: madi:nat*) is left out.

As far as the last move, that is, "Notifications" move is concerned, it could be argued that this move is featured by a prepositional ellipsis. Consider the following illustrative examples:

(11) [للتواصل] برقياً: ديوان آل قاقيش- [في مدينة] السلط

[liltawa:Ṣul] *barqian: di:wan a:l qa:qi:ʃ-* ***[fi: madi:nat]****alṢalṭ*

[For contacting]by telegraph: Al-Qaqeesh guesthouse - [in the city of] Al-Salt

A careful look at sentence (11) revealed that it contains two prepositional phrase ellipses, where "for contacting" (للتواصل*liltawa:Ṣul*) and"in the city of " (في مدينة*fi: madi:nat*) were left out from the move. Given the leaving out of the prepositional phrase in this move, the meaning of the elliptical construction is preserved and the ellipsis does not result in ambiguity at all.

7.2.2 Common rhetorical features

This section investigates the prevalent rhetorical features in the texts of the obituary announcements such as alliteration, rhyme, euphemism, parallelism, assonance, consonance, etc. The frequently rhetorical devices used in Arabic obituary announcements discourse are as follows:

7.2.2.1 Alliteration

Alliteration is another literary or figurative technique commonly used in the genre of obituary announcements. It is defined as a figure of speech in which the same speech sound, especially

initial consonants appears in two or more words that are next to or close to each other, as in this illustrative example: " *The **b**urghers of **B**righton **b**riskly **b**undled the **b**elligerent **b**oatmen **b**ack to **B**rest*".

A careful Analysis of the data revealed that alliteration is widely used in the language of Jordanian obituary announcements. More specifically, this rhetorical figure /device has been explored in the structure of five constituent moves; namely, the "Opening" move, the "Identifying circumstances of death" move, the "Identifying the deceased" move, the "Funeral and burial arrangements" move and the "Arrangements for receiving condolences" move. However, the alliteration does not occur in the other moves of the obituary announcements. Consider the following examples from the corpus:

(1) **التي انتقلت إلى رحمة الله يوم أمس الثلاثاءعن عمر يناهز** 89 **عاماً اثر مرض عضال لم يمهله طويلاً**

ʔalaði ʔintaqaatl ʔila raħmat ʔillah yawm ʔams ʔaθala:θa:ʔ ʕan ʕumr yona:hiz 89ʕa:man ʔiθr maraḍ ʕuḍa:l lam yumhilhu ṭawi:lan

She who moved to the AlmightyGod's mercy on Tuesday yesterday, at the age of 89, after suffering from a chronic disease

(2)**بسم الله الرحمن الرحيم**

يَا أَيَّتُهَا النَّفْسُ الْمُطْمَئِنَّةُ ارْجِعِي إِلَى رَبِّكِ رَاضِيَةً مَرْضِيَّةً فَادْخُلِي فِي عِبَادِي وَادْخُلِي جَنَّتِي

صدق الله العظيم

ya ʔayyatuha ʔannafsu ʔalmuṭmaʔinnah irʤiʕi ʔila: rabbiki ra:ḍiyatun marḍiyyah fadχuli fi: ʕiba:di wadχuli ʤannati

O the contented soul! Return towards your Lord – you being pleased with Him, and He pleased with you! Then enter the ranks of My chosen bondmen! And come into My Paradise

(Surah Al-Fajr, verse 27)

(3) **بسم الله الرحمن الرحيم**

يَا أَيَّتُهَا النَّفْسُ الْمُطْمَئِنَّةُ ارْجِعِي إِلَى رَبِّكِ رَاضِيَةً مَرْضِيَّةً فَادْخُلِي فِي عِبَادِي وَادْخُلِي جَنَّتِي

صدق الله العظيم

ya ʔayyatuha ʔannafsu ʔalmuṭmaʔinnah irʤiʕi ʔila: rabbiki ra:ḍiyatun marḍiyyah fadχuli fi: ʕiba:di wadχuli ʤannati

O the contented soul! Return towards your Lord – you being pleased with Him, and He pleased with you! Then enter the ranks of My chosen bondmen! And come into My Paradise

(Surah Al-Fajr, verse 27)

(4)**وسيشيع جثمانه الطاهر إلى مثواه الأخير من مسجد الحجاج بعد صلاة ظهر اليوم الأحد**

*wasauʃaiʕ ʤuθma:nahu ʔaṭa:hir ʔila **m**aθwa:h ʔalʔaxi:r**m**in **m**asʤid ʔalħaʤa: baʕd Ṣala:t ḍuhur yawam ʔalaħad*
The pure body of the late deceased will be laid to final rest following the Duhur prayers on Sunday from the mosque of Al-Hajaj

(5) **تقبل التعازي للرجال والنساء خلف فندق هوليدي إن في شارع المدينة المنورة مقابل مطاعم ورد**

*tuqbal altaʕa:zi lilriʤa:l wannisa:ʔ fi: xalf funduq hulideh ʔin fi: ʃa:riʕ ʔal**m**adi:nah ʔal**m**unawwarah **m**uqa:bil **m**aṭa:ʕim ward*
The condolences for men and women are received behind Holliday in Hotel, Al-Madenah Al-Munawwarh Street, opposite Ward restaurants.

(6)**بقلوب مؤمنة بقضاء الله وقدره**

***b**iqlu:b mʔminah **b**iqaḍa:ʔ ʔala:h waqadaruh*
With hearts having faith in the fate and destiny of Allah

A close look at the above-mentioned examples revealed that the alliteration, in sentence (1), is created by the initial /ʕ/ phonemes of the words *"at" (**ʕ**an),"age" (**ʕ**umr), "year"(**ʕ**a:man) and "chronic" (**ʕ**uḍa:l).* In sentence (2), the initial /r/ phoneme is reckoned as alliteration as it occurs at the initial positions of the words *"God" (**r**abbiki) and "pleased" (**r**a:ḍiyatun*). With respect to sentence (3), the use of the initial */f/* phonemes of the words "enter" (***f**adχuli*) and "in" (***f**i:) is also alliterative.* In sentence (4), this rhetorical device occurs in the initial */m/* phonemes of the words *"rest" (**m**aθwa:h), "from" (**m**in), and "mosque" (**m**asʤid).*In sentence (5), the alliteration is created by the initial /m/ phonemes of the words *"*Al-Madenah" *(ʔal**m**adi:nah),"* Al-Munawwarh *" (ʔal**m**unawwarah), "* opposite *"(**m**uqa:bil) and "*restaurants*" (**m**aṭa:ʕim).* In the last sentence (6), alliteration appears in the initial */b/* phonemes of the words *"hearts" (**b**iqlu:b), and "fate" (**b**iqaḍa:ʔ).* In this context, it is very important to argue that there is not a perfect alliteration. For example, many words in the sentences mentioned above are not part of the alliterated pattern.

7.2.2.2 Rhyme

Rhyme is the repetition of the similar or identical sound or sounds of two or more words. Analysis of the data revealed that rhyme was used in the "Opening" move and "Announcing the death". Examples of this rhyme can be found in the following examples:

(1) **بسم الله الرحمن الرحيم**

يَا أَيَّتُهَا النَّفْسُ الْمُطْمَئِنَّةُ ارْجِعِي إِلَى رَبِّكِ رَاضِيَةً مَرْضِيَّةً فَادْخُلِي فِي عِبَادِي وَادْخُلِي جَنَّتِي

صدق الله العظيم

*ya ʔayyatuha ʔannafsu ʔalmuṭmaʔinnah irʤiʕ**i**ʔila: rabbiki ra:ḍiyatun marḍiyyah fadχul**i** fi: ʕiba:d**i** wadχul**i** ʤannat**i***

O the contented soul! Return towards your Lord – you being pleased with Him, and He pleased with you! Then enter the ranks of My chosen bondmen! And come into My Paradise

(2)**بسم الله الرحمن الرحيم**

يَا أَيَّتُهَا النَّفْسُ الْمُطْمَئِنَّةُ ارْجِعِي إِلَى رَبِّكِ رَاضِيَةً مَرْضِيَّةً فَادْخُلِي فِي عِبَادِي وَادْخُلِي جَنَّتِي

صدق الله العظيم

*ya ʔayyatuha ʔannafsu ʔalmuṭmaʔinn**ah** irʤiʕi ʔila: rabbiki ra:ḍiy**ah** marḍiyy**ah** fadχuli fi: ʕiba:di wadχuli ʤannati*

O the contented soul! Return towards your Lord – you being pleased with Him, and He pleased with you! Then enter the ranks of My chosen bondmen! And come into My Paradise

(3)**سائلين المولى عز وجل أن يتغمدها بواسع رحمته ويسكنها فسيح جنانه ويلهم أهلها الصبر والسلون**

*sa:ʔili:n allah ʕazz waʤal ʔan yataġamadu**ha** biwa:siʕ raħmatihi wauskina**ha** fasi:ħ ʤina:mih waulhim ahlaha alṢabr wasilwa:n*

We ask God Almighty to bestow His mercy upon her soul, grant her paradise and inspire her family with patience and solace

(4)**سائلين المولى عز وجل أن يتغمد الفقيد بواسع رحمته ورضوانه ويسكنه فسيح جنانه ويلهم أهله الصبر والسلون**

*sa:ʔili:n allah ʕazz waʤal ʔan yataġamad ʔalfaqi:d biwa:siʕ raħmatihi wariḍwa:**nah** wauski**nah** fasi:ħ ʤina:**nah** waulhim ahlaha alṢabr wasilwa:n*

We ask God Almighty to bestow His mercy upon the soul of the deceased, grant him paradise and inspire his family with patience and solace

(5)**ينعي آل الكردي وأنسباؤهم وأقرباؤهم بمزيد من الحزن والأسى فقيدهم الغالي المرحوم بإذن الله**

*yanʕa a:l alkurdi (name of the tribe) waʔansiba**<u>ʔuhum</u>** waʔqriba:**<u>ʔuhum</u>** bimazi:d min ʔaħuzun waʔsa faqi:duhum ʔalġa:li ʔalmarħu:m biʔiðin illah (the name of the deceased)*

Al- AlKurdi (name of the tribe) and their relatives are announcing with deep sorrow and grief the loss of the blessed/forgiven (name of the deceased) ...

Example (1) displays that there is a rhyme between *irʤiʕi, fadχuli, ʕiba:di, wadχuli and ʤannati*. In example (2), there is a rhyme between *ʔalmuṭmaʔinnah , ra:ḍiyah and marḍiyyah.* A further interesting example of this rhyme occurs in example (3), where the word *yataġamaduha* rhymes perfectly with *wauskinaha*. Example (4) includes a rhyme between *wariḍwa:nah, wauskinah andʤina:nah.* In the last example (5), the rhyme occurs between *waʔansibaʔuhum and waʔqriba:ʔuhum.*

7.2.2.3 Assonance

Assonance is a repetition of vowel sounds within two words or more than two words to create rhythm. This rhetorical device occurred in one discoursal move of the obituary announcements, namely, the "Opening" move. In the example below, the underlined vowel sound/ʔ/ is repeated four times in this move which stands for a quotation from the Holy Qur'an:

يَا أَيَّتُهَا النَّفْسُ الْمُطْمَئِنَّةُ ارْجِعِي إِلَى رَبِّكِ رَاضِيَةً مَرْضِيَّةً فَادْخُلِي فِي عِبَادِي وَادْخُلِي جَنَّتِي

ya <u>ʔ</u>ayyatuha <u>ʔ</u>annafsu <u>ʔ</u>almuṭmaʔinnah <u>ʔ</u>irʤiʕ <u>ʔ</u>ila: rabbiki ra:ḍiyatun marḍiyyah fadχuli fi: ʕiba:di wadχuliʤannati

O the contented soul! Return towards your Lord – you being pleased with Him, and He pleased with you! Then enter the ranks of My chosen bondmen! And come into My Paradise

7.2.2.4 Consonance

Consonance refers to the repetition of the same consonant two or more times in short succession. Typically this repetition occurs at the end of the words, but may also be found within a word or at the beginning. Here are some examples in which the consonant sound is repeated two or more times in the words:

4- Har**<u>d</u>** and war**<u>d</u>**
5- **<u>m</u>**a**<u>mm</u>**als na**<u>m</u>**ed Sam are cla**<u>mm</u>**y
6- **<u>S</u>**trong and **<u>s</u>**wing

A close examination of the genre of obituary announcements revealed that the rhetorical device, consonance was present in two different moves, viz., the "Opening" move, "Identifying circumstances of death" move and the "Funeral and burial arrangements" move. Consider the following illustrative examples from the data:

(1)**مَنْ آمَنَ بِي وَلَوْ مَاتَ فَسَيَحْيَا وَكُلُّ مَنْ كَانَ حَيًّا وَآمَنَ بِي فَلَنْ يَمُوتَ إِلَى الأَبَدِ**

***m**ann a:**m**an bi walaw **m**a:t fasi:ħa wakul **m**ann ka:n ħaiann waʔa:**m**an bi falan ya**m**u:t ʔila ʔalʔabad*

He that believeth in me, though he were dead, yet shall he live. And whosoever liveth and believeth in me shall never die.

(2)**الذي أسلمت الروح إلى بارئها في الولايات المتحدة الأمريكية- كاليفورنيا- عن عمر يناهز** 78 **عامًا وذلك عصر أمس الأربعاء الموافق** 2011/9/28

*ʔalaði ʔasla**m**at ʔalru:ħ ʔila bariʔiha fi: ʔalwilia:t ʔal**m**utaħidah ʔalʔa**m**ri:kiyyah– kalifornia- ʕan ʕu**m**r yona:hiz 78 ʕa:**m**an waða:lik ʕaṢr ʔa**m**s ʔalʔrbi ʕa:ʔ ʔal**m**uwa:fiq 28/9/2011*

He who moved to the AlmightyGod's mercy in the United States of America – California- at the age of 78, on Wednesday yesterday 28/9/2011

(3)**وسيشيع جثمانه الطاهر بعد صلاة ظهر اليوم الأحد من مسجد الصحابي أبو أمية الأنصاري في عبدون- دير غبار–شارع يحيى الخطيب –إلى مثواه الأخير في مقبرة العائلة في أم الحيران**

*wasauʃai**ʕ**ʤuθma:nahu ʔaṭa:hir ba**ʕ**d Ṣala:t ḍuhur yawam ʔalaħad min masʤid ʔalṢaħa:bi ʔabu: omaiyyah ʔalʔanṢa:ri fi: **ʕ**abdu:n – deir ġuba:r - ʃa:ri**ʕ** yaħiyyah ʔalxaṭi:b - ʔila maθwah ʔalʔaxi:r fi: maqbarat al**ʕ**a:ʔilah fi: umm ʔalħi:ra:n*

The pure body of the late deceased will be laid to final rest following the Duhur prayers on Sunday from the mosque of the companion Abu Umaiyyah Al-Ansari in Abdoun- Deir Ghbar- Yahiya Al-Khateeb Street.

7.2.2.5 Parallelism

Parallelism, also called parallel construction, is a salient feature of Arabic obituary announcement discourse. It can be defined as the similarity of syntactical structure in neighbouring phrases, clauses, sentences or paragraphs, as in this illustrative example: "Let every nation know that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty."

This device is widely noticed in the "Opening" move and "Closing" move, especially in the Qur'anic quotations, prophetic prayers or quotations from the Bible. Examples of parallelism in Arabic are exemplified by the following phrases taken from the wedding invitation cards:

(1) **الرب أعطى والرب أخذ**

*ʔarab **aʕṭa** warab **ʔaxað***
The Lord **has given**, and the Lord has **taken away**

(2)**بسم الله الرحمن الرحيم**
يَا أَيَّتُهَا النَّفْسُ الْمُطْمَئِنَّةُ ارْجِعِي إِلَى رَبِّكِ رَاضِيَةً مَرْضِيَّةً فَادْخُلِي فِي عِبَادِي وَادْخُلِي جَنَّتِي

صدق الله العظيم

*ya ʔayyatuha ʔannafsu ʔalmuṭmaʔinnah **irdʒiʕi** ʔila: rabbiki ra:ḍiyatun marḍiyyah **fadχulifi:**ʕiba:di **wadχuli**dʒannati*

O the contented soul! **Return** towards your Lord – you being pleased with Him, and He pleased with you! Then **enter** the ranks of My chosen bondmen! And **come into** My Paradise

(3) **تتقدم عشيرة الحياصات بوافر الشكر وعظيم الامتنان إلى كل من تفضل بمواساتنا سواء كان ذلك بالمشاركة في تشييع الجثمان أو الحضور لبيت العزاء أو النعي في الصحف أو إرسال البرقيات أو الاتصال عبر الهاتف**

*tataqadam ʕaʃi:rat aliħiaṢa:t biwa:fir alʃiukur waʕaḍi:m ʔalimtina:n ʔila kul mann tafaḍal btimawa:satina sawa:ʔ ka:n ða:lika **bilmuʃa:rakah** fi: taʃi:ʕ ʔaldʒuθma:n ʔaw **ʔalħuḍu:r** libait ʔalʕaza:ʔ ʔaw **ʔalnaʕi**fi: ʔalṢuħf ʔaw **ʔirsa:l** ʔalbarqia:t ʔaw **ʔalʔitṢa:l**ʕabr ʔalha:tif*

The Hyassat clan extends its sincere thanks and gratitude to all people who offered their condolences by means of **participating** in escorting the body of the deceased to the cemetery, **attending** to the house of mourning or **writing** obituary announcements in the newspaper, sending telegrams or **contacting** via phone

(4)**سائلين المولى عز وجل أن يتغمدها بواسع رحمته ويسكنها فسيح جنانه ويلهم أهلها الصبر والسلون**

*sa:ʔili:n ʔlmawla ʕazz wadʒal ʔan **yataġamaduha** biwa:siʕ raħmatihi **wauskinaha** fasi:ħ dʒina:mih **waulhim**ʔahlaha alṢabr wasilwa:n*

We ask God Almighty to **bestow** His mercy upon her soul, **grant** her paradise and **inspire** her family with patience and solace

In example (1), it is clear that parallelism is created by repetition of the same structure. The sentences "the Lord has given" (الرب اعطىʔarab *aʕṭa*) and "the Lord has taken away" (الرب اخذ*warab ʔaxað*) are placed with similar forms, hence having the same structure. In example (2), the structure of the three sentences, i.e., "Return towards your Lord", "enter the ranks of My chosen bondmen" and "come into My Paradise" is repeated. In example (3), the sentences, "participating in escorting the body of the deceased to the cemetery", "attending to the house of mourning", "writing obituary announcements in the newspaper", "sending telegrams "and contacting via phone, bear the same grammatical structure and the words have the same order in succession. In example (4), the structure of the three sentences, i.e., "bestow His mercy upon her soul", "grant her paradise "and" inspire her family with patience and solace" is repeated.

7.2.2.6 Euphemism

Euphemism, as a linguistic and cultural phenomenon, can be used in any field, including that of obituary announcements. It is simply defined as a polite way of saying a tabooed word or expression. That is to say, it is used to avoid hateful, unpleasant, embarrassing, frightening or sad expressions and words. It serves as a veil, and they substitute these expressions and words with more pleasant, less shocking or inoffensive ones according to necessity (Gomaa &Shi, 2012, p. 2). In the same line of thought, Leech (1974), cited in Ghounane (2012, p.33) defines euphemism as follows:

> [euphemism] consists of replacing a word which has offensive connotations with another expression, which makes no overt reference to the unpleasant side of the subject, and may even be a positive misnomer.

A careful look at the above definitions clearly shows that they all revolve around the same idea, namely, the use of lexical expressions or words for the purpose of achieving politeness, where such expressions or words are manifest in the accurate selection of a more polite lexis than a less polite one when making reference to the occurrence of death.

There is no doubt that death, as a taboo of human beings, is seen as one of the most frightful and sensitive topics people try to avoid mentioning in the Jordanian society Therefore, they do not prefer to talk about the topic of death freely, trying to avoid the harmful and embarrassing words

and expressions of death and replace them with more pleasant ones. However, if Muslim obituarists announce the death of a *shahid* a "martyr", they do not avoid mentioning death; rather, they celebrate the occasion of the death of the martyr because according to the Islamic beliefs "eternity in paradise is thought to await martyrs who will be elevated to the highest of all ranks" (Al-Ali, 2005, p. 24). In the Jordanian society, the families of martyrs do not sorrow, but they express their happiness and invite the local community to their houses to receive congratulations instead of condolences, as if they were having a wedding ceremony.

Farghal (1995) shed some light onto the nature of Arabic euphemism in Jordanian society. He pointed out that euphemism exists in Standard Arabic more than colloquial Arabic, as it is deeply rooted to the linguistic politeness. Farghal's study revealed that Arabic adopts four main devices for euphemism, namely, figurative expressions, remodelling, antonyms, circumlocutions and. As for the first device for euphemising, figurative expressions, he argued that this device has a heavy presence in taboo areas such as death, defecation, urination, and sex. Farghal viewed that death is the most euphemized topic in Arabic, where native speakers of Arabic tend to avoid mentioning death or use the verb "*ma:ta*", "to die", when they refer to the occurrence of death. Instead, they use figurative euphemisms to avoid a direct mention of, or reference to, the topic of death. Here are some examples of death euphemisms:

Modern Standard Arabic euphemism	**English translation**
'intaqala 'ila ra_mat-i-l-lah'	'He transferred to the mercy of God'
'intaqala 'ila jiwar-i- rabb-ih'	'He transferred to the neighborhood of his Lord'
'intaqala 'ila dar-i-l-baqa''	'He transferred to the home of eternity'

(Adapted from Farghal, 1995, p. 369 - 370)

Remodellings are another device for euphemising in colloquial rather than standard Arabic. They involve the substitution of a semantically unrelated or a nonsensical word for an offensive or a dispreferred one."

Example: 1(a) ylian diikak

May He damn rooster-your
Damn your rooster

1(b) ylian diinak
May He damn religion-your
Damn your religion

In the above data, the 1(a) example is euphemistic by means of remodelling the offensive 1(b) example.

As for antonyms, Farghal states that they are an interesting device for euphemising negative states such as illness, blindness, etc. For example, consider the example below, where the euphemisms are on the left and their counterparts are on the right.

(1) Muafa "healthy" mariid "ill"
(2) baSiir sighted a3ma blind

As for the last device for euphemising, circumlocutions, they involve the breaking down of neutral or taboo terms to their atomic concepts, thus mitigating the force of the unfavourable or bad connotations of the terms in question. Circumlocution is then a politeness strategy that is meant to express something in more words than required. Note the circumlocutionary euphemism 1(a) along with its taboo counterpart 1(b).

Example: 1(a) 3amil nathafa
A cleanness worker

1(b) zabbal
Trash man

Jordanian culture has always been in quest to search for methods to avoid or veil their referring to the idea of death directly. Euphemism is considered one of the methods adopted in such situations. As far as euphemizing death in Jordanian obituary announcements is concerned, Jordanian culture employs a considerable majority of euphemistic death expressions in order not to make death sound so fearful. Moreover, it was noticed that death is handled with special care in Muslim and Christian obituary announcements texts to avoid bad omens as well as avoid hurting other people's feelings. Jordanian obituarists usually resort to euphemistic expressions to avoid the linguistic taboo words such as *death* and *die* with the objective of providing some sort of solace and consolation to those people left alive and help them accept the reality of the loss of a loved person.

Based on the data analysis, I have found four consolatory conceptual metaphors excerpted from the obituary announcements: (1) death is a journey, (2) death is a rest, (3) death is a loss, and (4) death is a the end. It is worthwhile mentioning that the majority of metaphors conceptualize death as a positive event, as a type of reward in the heaven after a virtuous and strenuous life on earth. In fact, under the influence of Islamic and Christian faiths, two out of the four conceptual metaphors just pointed out view the domain of death in terms of positive domains, notably, as a journey and as a rest,. However, there are also two conceptual metaphors which conceptualize death negatively: a loss and the end. In what follows, the four types of conceptual metaphors will be presented with more clarifications and illustrative examples.

7.2.2.6.1 Death is a journey

This conceptual metaphor, which conceptualizes death as a journey, holds a privileged status in quantitative terms. The results of the study showed that the majority of euphemistic death expressions was built by using the consolatory metaphor death is a journey. Fernández (2006, p. 115) points out that this metaphorical mapping presents various sets of conceptual correspondences as a result of using our knowledge about journeys to talk about the taboo of death. These sets include the act of dying corresponds to the act of leaving, the destination of the journey is meeting God in Heaven, and the dead person is the one who embarks on the journey. By using metaphors such as "*moved to the Almighty God's mercy*" and "*moved to the heavenly glories*", the Muslim and Christian obituarist tends to hide the unpleasant idea of death. Consider the following two examples:

(1) **الذي انتقل إلى رحمة الله يوم أمس الثلاثاء الموافق** 2012/10/16 **عن عمر يناهز** 45 **عاماً اثر مرض عضال لم يمهله طويلاً**

ʔalaði ***ʔintaqal*** *ʔila raħmat ʔillah yawm ʔams ʔaθala:θa:ʔ ʔalmuwa:fiq 16/10/2012 ʕan ʕumr yona:hiz 45ʕa:man ʔiθr maraḍ ʔuḍa:l lam yumhilhu ṭawi:lan*

He who **moved** to the Almighty God's mercy on Tuesday yesterday 16/10/2012, at the age of 45, after suffering from a chronic disease

In the above example, which stands for the "Identifying circumstances of death" move, it is very apparent that Muslim and Christian obituarists tend to be more euphemistic when talking about tabooed topics like death. Therefore, they resort to euphemize the term (مات *ma:t)* "died", which

implies a sort of frightfulness and horror, by using the euphemized expression الذي انتقل إلى رحمة (الله) " He moved to the Almighty God's mercy". Further, it is worth pointing out that the above example represents a figurative euphemism, where this euphemism implicates that the death is for the good of the deceased person, as s/he will go to the heaven. It should be mentioned that "most Arabic death terms are fatalism-laden, hence they seek to establish theistic agency and subsequently mitigate the resulting shock and grief" (Farghal 1995, p. 370).

(2) **الذي انتقل إلى الأمجاد السماوية صباح يوم الخميس الموافق** 2012/4/26 **بعد حياة حافلة بالعطاء والعمل المخلص الجاد والخلق الرفيع**

*ʔalaði **ʔintaqal** ʔila ʔalʔamʤa:d ʔalsamawiyah Ṣaba:ħ yawm ʔalxami:s ʔalmuwa:fiq 26/4/2012 baʕd ħaiyah ħa:filah bilʕaṭa:ʔ walʕamal almuxliṢ alʤa:d walxuluq alrafi:ʕ*

He who **moved** to the heavenly glories on Thursday morning 26/4/2012, after a life filled with liberality, sincere work and high creation

(3) **إنا لله وانا اليه راجعون**

*ʔina: lila:h waʔina: ʔilaihi **ra:ʤiʕu:n***
(Truly! To Allah we belong and truly, to Him we shall **return**)

This euphemistic structure, which recurred 345 times, thus, constituting 17.6%, puts much emphasis on the *return journey* to God who originally put all human beings on a journey to this worldly life, and now it is time for going back to Him. Al-Kharabsheh (2011) states that the mere mention of this Arabic euphemistic structure in any formal obituary announcement is sufficient enough to stand on its own to euphemistically designate the idea of death.

(4) **الذي أسلمت الروح إلى بارئها في الولايات المتحدة الأمريكية- كاليفورنيا- عن عمر يناهز** 78 **عاماً وذلك عصر أمس الأربعاء الموافق** 2011/9/28

ʔalaði ʔaslamat ʔalru:ħ ʔila bariʔiha *fi: ʔalwilia:t ʔalmutaħidahʔalʔamri:kiyyah – kalifornia- ʕan ʕumr yona:hiz 78 ʕa:man waða:lik ʕaṢr ʔams ʔalʔrbiʕa:ʔ ʔalmuwa:fiq 28/9/2011*

He **who moved to the Almighty God's mercy** in the United States of America – California- at the age of 78, on Wednesday yesterday 28/9/2011

In the above example, which represents the "Identifying the circumstances of death" move, it is clear that the harsh lexical verb (مات *ma:t)* "died" is apparently avoided by Jordanian obituarists when they make reference to death. Instead, they speak of it more euphemistically. That is to say,

they resort deliberately to replace this painful and agonizing word by a less detrimental or harmful expression like (الذي أسلمت الروح إلى بارئها) "He moved to the Almighty God's mercy". In addition, it should be pointed out that the above example represents a figurative euphemism, where the obituarists euphemize death by way of describing it as a movement to a specific destination and through in/direct reference to religion, thereby confirming Fernández's (2006) claim that obituaries tend to be figurative.

7.2.2.6.2 Death is a rest

In this conceptual metaphor, death is viewed as a desirable condition where the beloved person is immersed in a peaceful and relaxing life after an earthly existence. The conceptualization which relates death to a rest or a sleep provides an euphemistic reference to the taboo of death because this unifying correspondence eventually results in the denial of death as such: the deceased person is no longer dead; rather, he enjoys a comforting sleep and relaxing (Fernández, 2006). This conceptual metaphor occurs 54 times (2.7%). Consider the following example:

بسم الله الرحمن الرحيم
يَا أَيَّتُهَا النَّفْسُ الْمُطْمَئِنَّةُ ارْجِعِي إِلَى رَبِّكِ رَاضِيَةً مَرْضِيَّةً فَادْخُلِي فِي عِبَادِي وَادْخُلِي جَنَّتِي
صدق الله العظيم

ya ʔayyatuha ʔannafsu ʔalmuṭmaʔinnah irʤiʕi ʔila: rabbiki ra:ḍiyatun marḍiyyah fadχuli fi: ʕiba:di wadχuli ʤannati

O the contented soul! Return towards your Lord – you being pleased with Him, and He pleased with you! Then enter the ranks of My chosen bondmen! And come into My Paradise
(Surah Al-Fajr, verse 27)

The above verse from the Holy Qur'an obviously encapsulates the conceptual metaphor *Death is a rest*. It represents a direct invitation from Allah Al-mighty to the human soul (the spirit of Man) which is characterized by peace and confidence due to its faith in Allah. Allah, in this verse, invites the soul to return to Him. Then, this soul will be honoured to enter the Paradise. When this soul enters that paradise, it will realize that all the promises of Allah are totally true and it therefore will receive Allah's grace and mercy.

7.2.2.6.3 Death is a loss

This conceptual metaphor conceptualizes death miserably and cannot be said to provide any sort of relief or consolation, thus expressing the negative side of death. According to Bultnick (1998) the conceptual grounds of this metaphor lies in the fact that life is seen as a precious and valuable object, and death is thus perceived as the loss of this possession. Consider the following example which represents the peak of this sorrowful and lamentable conceptualization of death.

ينعي آل الكردي وأنسباؤهم وأقرباؤهم بمزيد من الحزن والأسى فقيدهم الغالي المرحوم بإذن الله

yanʕa a:l alkurdi (name of the tribe) waʔansibaʔuhum waʔqriba:ʔuhum bimazi:d min ʔaħuzun waʔsa ***faqi:duhum*** *ʔalġa:li ʔalmarħu:m biʔiðin ʔillah (the name of the deceased)*

Al-AlKurdi (name of the tribe) and their relatives are announcing with deep sorrow and grief **the loss** of the blessed/forgiven (name of the deceased)...

7.2.2.6.4 Death is the end

In this conceptual metaphor, death is conceptualized as the end of the process of human life. In line with Lakoff (1987, p. 275), this mapping seems to be organically associated with the source-path-goal schema according to which every experience can be seen as a process with an initial state (source), a sequence of intermediate stages (path), and a final state (destination. From this perspective, death is seen as the final stage of our lifetime. Consider the following example:

وسيشيع جثمانه الطاهر إلى مثواه الأخير في ….

wasauʃaiʕ ʤuθma:nahu ʔaṭa:hir ʔila maθwah ʔalʔaxi:r fi:…

And he/she will be buried in his/her last abode in…

7.2.3 Common semantic features

This section endeavours to present the results related to the semantic features found in the obituary announcements corpus. The salient semantic features that are going to be explored include synonyms as well as antonyms.

7.2.3.1 Synonyms

A synonym is a word that means exactly or nearly the same as another word; for example, the word "type" is a synonym of the word "kind". The results of the present analysis revealed that the use of synonyms is evident in four moves only, viz., the "Opening" move, the "Announcing the death" move, the "Arrangements for receiving condolences" move and "Closing" move.

More specifically, it can be argued that the most wide-ranging move in terms of the extensive use of synonyms was the "Arrangements for receiving condolences" move, followed by the "Opening" move. When it comes to the "Announcing the death" move and the "Closing" move, they are characterized by the lowest frequency of synonyms. One very striking feature of this analysis is that the "Heading" move, the "Identifying the deceased" move, the " Identifying surviving relatives" move, the " Identifying circumstances of death" move, the "Funeral and burial arrangements" move and the "Notifications" move do not feature any synonyms at all. The following table shows all the synonyms which are present in all newspaper obituary announcements.

Table 7.5: Distribution of synonyms used in all newspaper obituary announcements

Word	Synonym(s)	English Meaning
- "آل" (*ʔa:l*)	"عشيرة" (*ʕaʃi:rah*),	Clan
- "أهلها" *(ʔahlaha*)	"ذويها" (*ðawi:ha*)	Her family
- "الحزن" *(ʔalħuzun*)	"الأسى" *(ʔalʔasa*)	Sadness
- "بيت" (*bait*)	"منزل" (*manzil*)	House
- "الصبر" (*ʔaṢabr*)	"السلوان" (*ʔasilwa:n*)	Solace
- "مسجد" (*masʤid*)	"جامع" (*ʤa:miʕ*)	Mosque
- "الصحة" (ʔa*Ṣiħ*a)	"العافية" *(ʔalʕafiah*)	Good health
- "ديوان" (*di:wa:n*)	"مضافة" (*maḍa:fah*)	Guesthouse
- "رب" (*rabb*)	"الله" (*ʔala:h*)	God/Allah
- "فسيح" *(fasi:ħ*)	"واسع" *(wa:siʕ*)	Spacious/large
- "ديوان" (*di:wa:n*)	"مضافة" (*maḍa:fah*)	Guesthouse
- "سوء" *(su:ʔ)*	"مكروه" *(makru:h*)	Misfortune

The obituary announcements are characterized by the use of synonyms that have both religious and social dimensions. The results of the study revealed that Jordanian obituary announcers, both Muslims and Christians, tend to use synonyms such as "clan" (عشيرة ʕa*ʃi:rah*), "clan" (آل ʔa*:l*), "guesthouse" (مضافة *maḍa:fah*), "guesthouse" (ديوان *di:wa:n*), "house" (منزل *manzil*), and "house" (بيت *bait*), These words, which are evident in the "Announcing the death" move, symbolize solidarity, synergy, unity and support in the Jordanian society. The mention of these words in the obituary announcement indicates that the obituarist's social identity and loyalty continued to be oriented largely to his family. The death of a loved person is one of life's most difficult experiences. Grieving family members struggle with many intense and frightening emotions, including depression, anger, and sadness. Often, they feel isolated and alone in their grief, but having some people to lean on can help them through the grieving process. Therefore, the mention of the family's name by the obituary announcer is a clear message to the clan members to participate in the burial and funeral services to receive condolences because the gathering of the clan members on occasions such as a death shows respect for the spirit of the deceased, and gives thanks to those who came to pay their respect.

Moreover, the synonyms "solace" (الصبر ʔa*ṢSabr*), "solace" (السلوان ʔalsulwa:n), "God" (رب *rabb*), "Allah" (الله ʔala:h), "mosque" (مسجد *masʤid*), and "mosque" (جامع *ʤa:miʕ*) are used by the obituary announcer in the "Opening", "Announcing the death", "Arrangements for receiving condolences", and "Closing" moves. The use of such words in the obituary announcement shows the beliefs and religious background of the Muslim and Christian deceased and the survivors in the Jordanian society. When a person is approaching death, the Muslim and Christian faiths urge family members and very close friends to be present to support and share in the common grief. Following the announcement of one's death, the family and relatives of the deceased stay at a public place for three consecutive days to receive condolences from the social community. The conventional expectations of Arab culture, as Al-Ali (2006) puts it, are that members of the social community remain in close contact with each other and be supportive and loyal on occasions such as a death. Therefore, the obituary announcer uses various religious synonyms to evoke sympathy in readers of the obituary and thus push them to come to the house of the family and relatives of the deceased and offer their condolences to them. In other words, using such

religious words could emotionally affect the reader and provoke an emphatic reaction (Marks & Piggee, 1999).

7.2.3.2 Antonyms

An antonym is a word that means the opposite of another word. For instance, the antonym of "happy" is "sad". The use of antonyms is somewhat pervasive in obituary announcements. The analysis of the present study demonstrated that use of antonyms is present in five constituent moves only, namely, the "Identifying surviving relatives" move, the "Funeral and burial arrangements" move, the "Arrangements for receiving condolences" move and the "Closing" move.

In particular, it can be noticed that this phenomenon manifests itself very clearly in two moves, viz., the "Stating the wedding ceremony arrangement" move and the "Arrangements for receiving condolences" move compared with the other moves in the texts. In a careful look at the data of the present study, it was observed that the "Opening" move, the "Announcing the death" move, the "Identifying the deceased" move and the "Notifications" move do not feature any antonyms at all. The following table shows all the antonyms which are present in all newspaper obituary announcements under investigation.

7.6 Distribution of antonyms used in all newspaper obituary announcements

	Word	English Meaning	Antonym(s)	English Meaning
-	"صباح" (*Ṣaba:ħ*)	Morning	"مساء" (*masa:ʔ*)	Evening
-	"شرق" (*ʃarq*)	East	"غرب" (*ġarb*)	West
-	"شمال" (*ʃama:l*)	North	"جنوب" (*ʤunu:b*)	South
-	"أعطى" (*ʔaʕṭa*)	Give	"أخذ" (*ʔaxað*)	Take
-	"أمام" (*ʔa*ma:m)	In front of	"خلف" (*xalf*)	Behind
-	"بعد" (*baʕd*)	After	"قبل" (*qabl*)	Before
-	"أب" (*ʔab*)	Father	"أم" (*ʔum*)	Mother
-	"جد" (*ʤad*)	Grandfather	"جدة" (*ʤadah*)	Grandmother
-	"رجال" (ri*ʤa:l*)	Men	"نساء" (*nisa:ʔ*)	Women
-	"الأخوة" (*ʔalʔixwa*)	Brothers	"الأخوات" (*ʔalʔaxawa:t*)	Sisters
-	"داخل" (*da:xil*)	Inside	"خارج" (*xa:riʤ*)	Outside
-	"السيد" (*ʔasyyed*)	Mr.	"السيدة" (*ʔasyyedah*)	Mrs.

-	"خاص" (*xa:Ṣ*)	Private	"عام" (*ʕa:m*)	Public
-	"زوج" (*zawʤ*)	Husband	"زوجة" (*zawʤah*)	Wife
-	"قديم" (*qadi:m*)	Old	"جديد" (*ʤadi:d*)	New
-	"دكتور" (*daktor*)	Male doctor	"دكتورة" (*daktorah*)	Female doctor
-	"مهندس" (*muhandis*)	Male engineer	"مهندسة" (*muhandisah*)	Female engineer

7.2.4 Common socio-cultural features

Having examined the common semantic features displayed in the Jordanian obituary announcement genre, this section touches upon socio-cultural values and norms that shape this genre. More specifically, in the following two sub-sections, I will attempt to shed some light on how a number of general socio-cultural aspects such as religion as well as socio-economic status have any significant effects on this type of genre. Moreover, I will attempt to show how these two aspects are concealed in the formulaic structure of the genre of obituary announcements.

7.2.4.1 Religion

Religion appears to play an immense role in the rituals around death in Jordanian society. Therefore, it is not surprising to find out that religion has an extensive influence on the language of Jordanian obituary announcements. The textual organization and the language of death notices is regarded religious and featured by relatively traditional and unifying characteristics because the type of language utilized by a speech community to express a communicative event is usually driven by the communicative purpose (Al-Ali, 2005, p. 22).

A discursive look at the text formulation of Jordanian obituary announcement texts shows many features of the fundamental influences exercised by religious beliefs on these texts. The data analysis revealed that the obituary announcement language, especially the "Opening" move, is featured by the extensive use of religious texts, i.e., Qur'anic verses from the Holy Qur'an and Biblical quotations relevant to the occasion of death for the purpose of lightening the ordeals, bringing solace to the bereaved and inducing patience.

The following is the typical illustrative example used in Muslim obituary announcements:

بسم الله الرحمن الرحيم
يَا أَيَّتُهَا النَّفْسُ الْمُطْمَئِنَّةُ ارْجِعِي إِلَى رَبِّكِ رَاضِيَةً مَرْضِيَّةً فَادْخُلِي فِي عِبَادِي وَادْخُلِي جَنَّتِي
صدق الله العظيم

ya ʔayyatuha ʔannafsu ʔalmuṭmaʔinnah irʤiʕi ʔila: rabbiki ra:ḍiyatun marḍiyyah fadχuli fi: ʕiba:di wadχuli ʤannati

O the contented soul! Return towards your Lord – you being pleased with Him, and He pleased with you! Then enter the ranks of My chosen bondmen! And come into My Paradise

The following are the two typical illustrative examples used in Christian obituary announcements:

(1)**مَنْ آمَنَ بِي وَلَوْ مَاتَ فَسَيَحْيَا وَكُلُّ مَنْ كَانَ حَيًّا وَآمَنَ بِي فَلَنْ يَمُوتَ إِلَى الأَبَدِ**

mann a:man bi walaw ma:t fasi:ħa wakul mann ka:n ħaia waʔa:man bi falan yamu:t ʔila ʔalʔabad

He that believeth in me, though he were dead, yet shall he live. And whosoever liveth and believeth in me shall never die.

(2)**طوبى لمن اخترته وقبلته يا رب ليسكن في ديارك إلى الأبد**

ṭu:ba liman iχtartahu waqabiltuhu ya rab liyaskun fi: diya:rik ila ʔalʔabad

Blessed is the man You choose, and cause to approach You, that he may dwell in Your courts.

The three above-mentioned examples taken from the move "Opening" show the effect of religion on Jordanian obituary announcements. This move is formulated by using Qur'anic verses from the Holy Qur'an and quotations from the Bible. It is worth pointing out that the main goal of such Qur'anic verses and Biblical quotations is to alleviate sorrow, minimize the sadness of the distressed people and direct the family and relatives of the deceased to accept death with patience. Moreover, such quotations from the Holy Qur'an and the Bible confirm that the death is for the good of the departed person, as he/she will go to heaven which is deemed a place of rest.

Obituary announcement discourse is clearly fraught with religious expressions that reflect religious beliefs. For example, the socio-religious title "*Al-hajj*" (male pilgrim), which is stated

before the announcer's name, in the moves of "Identifying the deceased" and "Identifying surviving relatives", reflects the religious influence in the obituary announcements. In similar fashion, the examined data also revealed that the religious influence is evident in the use of the lexical item "God" in most of the generic moves such as the "Opening" move, "Announcing the death" move, and "Closing" move.

Moreover, the "Closing" move is characterized by the use of Qur'anic verses from the Holy Qur'an and quotations from the Bible. Example (1) below is a typical expression used in the "Closing" move of Muslim obituary announcements, and example (2) and (3) are examples of "Closing" move belonging to Christian obituary announcements:

(1)**إنا لله وإنا اليه راجعون**

ʔina: lila:h waʔina: ʔilaihi ra:ʤiʕu:n
(Truly! To Allah we belong and truly, to Him we shall return)

(2)**الرب اخذ والرب أعطى**

ʔarab ʔaxað warab aʕṭa
TheLord has given, and theLord hastaken away

(3) **الراحة الابدية اعطه يا رب والنور الدائم فليضيئ له**

ʔaraħa ʔalʔabadiyah aʕṭihi ya rab wanu:r ʔada:ʔim faluoḍʔ lahu
Eternal rest grant unto him oh Lord and let perpetual light shine upon him

The three above-mentioned examples taken from the move "Closing" show the effect of religion on Jordanian obituary announcements. Such Qur'anic verses and Biblical quotations emphasize that God is the giver of life; all human beings are created by Him and death is a definite return to Him. It should be noticed here that the use of these Qur'anic verses and Biblical quotations is purposeful as they satisfy the religious background of the family members and relatives of the deceased. Also, such Qur'anic verses and Biblical quotations play a critical role in encouraging the family members and relatives of the deceased to be patient in the face of calamities and hard times.

7.2.4.2 Socio-economic status

In this section, I will try to show how the socio-economic status has an important influence on the formal organization and content of newspaper death announcements in Jordanian society. It should be pointed out that the newspaper death announcements' information may go far beyond communicating the feelings of alleviating the suffering of the family of the decease. That's to say, varied aspects of these obituary announcements such as the size of the obituary announcements, the use of photographs and the position of obituary announcements, as well as the frequency of appearances of the obituary announcement in one or more newspapers uncover messages about the socio-economic status of the deceased and the obituarists. Financial considerations play an important role in determining these variations, which express the social status of the deceased and his/her family. This finding is in line with that of Nwoye (1992), who states that the size of the obituary announcement is indicative of the announcers' social standing and economic power. In this regard, Saville – Troike (2008, p. 107) argues that "obituary announcements notices in newspapers may provide information on social organization and values by allowing inferences as to who is given special treatment when they die (e.g., is the notice on the front page or near the classified section, and of what length)".

One of the social features manifested in this genre is the size and position of the obituary announcement in the newspaper. Jordanian newspapers, like Al-Rai and Al-Dustour, allocate specific pages of their issues for obituary announcements to make a lot of money. The size of the obituary announcement ranges from a whole page to a very small one in Jordanian newspapers. The position and size of the obituary announcement is determined by its cost. That is, the bigger the obituary announcement is, the higher its cost is. Moreover, the nearer to the beginning of the issue the obituary announcement is, the higher its cost is. A close look at obituary announcements in this study revealed that some of them took a full page, whereas other obituary announcements were of small size. Therefore, it can be argued that the size of announcement varies according to the socio-economic status of the deceased and his/ her family or relatives. In other words, the bigger the size of the obituary announcement is, the higher the socioeconomic status of the departed or the announcer or both. In Jordanian society, well-heeled people tend to brag about having an obituary announcement of a large size, as this is a clear-cut indication that the deceased person, his/ her family members, and relatives are of a high socio-economic status.

Al-Khatib and Salem (2011) point out that "Jordanian obituary announcements are of different sizes depending on the socio-economic background of both the deceased and his/ her family, relatives, and friends (p.90)".

Furthermore, the frequency of the obituary announcement in the same newspaper or different newspapers can be seen as another socio-economic marker. For example, if the deceased person occupies a high-ranking position in Jordan, his or her obituary announcement will be repeated many times for several days in different newspapers. Therefore, it can be argued that the more frequent the obituary announcement in the newspapers is, the more socioeconomic standing the deceased has.

Another socio-cultural feature that needs to be highlighted is relevant to the moves "Identifying the deceased" and "Identifying surviving relatives". Examination of the obituary announcement data shows that the size of font was another aspect of the obituary announcements in Jordanian newspapers. The name of the deceased, the title of the deceased if s/he has any, the name of the announcer, i.e., the family members or associates of the deceased were all written in bold-face with different font sizes. Once again, the size of font used in the obituary announcements clearly indicates the socioeconomic status of the deceased, his/her family members, relatives or friends.

Another social feature which is manifested in the obituary announcements text, especially in the move of the "Identifying the deceased" is the extensive pervasion of academic and professional, titles before the name of the deceased person. Academic titles include phrases such as *"doctor*", *"teacher", "engineer"*. Professional titles include *"accountant", "pharmacist" and "businessman"*. The use of such titles before the name of the deceased person demonstrates that he/she occupies a high social position and is of a high social status. This finding seems to be in agreement with that of Al-Ali (2005) and Nwoye (1992), who point out that Jordanians and Nigerians highly value and respect the social status of the person, even the deceased. However, this is contrast with Fries' (1990) study in which he indicated that German and English obituaries very rarely give titles of the deceased.

On a related note, the socio-economic status of the relatives of the deceased was clearly portrayed as an important feature in the move of "Identifying surviving relatives". Those

relatives mention their names, professions, occupations, places of residence or places of work to show their social statuses. It is important to mention that in most cases, the family members of the deceased point out to place or circumstances of death. This can be represented like "… the late who passed away in the United Kingdom, the United States of America, Germany …" Such information is used to reflect the socioeconomic status of both the deceased person and his/her survivors and highlights their prestigious situations.

7.3 Summary of linguistic characteristics that typify the moves of obituary announcements

There are sets of linguistic characteristics that typify the rhetorical moves of the genre of Jordanian obituary announcements. The table below provides these typical characteristics of each move.

TABLE 6.5 Linguistic characteristics of the moves of obituary announcements

Move	Typical Characteristics
Opening	compound sentences; complex sentences; long sentences; present tense; past tense; nouns; adjectives; prepositions; alliteration; rhyme; assonance; consonance; parallelism and synonym
Heading	short sentences; Adjectives; Nominal ellipsis and Euphemism
Announcing the death	simple sentences; Long sentences; present tense; Adjectives; prepositions; nominal ellipsis; rhyme and synonyms
Identifying the deceased	short sentences; Adjectives; prepositions and Alliteration
Identifying surviving relatives	Nominal ellipsis and Antonyms
Identifying circumstances of death	Simple sentences; Long sentences; Past tense; Prepositional ellipsis; Alliteration; Consonance and Euphemism
Funeral and burial arrangements	Long sentences; Present tense; Nouns; Prepositions; Alliteration; Consonance; Euphemism and Antonyms
Arrangements for receiving condolences	Simple sentences; Long sentences; Present tense; Nouns; Adjectives; Prepositions; Verb phrase ellipsis; prepositional ellipsis; Alliteration; Synonym and Antonyms
Notifications	Short sentences; Nouns and Prepositional ellipsis
Closing	Short sentences; Present tense; past tense; Parallelism; Synonyms and Antonyms.

7.4 Conclusion

The objective of this chapter was to discuss the prominent micro- linguistic features of the obituary announcement genre. It focused on salient syntactic, rhetorical and semantic properties. It also presented a number of sociolinguistics factors that affect the rhetorical organizational structure of the obituary announcement genre; namely, religion and socio-economic status.

More specifically, examination of the sentence complexity of all rhetorical moves of the obituary announcement texts indicated that the simple sentences were the most widely used sentence types, while the compound and complex sentences were the least frequently sentences used in the corpus. As far as the sentence length is concerned, the results of the analysis revealed that there was not a fixed pattern regarding the most appropriate length of the rhetorical moves used in the corpus. For example, the analysis showed that the "Heading" move, "Identifying the deceased" move, "Identifying surviving relatives", "Notifications" and "Closing" move are characterized by short sentences, while the other moves, namely, the "opening move, "Announcing the death" move and "Identifying circumstances of death", "Funeral and burial arrangements" move and "Arrangements for receiving condolences" move are characterized by long sentences.

Moreover, the analysis regarding verb tenses showed that the past simple tense has proved to be the mostly used verb tense in the obituary announcement genre. The predominance of the past simple tense in the moves lies in the fact that the producers of Jordanian obituary announcements announce the occurrence of death that happened in the past, hence using the past tense to express an event that happened in the past. As for the lexical words, i.e., nouns, adjectives and prepositions, the investigation of the data suggested clear variations in terms of their frequency of occurrence in each move of the obituary announcements. More specifically, the analysis showed nouns had the highest frequency of occurrence in the corpus, followed by adjectives and then prepositions.

Moreover, the present study provided evidence that ellipsis was one of the most frequent phenomena in obituary announcement genre since it tends to shorten this kind of discourse for reasons of economy or style. More specifically, the phenomenon of ellipsis appeared in six

rhetorical moves, viz., "Heading" move, "Announcing the death" move, "Identifying surviving relatives" move, "Identifying circumstances of death" move, "Arrangements for receiving condolences" move, and "Notification" move. With respect to the other moves, namely, "Opening" move, "Identifying the deceased" move, "Funeral and burial arrangements" move and"closing" move, they were not characterized by any kind of ellipsis at all. Also, it was found that the nominal ellipsis and the prepositional phrase were the most frequent used types of ellipsis compared to the verbal ellipsis.

With regard to rhetorical features realized in the language of the obituary announcement discourse, the analysis revealed that the discoursal moves were found to be different in terms of employing salient rhetorical devices such as alliteration, rhyme, euphemism, parallelism, assonance, consonance. In terms of the semantic properties, it was clearly observed that the language of obituary announcement discourse was characterized by many synonyms and antonyms.

As far as socio-cultural features are concerned, the noticeable influence of religion and socio-economic status was clearly observed on the language of Jordanian obituary announcement discourse. More specifically, the examined data revealed that the "Opening" move of the obituary announcements was clearly featured by the extensive use of religious texts, i.e., Qur'anic verses from the Holy Qur'an and Biblical quotations relevant to the occasion of death for the purpose of bringing solace and alleviating the sorrow of the family and relatives of the deceased. Furthermore, the obituary announcement discourse was featured by the use of lexical choices that reflect religious beliefs such as the religious title "*Al-hajj*" (male pilgrim), and the lexical item "God". What is more, different aspects of Jordanian obituary announcements such as the size of the obituary announcements, the use of photographs, the position of obituary announcements as well as the frequency of appearances of the obituary announcements in one or more newspapers conveyed clear messages about the socio-economic status of the deceased and the obituarists.

Chapter 8
Discussion

8.1 Introduction

The present study has attempted to explore the discourse move patterns and distinctive linguistic choices of the genres of Jordanian written wedding invitation cards and newspaper obituary announcements under the impact of the social, cultural and religious forces reflected in the language of these communicative events. Also, the study explores the sociolinguistic variability and dynamics evidenced in wedding invitation card and obituary announcement genres, considering linguistic and non-linguistic aspects. This chapter discusses the important results of the study in relation to particular sociocultural concerns (i.e., religious affiliation, family, gender and socioeconomic status) which are played out through the discourse of wedding invitation cards and obituary announcements. It also includes a detailed consideration of how the findings of the study relate to previous studies on wedding invitation cards and obituary announcements in general and on middle-eastern and Jordanian ones in particular.

8.1.1 Discussion of the study findings

This study adopted Bhatia's (1993) model of genre analysis to analyse the Jordanian written wedding invitation cards and newspaper obituary announcements. It was basically found that the genres comprise eight and eleven divisible communicative moves, respectively. Each move has a specific communicative intention which contributes to the overall communicative purpose(s) of the whole genre (Bhatia, 1993, Al-Ali, 2006; Bonyadi, 2010). The prototypical features of genres of wedding invitation cards and obituary announcements are, in some ways, similar to the corresponding stereotypical features that have so far been observed in other Muslim and non-Muslim countries such as Brunei Malay (Clynes and Henry, 2005), Iran (Mirzaei & Eslami, 2013), Ghana (Afful, 2012) and Kenya (Ondimu, 2014). The most remarkable similarity lies with the basic visual move structure and the main communicative functions of the genre texts such as announcing the wedding celebration, the names of the couple and inviters, requesting the presence of guests, situating the wedding ceremony in specific time and place, identifying the

deceased, and funeral and burial arrangements. This noticeable similarity reflects perceivable genre interdiscursivity at a cross-cultural level across the world, which needs to be further evidenced by future comparative genre research. Part of this genre interdiscursivity stems from common religious and social values across different cultures. For example, in non-Muslim countries, the spiritual blessing of the wedding ceremony or the way of alleviating the sadness of the distressed people is a common theme for potential interdiscursivity that manifested itself through the extensive use of direct quotations from the Holy Qur'an and the Bible in this study, and the explicit mention of God's name in Nwoye (1992), Matiki (2001), Aremu (2011), or Ondimu (2014). Other common themes of concern in these particular genres are love and communicating messages of solidarity that can result in important interdiscursivity at cross-cultural levels. Genres are interdiscursive as the use of the religious and social conventions of a specific genre invokes previous instances of that same genre (Dunn, 2006; Mirzaei & Eslami, 2013).

More important, specific rhetorical moves together with their intended communicative purposes were seen as prototypically characteristic of Jordanian wedding invitations and were significantly different from those documented in other cultures such as Brunei Malay (Clynes and Henry, 2005) and Iran (Sharif & Yarmohammadi; 2013 Sadri, 2014). For example, the prohibition of using mobile phones or photographing cameras by invitees in the wedding ceremony explicitly documented as an optional move seems to be witnessed by religiously-minded Jordanian couples and specific families. This explicit prohibition is possibly motivated by the social and religious belief among most Jordanian Muslim families that wedding parties are private, and pictures taken by guests might violate this privacy. More interestingly, some couple include ceremonial texts in their wedding invitation texts. They used the potentially changeable nature of this generic structure and employed it to select their own texts (e.g., poetry) and thereby reveal their desired identity to the reader.

The writers of wedding invitation cards and obituaries employ particular non-linguistic features that contribute to achieving the intended communicative goals of the genres. For example, colours and typography are common features used in wedding invitations. The use of these features play a prominent role in the style and design of these wedding invitation cards and make

them special, eye-catching, and elegant for the invitees. Moreover, they tend to include beautiful and attractive images to make their wedding invitation cards memorable, distinct and unique. Similarly, the photo of the deceased is used in some obituaries (2.6%). The pictorial representation serves the function of acknowledging the deceased persons publicly. Such representation offers the community of readers, who are expected to participate in the mourning of the dead, an opportunity to be acquainted pictorially with the dead person. Most importantly, the pictorial identification of the deceased person, as Alali (1993) and Matiki (2001) put it, might evoke sympathy in obituary readers even when they might not know the deceased personally. Like English and German obituaries (Fries, 1990), the picture of the deceased in Jordanian obituaries is an optional feature and occurs with less frequency than in Nigerian (Ondimu, 2014) and Malawian (Matiki, 2001) obituaries.

It must be noted also that the use of particular non-linguistic features such as colours, typography reflects the high economic social status of the wedding invitation writer as using such features costs a lot of money. Also, the size of the photo of the deceased is of importance. The big size of the photo reflects to a certain degree the high socio-economic status of both the deceased and his family. This is in agreement with Kress and van Leeuwen's (1996) principle of "salience" in which such elements as the relative size of the images are adopted to attract the reader's attention and carry sociocultural significance.

The written genres of wedding invitation cards and obituary announcements are socially oriented events whose main functions are carried out through a wide range of linguistic and rhetorical devices. The results obtained in this study support the view that wedding invitation cards and obituary announcements go beyond the limits of a mere announcement of a wedding ceremony or a death and represent a linguistic and social mirror to the social conventions and attitudes of Jordanian people. The writers of these genres use a number of linguistic resources and rhetorical devices the way they like. For example, it has been observed that the writer of the wedding invitation adopts some rhetorical devices such as rhyme, simile, metaphor, alliteration, assonance, consonance, etc. The use of such rhetorical devices could indicate that the wedding invitation writer wants to express private and organisational intentions within the framework of

socially recognised purposes and generate some special effects like making the wedding invitation very attractive, unique and eye-catching for the reader.

The extensive use of specific nouns and adjectives is also a prominent feature of wedding invitation cards and obituary announcements. For example, the bride and groom use nouns such as "*happiness*" *(سرور suru:r);* "*love*" *(الحب ʔlħub);* "*wishes*" *(أمنيات ʔumnia:t)*; "*fondness*"*; (الود ʔalwud)* "tranquillity" *(الطمأنينة)* in some moves of the wedding invitation cards. Indeed, through the choice of such nouns, wedding card writers (i.e., the bride and groom) express their romantic feelings and emotions for the happy occasion of marriage. Moreover, the writer of the obituary announcement opts for many adjectives such as "*virtuous*" *(فاضل fa:ḍil);* "*caring*" *(المربي ʔalmurabi);* "*loving*" *(المحب ʔalmħib)*; "*forgiven*" *(المغفور ʔalmaġfu:r);*"*the mercy-receiver" (المرحوم ʔalmarħu:m)*. The tendency to resort to such positive adjectives illustrates the obituary writer's intention of complimenting the deceased person by showing his or her personal virtues or social status. Giving descriptions of the character of the deceased person could be also seen as a strong desire to share personal details about the deceased person in public. Heart (2014) observes that the words used to describe the deceased person such as "beloved", "much loved", "dearly beloved", "precious", "adored", "cherished", etc., portrays the deceased's positive identity and reinforces the quality of the intimacy between the deceased and their families. This is further confirmed by Bonsu (2007, p. 200), who views obituary announcements as being carefully presented texts about persons that are motivated by the desire to fashion favorite identities for the deceased people and, by implication, the bereaved.

The obituary announcements stand out as significant examples of how the taboo of death was accounted for by conceptual metaphors which view death as a desirable event under the influence of Muslim and Christian beliefs. More specifically, the obituary writer has recourse to euphemistic death language in order to avoid the linguistic taboos *die* and *death* and, by so doing, lessen the deep sense of sadness over the loss of the departed person and provide some sort of solace and consolation to those people left alive. This finding seems to resonate with Fernandez's (2006) study which showed that obituaries employ euphemistic language to embellish the concept of death. In relation to the use of metaphors, the great majority of Muslims and Christians do not view the death as the end; however, the conceptualisation of death was in

terms of a journey. As seen in the analysis, Muslims used the expression *ʔalaði ʔintaqal ʔila raħmat ʔillah* "s/he who moved to the Almighty God's mercy" and Christians used the expression *ʔalaði ʔintaqal ʔila ʔalʔamʤa:d ʔalsamawiyah* "He who moved to the heavenly glories". The conceptualisation of death as a journey by both Muslims and Christians could be explained by the fact that both religions believe in life after death. Also, they have a strong belief that God is compassionate and merciful; therefore, they presuppose that the deceased person has been given mercy to go to paradise. Support for this idea also comes from Al-Khatib and Salem, (2011) and Herat (2014) who argue that death in Islamic and Christian faiths is not viewed as the end; rather, it is an act of leaving the earthly life and moving to the heavenly one.

The analysis of the genres of wedding invitation cards and obituary announcements then moved from surface discourse explanation to thorough critical and functional description of the religious and social variations that were concealed in the realization of each rhetorical move in the two genres under study. When analyzed in this study, the genres of wedding invitation cards and obituary announcements reflect the collective mindset of a given society and provide insights into religious and cultural values (Hume, 2000). Wedding invitation cards and obituary announcements are culture-dependent and influenced by religious and social norms and conventions (Barth, Van Hoof, & Beldad, 2014). These conventions are, for instance, reflected and reinforced through the textual patterns, linguistic choices of textual elements, and the layout and typography of the texts. Thus, wedding invitation cards and obituary announcements mirror the changing Jordanian culture of marriage and dying. There are many instances in the present corpus that show how Jordanian socio-cultural norms and values have an effect on certain aspects of the genres of wedding invitation cards and obituary announcements. The most noticeable instances were religious affiliation, family, gender and socioeconomic status. The influence of these discoursal practices are uncovered by carefully considering the linguistic options and the arrangement of the texts, including visual presentations, the sequencing of the moves horizontally and vertically.

Religion seems to be a pervasive and dominating force in the discourse of Muslim and Christian wedding invitation cards and obituary announcements; therefore, it dominated all the moves on the horizontal axis and occupied the first position in the genre texts. Also, it has been noticed that

many religiously loaded structures have gradually found their way into specific moves of these genres. For example, the religious affiliations of Muslims and Christians are very prevalent in the visual organization and lexical choice practices reflected in different communicative moves of the present corpus, particularly, the "Opening" and "Closing" moves. A discursive look at the texts of wedding invitation cards and obituary announcements revealed an extensive use of Qur'anic and Biblical verses to bless the couple or to offer comfort and encouragement to the family and relatives of the deceased person in time of death. Likewise, Al-Ali (2005, 2006) and Al-Khatib and Salem (2011), in their studies, report that Jordanian wedding invitation cards and obituary announcements employ a variety of direct quotations from the Qur'an or the Bible that reflect the religious background of Jordanian society. Therefore, it is clear that these written texts have the religious tone of Islam and Christianity that reflects the religious beliefs of the producers of the wedding invitation cards and obituary announcements.

The language of wedding invitation cards and obituary announcements appeared to differ relying on the religious identity of the couple, the deceased people and their family members. As seen through the data analysis, the linguistic constructions were clear markers of this religious identity which was portrayed through words and expressions identifiable with Muslim and Christian religions. As Long (as cited in Herat 2014, p. 141) notes, an obituary is regarded as a stylized and abbreviated biography that portrays social and religious identity through the use of language. One of the basic features of Muslim and Christian faiths is that Muslims and Christians believe that God is the immanent source and essence of harmony, unity, blessing and love for the newly married couple. They also believe that God is the sole giver of life, and the giving and taking away of life is directly attributed to Him and considered His exclusive prerogative. Therefore, the language of wedding invitation cards and obituary announcements is deemed religious. For instance, these types of genres make use of the concept "God", as a clear semantic centre. This is evident in the "Opening" move of the two genres which were inaugurated by the early mention of God's name. This initial reference to God's name on almost all the collected wedding invitations and obituaries originates in the socio-religious orientation of the Jordanian people to ask God to bestow blessings on the bride and groom for the marriage journey ahead of them and to have mercy on the decedents.

Another important evidence of religious influence in the genres of wedding invitation cards and obituary announcements is manifested itself through the explicit mention of lexical items with religious connotations. While Muslims, for example, use the words "mosque" and "Allah" or any related terms such as "Most Gracious" and "Most Merciful", Christians use the words "church" and "God", and they make reference to "Christ" on many occasions. Also, Christians use the term "Heaven", whereas Muslims use the term "Paradise" to refer to the place where the righteous people will reside in finally. Titles sometimes show a religious influence too. While Christians use the religious title "Priest", Muslims use the religious term "Al-haj" before the names of wedding inviters and obituarists. This title is usually given to a person who performed pilgrimage in Saudi Arabia and it connotes commitment and integrity. Also, the data of the study showed that religious affiliation is confirmed by the considerable use of religious phrases. While Muslim texts, for instance, contain expressions such as "*bimaʃi:ʔati allah*" (God Willing) and "*bismillah ʔalrahma:n ʔalraħi:m*" (In the name of Allah, Most Gracious, Most Merciful), Christian texts use expressions such as "*tuqi:m ʔalusrah ʔalquda:s ʔalila:hi*" (the family will hold the Mass) and "*ʔintaqal ʔila ʔalʔamʤa:d ʔalsamawiyah Ṣaba:ħ yawm*" (He has moved to the heavenly glories).

Family is the basis for Jordanian society and is one of its main strengths (Al-Ali, 2005; Berthoud, 2016). Therefore, it is observed that it plays a significant role in Jordanian wedding invitation cards and obituary announcements. With regard to Jordanians, nuclear family members, close relatives, friends and tribes are expected to take part in any social events. This is clearly realized in the moves of "Identifying the celebrating families" and "Announcing the death" in which the names of the families are mentioned. This asserts that, although the nuclear family is a substantial building block in Jordan, individuals at least on social occasions tend to "submit to larger kinship groupings, like the tribe" (Al-Ali, 2005, p 21). The explicit mention of the family name in the texts shows the prominence of the tribe in Jordanian society and it means that individuals are very proud to be part of these tribes. Also, the names of inviters of the wedding and the deceased person can reflect the importance of the tribal system in Jordan. In almost all cases the names of the inviters and deceased people have been stated in full (first name, father's name, grandfather's name and family name). In this context, it is worth mentioning that the concept of a tribal system, which is deep-seated in Jordanian society, goes counter to

individualism in the West, especially in the German, British, American and Canadian newspapers (Fries, 1990), where obituary announcements are usually formulated by a close relative of the deceased, although the announcer is never stated (Al-Ali, 2005, p. 21). In the same vein, Al-Khatib (1997, p. 158) points out that the common expectations of most Arab societies are that family members, relatives and friends should help and support each other in times of death and happiness, and be mutually loyal and helpful throughout life. This is because, as Al-Khatib (1997, p. 158) puts it, "doing a favour for a person will be greatly appreciated by both the concerned person and society, and there is a debt of gratitude which should be repaid as far as possible".

Jordanian society, like many Arab societies, is masculine or patriarchal with the male head of household as the major decision maker and the main disciplinarian (Shoup, 2007, p. 87). The head of the family gives orders to all other family members and expects to be obeyed out of respect, duty and responsibility. The gender roles are clearly distinct. That is to say, men are involved in social, economic and political aspects. Women, on the other hand, are supposed to be responsible for shopping, cooking, cleaning, and child rearing. The gender discrimination and paternal power are very evident in the linguistic lexical choices of the wedding invitation card texts. For example, the bride's name is absent, and the first initial or the phrase "*kari:matuh*" (his honorable daughter) are mentioned instead; however, the name of the groom is always mentioned. This finding, which is in agreement with that of Al-Ali (2006), Momani and Alrefae (2010) and Mirzaei and Eslami (2013), suggests that Jordanian people are gender sensitive and they tend to be conservative in terms of identifying the names of females in public. This tendency of deleting the feminine proper names, as Mirzaei and Eslami (2013, p. 111) put it, might be "rooted in a religion-motivated conception of women not as beings of their own but rather as belongings of men".

Furthermore, the gender discrimination is prevalent in the move of "Identifying the inviters of the wedding", where the names of the couple's mothers are absent in many wedding cards, and the the phrase "*and his wife*" is mentioned instead; however, the names of couple's fathers are always mentioned. This minimal reference to the names of the couple's mothers is a strong indication on the part of the couples' families to avoid stating the females' names in public in the

invitation cards, either for personal or religious preferences. This practice of not mentioning the names of females in public is often witnessed among rural and nomadic wedding ceremonies and in conservative urban circles as well as among religiously-minded families (Al-Ali, 2006). It is not preferable among the great majority of Jordanian men to call a female by name in the presence of strangers; instead, they prefer to call her by her eldest son's name (i.e., the *mother of X*). In a similar way, Jordanian men do not prefer to mention the names of their wives or daughters in front of strangers. The identification of a female in relation to a masculine figure is not a heritage of Islamic instructions and reveals that a female in Jordanian society does not have an independent authority (Al-Ali, 2006).

The deletion of the names of couple's mothers from the wedding invitation card could be a misinterpretation of the Holy Qur'anic meanings among the villagers and nomads who are regarded as native to the Islamic and Arab traditions (Al-Ali, 2006). Such practices also include the false belief that anything that relates to women is regarded exposed and bare. Therefore, many men think that it is shameful if they call their wives or daughters by name in public. Also, they think that a greater amount of privacy is needed for women than for men, especially in the matter of social interaction, appearance, and daily transactions. This traditional attitude is prominently witnessed among Arab people that if women are not supervised, and are working independently of the men of her household, they are open to an approach by other men; thus, the deletion of the names of couple's mothers from the wedding invitation card could be attributed to the idea that the feminine space is domestic; it is not a public property, and should not be part of any public masculine domain. Therefore, mentioning women by their proper names is not open to males but is restricted to a socially identified circle such as the father, husband, brother, etc.

However, one unanticipated finding in the texts of obituary announcements was that all the names of females as deceased and relatives were mentioned in the moves of "Identifying the deceased" and "Identifying surviving relatives". This could be linked to the fact that the mention of the name of the deceased is mandatory since the obituary announcement would be very odd without it, as stated by Fries (1990), Nwoye (1992) and Koester (1995). This finding of mentioning the names of women as deceased in obituary announcements did not support Al-Zubaidi's (2014) study on Iraqi obituary announcements in which he indicated that the names of the deceased females are not mentioned at all, and social address terms such as the *mother of X,*

the sister of X, the wife of X, etc are used instead. Also, within the context of Egyptian obituaries, Eid (2007) states that among the (548) deceased Egyptian women, only 62% are identified by their first names in the obituaries. The women without names, however, are identified through a male relative whose name, title, and occupation may all be stated in the obituary. For example, they are identified through using forms such as *wife of X, mother of X, daughter of X* or *sister of X*. Eid argues that the absence of the deceased Egyptian woman's name means "invisibility and obliteration of (basic) individual identity".

Moreover, in wedding invitation cards, this gendered discourse practice has been dramatically changed recently. Most notably, 52.8% of these wedding invitation cards, which belong to Christian families and urban Muslim families, contain the first name of the bride. For conservative men in Jordan and in many other countries in the Middle East, there is a taboo of naming women by their first names in public, and women are only referred to as "the mother of her eldest son". However, Jordanian women, today, are involved in all aspects of life; they have entered universities and joined the job market in increasing numbers. Modern newly-married brides have taken more transformative roles in shaping the invitation text of their own wedding celebrations by breaking down the sociocultural taboos that surround the public display of their first names in the invitation texts. In many modern wedding texts, the first name of the brides appears before the grooms' on the right-side column of the text. This occurred more often with well-educated and high social class couples living in cities but not villages.

The gender discrimination and paternal masculine power are also confirmed by the arrangement of the texts in both wedding invitation cards and obituary announcements. For example, in wedding invitation cards, the couple's fathers are introduced before their mothers in the "Identifying the inviters of the wedding" move. The lack of reference to the names of the couple's mothers in some wedding cards and placing the name of the couple's fathers before their mothers presents a strong indication that patriarchy plays a main role in the Jordanian society in general and in wedding invitation texts in particular. The well-established socially motivated patriarchy culture cherished in wedding invitation cards by making little reference to their mothers' names and placing the names of the couple's fathers before the mothers' names can be partially attributed to the common assumption that the groom's father is usually the main

source of financial support to the wedding party (Mirzaei and Eslami, 2013). Also, in Jordanian society, marriage without father's consent is not valid for a girl (Jalal and Gabel, 2014). Therefore, the bride and groom's conformity to the paternal authority and dominance will bring them socio-religious affiliation and in turn acceptance and respect.

Also, in the "Identifying the bride and groom" move, the bridegroom's name is placed on the right-sided column before the bride's name which appears on the left-sided column on the same line, with spacing between the two names. This organization and textual sequencing reveals the masculine-dominated discourse. In Jordanian right-to-left writing, the right side attaches more authority and higher importance. The precedence of the bridegroom's name over the bride's has its roots in the Jordanian people's beliefs that "a man is thought to be the guardian of a woman and remains the instrument of social control after she marries" (Al-Ali, 2006, p. 702). However, it was noticed that the bride's name in 39 wedding invitation cards appeared before that of the groom as a sign of respect and love, particularly when the couples are well-educated. In this context, it could be argued that the themes of gender equality, love, and their public display in the wedding invitation texts have gradually found their way into the newly produced texts replacing the ritualistic themes of gender inequality, patriarchy and tradition.

The paternal masculine power was also noticeable in obituary announcements. To illustrate, in 432 obituary announcements the male relatives' names appeared before those of female relatives in the "Identifying surviving relatives" move. However, this gendered discourse practice has been significantly reshaped. It was observed that the names of female relatives in 68 obituary announcements preceded the names of male relatives. It can be argued that the new social mobility of Jordanian women has greatly contributed to their changing roles and social positions in various communities of practice. This, in turn, has resulted in dramatic changes in the way female relatives' names appear in the obituary announcement.

Women are represented in 61.2% of the obituary announcements. Jordanian women have been travelling and taking part in many public activities both within Jordan and abroad. Education is available at all levels for women; many women even study at universities abroad. Jordan has the highest female literacy rate in the Middle East (Gandolfo & Sonbol, 2005); therefore, many

Jordanian women join the workforce in increasing numbers primarily as teachers and doctors. Also, the country now has a fairly large number of women occupying significant national and local public offices As they have become more educated, women have also become more aware than ever before of their obligations as wives and mothers on the one hand and their rights and privileges as human beings on the other (Al-Khatib, 1997). Young women have begun to demand greater freedom and equality than in the past (Canada, 2012). With this in mind, it would thus be reasonable to assume that Jordanian women are well represented in the obituary announcements.

A communicative aspect of the wedding invitation cards and obituary announcements is that they provide information about the social status of the couple, the deceased people and their families. Most Arabic-speaking countries, including Jordan, are vertically organized in that the social status of an individual is prominently embracing those countries (Nydell, 2006, p. 85). One of the ways in which this social status is expressed is through the extensive use of social, professional and academic titles such as *doctor, professor, engineer, lawyer, colonel, judge, pharmacist*, etc. This is clearly realized in the moves of "Identifying the bride and groom", "Identifying the celebrating families", "Identifying the deceased" and "Identifying surviving relatives". It can be hypothesized that the huge number of titles included in Jordanian wedding invitation cards and obituary announcements is a strong reflection of a Jordanian culture that subscribes to formality. Professional and academic titles are often seen as status symbols and mentioning them in obituaries does not only show respect to the deceased person and what he or she achieved in life but also suggests formality (Eid, 2002). Also, by using such titles before the name of the person, a claim is being made that he/she occupies a high social position and is of a high social status. This finding seems to be in agreement with that of Al-Ali (2005) and Nwoye (1992), Al-Zubaidi (2014) and Mirzaei and Eslami (2013), who observe that Jordanians, Nigerians, Iraqis and Iranians communicate the social status of the person through the use of academic and professional titles and qualifications after his or her name; they highly value and respect the social status of the person, even the deceased.

The Jordanian obituary announcements are also featured by the common employment of larger size texts. According to Eid (2002), the obituary length could be indicative of the value attached

to an obituary within a certain culture. The longer obituary announcements in Jordan are a reflection of how much the members of the bereaved family are willing to pay to make a more expressive public announcement about the death of a loved one (Barth, Van Hoof, & Beldad, 2014). Furthermore, it could be argued that the length of an obituary announcement, which which indicates the costs the family members of the deceased shoulder, might reveal the value attached to the dead person by the bereaved. If the deceased person occupies a high-ranking position in the Jordanian society, he or she is expected to receive more condolers, and sometimes the obituary announcements appear many times in several newspapers and for more than one day. Therefore, from a sociolinguistic perspective, the size, position and frequency of appearances of the obituary announcement in one or more newspapers uncover messages about the socio-economic status of the deceased and his/her family or relatives. This finding is in line with that of Nwoye (1992), Eid (2002), Al-Ali (2005), Al-Khatib and Salem (2011) and Issa & Abuhakema (2011) who state that the size of the obituary announcement is indicative of the announcers' social standing and economic power. In this regard, Saville-Troike (2008, p. 107) argues that "obituary announcements notices in newspapers may provide information on social organization and values by allowing inferences as to who is given special treatment when they die (e.g., is the notice on the front page or near the classified section, and of what length)".

The wedding invitation cards and obituary announcements demonstrate a substantial variation in terms of design, size, color, typography, wording, and language style. This is related to the fact that modes of communication in a society are produced by individuals who continue to develop and use them in response to cultural and social demands (Bowcher, 2007; Sadri, 2014). For example, the wedding invitation cards do not offer similar designs which indicate adherence to traditional established conventions; however, they highlight modernistic tendency toward creativity and innovation demonstrated in both the language and form of such wedding invitations. Another strong tendency toward creativity in wedding invitations is the choice of different colors. In the wedding invitation cards, different colours have been used by couples to express the message of happiness. The change of color, as Kress & van Leeuwen (2002) put it, indicates a drastic shift from a quite dyed-in-the-wool and traditional ethos to an ethos of innovation, creativity and flexibility. The same shift toward more diversity and creativity was noticed in typography of the wedding invitation cards and obituary announcements. The content

of these genres is presented in multiple type fonts with various sizes. Distinct moves (i.e., the opening, identifying the inviters of the wedding, identifying the bride and groom, and identifying the deceased) are written in bold-face with different sizes of font. Also, another tendency toward creativity is the wording of the wedding invitation discourse.

More important, noteworthy sociolinguistic variability was highlighted in the way Jordanian couple chose or shape the ceremonial text in the "Opening" move in the wedding invitation cards. In fact, this rhetorical move was characterised by the use of important sociolinguistic and stylistic variations that were interpreted in light of new religious and sociocultural changes in Jordanian society. The ceremonial texts were traditionally prefabricated and ritualistic ones that aspire to consecrate the wedding ceremony with certain prayers or emphasize its coincidence with a special socio-religious occasion. The bride and groom's conformity to these routinized and ritualistic templates mirrored their commitment to the underlying religious and cultural conventions. Similar tendency was observed in other communities such as Brunei Malay (Clynes & Henry, 2009) and Iran (Mirzaei & Eslami, 2013) where the couple design particular elements in wedding invitations for the purpose of increasing the possibility of wider attendance to the wedding and confirming the community adherence to their religion. Important contribution of the current study relates to the amount of dynamics and variability revealed in Jordanian wedding invitation discourse, showing how discourse practices may differ based on dynamic changes in cultural and social situations within a specific community (Bhatia, 2010). The study offered some temporary explanations as to why the Jordanian people differently write their wedding invitation texts as they do, and the tensions that relate to adhering to conventionalized structures of wedding cards and their informed choices to be creative and innovative in their discourse practices.

In recent years, however, an increasing tendency for creativity and diversity among the modern couples has developed consciousness of the inaptitude of the ritualized text to display their love. This has resulted in using highly changeable ceremonial texts that reflect the bride and groom's own emotions and preferences. Arabic contemporary literature has played a leading role in shaping this type of discourse. A large number of the wedding cards that belonged to couples with high social and educational status included contemporary prose and poetry which represent

the happy union of the couple. This tendency mirrors the tastes of more sophisticated couples in terms of their academic status and the ever-changing society. In other words, these recent innovations of using poetry display a modern tone and informality in the word choice and discourse style. According to Mirzaei and Eslami (2013), the preference and use of this highly casual style probably reflects the couple's tendency to show a modern mentality and to reveal their agency toward a more democratic and informal use of language.

Wedding invitation cards and obituary announcements are primarily social acts which aim at maintaining social interaction and good relations between individuals. In spite of the different religious beliefs among Christian and Muslim people in Jordan, wedding invitation cards and obituary announcements, as social practices, can unify them, as both Christian and Muslim wedding invitations and obituary announcements include similar communicative moves and employ similar rhetorical structures. The similarity may be attributed to the fact that Jordanian Muslims and Christians speak the same language, Arabic, interact with each other daily, and thus share similar traditions, values, norms and social practices including wedding invitation cards and obituary announcements. Therefore, it can be argued that wedding invitation cards and obituary announcements can play an important role in strengthening social interaction, enhancing social relationships, increasing intimacy and maintaining solidarity between people in Jordanian community.

8.2 Conclusion

The genres of wedding invitation cards and obituary announcements are traditional text types with specific communicative goals, which are conventionalized as a result of their typical recurrence in typified recurring social situations. Wedding invitation cards and obituary announcements go beyond the limits of a mere announcement of marriage or demise; they are also a means of affirming the religious affiliation, cultural background, socioeconomic status of the couples and the deceased people and their families and relatives (Herat, 2014). In this chapter it has been shown that wedding invitation cards and obituary announcements intend to communicate a lot of information far beyond the occasion marriage and death. They communicate lengthy details about the wedding ceremony; the bride and the groom; the deceased people and their surviving families; and the socioeconomic status of the couple and the

deceased, etc. By and large, the influence of culture, family, religion, and paternal authority was observed in Jordanian wedding invitation cards and obituary announcements. It was also observed that there are some changes that have occurred in the wedding invitation texts, which show the couple's nonconformity to the over-routinized and ritualistic discourse of the past. The modern Jordanian couple have come to realize that such ritualistic and traditional texts cannot represent different marriages and thus recent text practices have emerged such as the explicit reference to the bride's name, the use of the bride's name before that of the groom, and couple's preference of using contemporary poetry that represent the happy occasion of wedding.

Chapter 9
Conclusion

9.1 Introduction

This study has set out to examine the written wedding invitation cards and obituary announcements. The primary focus has been on the macro-structural moves consisting the text type, sociolinguistic variability and dynamics evidenced in the genres, and the distinctive micro-linguistic realizations of the structural elements under the impact of the social, cultural and religious forces encoded in the language of these communicative events in the Jordanian society. This final chapter is divided into five sections. The first section presents the main findings of the study. The second section elaborates the implications of the findings with regard to theory and pedagogy. The third section presents the contributions of the study. The forth section discusses the limitations in relation to the present study. The final section suggests directions for future research.

9.2 Main findings of the study

The results of the investigation revealed that, in addition to the main function of announcing and publicizing the occasions of marriage and death, these wedding invitation cards and obituary announcements uncover many messages about the Jordanian sociocultural conventions and religious practices which were found to be encoded in both the structural and linguistic features of the written genres. These religious and sociocultural features were then highlighted and compared with those of Al-Ali (2005, 2006), Nwoye (1992), Al-Zubaidi (2014), Mirzaei and Eslami (2013), Al-Khatib and Salem (2011), and Clynes and Henry (2005). For example, it has been observed that those wedding invitation cards and obituary announcements intend to serve a number of communicative functions and communicate a wealth of information far beyond the occasions themselves. They communicate lengthy details about the deceased and surviving families, the bride and groom and celebrating their families, their socioeconomic statuses, among other issues related to wedding and death.

More specifically, based on the notion of move analysis and the sociocultural values and beliefs that exert constrains on the generic structure and interpretation of texts, I have determined eight divisible communicative moves in the genre of wedding invitation (Opening, identifying the celebrating families, identifying the inviters of the wedding, requesting the presence of the guests, identifying the bride and groom, stating wedding ceremony arrangements, deferential ending and notifications), and eleven moves in the genre of obituary announcements (Opening, heading, announcing the death, identifying the deceased, photo of the deceased, identifying surviving relatives, identifying circumstances of death, funeral and burial arrangements, arrangements for receiving condolences, notifications and closing). Two of these moves (i.e., identifying the celebrating families and the photo of the deceased) were totally absent from Al-Ali's (2005, 2006) studies on the genres of wedding invitation cards and obituaries.

Each move of the wedding invitation cards and obituary announcements has a specific communicative intention which contributes to the overall communicative purpose(s) of the genre (Bhatia, 1993; Bonyadi, 2010). Based on the status and frequency of occurrence of the moves, they have been classified as obligatory or optional components of the text type. The generic schematic structure of the genres was found to be highly conventionalized and structured in terms of form, content, and functional values. However, they did not have a fully fixed move structure, but some variations occur in frequency and order of moves.

Religion has an influence on most aspects of Jordanian people's life, including marriage and death. It is not surprising, thus, to find out that the visual structure and linguistic lexical choices reflected in different communicative moves of the corpus display many features of the influences exercised by religious beliefs of both Muslims and Christians in the texts. The results of the study have shown that Muslim and Christian wedding invitation cards and obituary announcements are set in a frame of religious expressions that plays a significant role in shaping the religious and social identity of the writer. For instance, the various religious affiliations of the couple and the deceased with their families manifested themselves in the genre texts in the form of Qur'anic and Biblical verses or other religious traditions and exerted their constraints in the way the texts were constructed and interpreted. Moreover, the study revealed that the language of Muslim and Christian wedding invitation cards and obituary announcements was fraught with

religious lexical choices and phrases which reflect the religious beliefs of the producers of these genres. For example, Muslims used words such as "*bimaʃi:ʔati ʔallah*" (God Willing), "Al-haj", "Paradise", "mosque", "Allah", "Most Gracious" and "Most Merciful". Christians, on the other hand, used words like "church", "God", "Christ", "priest" and "Heaven",

Moreover, the study revealed that the social and cultural atmospheres are concealed in the formulaic structure of wedding invitation cards and obituary announcements. The first sociocultural practice which appeared in the genre texts is the extensive use of academic and professional titles in the moves of "Identifying the bride and groom", "Identifying the celebrating families", "Identifying the deceased" and "Identifying surviving relatives". The explicit reference to the titles, which are written in bold-face with different sizes of font, reinforces socio-cultural values and reflects that these people belong to high socio-economic statuses in the Jordanian society. The findings of this study also showed that males have more academic and professional tiles than females. This may be attributed to the fact that men, in Jordan, are more likely than women to be involved in social, economic, political life. They are apt to hold more significant positions in social life than those held by their female counterparts. In addition, women have few chances to continue their higher education or to participate as effectively in social and official activities. Thus, their chances to have academic and professional tiles are much lower than their male counterparts.

Also, the selection of the wedding invitations and envelopes was regarded one of the most important factors that reflect the socio-economic status of the bride and groom. Therefore, the results of the study revealed that many Muslim and Christian couples with high social status tend to choose expensive and stylish invitations and envelopes to indicate their prestige and richness. Another social value which was evident in the genre of obituary announcements is that the size, position and repetition of the obituary announcement in one or more newspapers varied according to the socio-economic status of both the deceased and the announcer since obituary announcements are paid for in Jordan. As for the size of the obituary, for example, the results of the study revealed that 16% of the obituaries occupied the whole page, 29% were of medium size, and 55% of the obituaries were of a small size. However, the results showed that the size, position and repetition of the obituary were not affected by the deceased's gender.

The use of euphemistic expressions was very evident in the genres of obituary announcements and wedding invitation cards. For example, it has been observed that the harsh lexical verb (مات *ma:t)* "died" is apparently avoided by obituarists when they make reference to death, and they replace it by using the euphemistic expression "*ʔalaði ʔintaqal ʔila raħmat ʔillah*" (He moved to the Almighty God's mercy). This expression was adopted by both Muslims and Christians because they believe in life after death. In addition, they believe that God is very merciful; therefore, they presuppose that the deceased person has been given mercy to enter the paradise. Consequently, death in their view is not the end; rather, it is a way of leaving the earthly life and moving to the heavenly one. On the other hand, many Jordanian wedding card writers avoid using unpleasant and hateful expressions such as "Children are not permitted to attend the wedding party" and they euphemize them by writing indirect and polite expressions such as "Children's paradise is their house" or "Pleasant sleeping for your children".

In Jordan, there exists a specific kind of society in which a tribe as a basic cultural unit is regarded to be a significant building block in constructing a successful society. Jordanian families' cooperation in social affairs and events are highly appreciated especially when it comes to happy and sad happenings. The findings of my analysis of the wedding invitation cards and obituary announcements indicated that this social variant influenced the construction of two moves: "Announcing the death" and "Identifying the celebrating families" in which the names of the families of the deceased and bride and groom are mentioned explicitly.

The wedding invitation cards and obituary announcements witnessed fundamental shifts in the hierarchical patterns of solidarity and power in connection with gender. This shift is evident from the significant change observed in the way women have been referred to by their first names. For example, 52.8% of the wedding invitation cards state the first name of the bride, and 100% of obituary announcements mention the name of females as deceased and relatives. Hence, it can be stated that the major change in linguistic strategies for referring to women by their first names indicates a shift at the social and cultural level, or more accurately, a move away from strict and traditional adherence to power toward seeking equality. Jordanian women tend to show their contempt for authority and patriarchy and become increasingly determined to achieve equal status with men in the society.

In conclusion, the Jordanian wedding invitation cards and obituary announcements have shown solid evidence for the major influence of religious and cultural practices of Muslim and Christian people on both the textual and linguistic features of these genres. It was also observed that the main social functions of the wedding invitation cards and obituary announcements, in addition to the primary function of publicizing the occasions, is to communicate many messages about the religious and sociocultural norms and practices reflected in the rhetorical components of these genres.

9.3 Implications of the study

In the light of the summary of findings and conclusions, it can be concluded that the present study may have a range of possible implications which are related to theory and practice. These implications are detailed below.

9.3.1 Theoretical implications

The analytical framework (Bhatia' genre move analysis approach) was found very useful as it enabled the identification of the overall textual and linguistic patterns of the genres of wedding invitation cards and obituary announcements. In particular, Bhatia's approach goes far beyond the limits of a mere examination of patterns of text organization or lexico-grammatical description of language use of the genres of wedding invitation cards and obituary announcements and incorporate the text-external context and the communicative purposes of these genres. The strength of this approach lies in its universality; it can be beneficially extended to different sets of unfamiliar genres or texts such as the homely genres of wedding invitation cards and obituary announcements. This study contributes to the scholarship on genre analysis studies, in general, and studies of wedding invitation cards and obituary announcements, in particular. It has helped to locate Jordanian wedding invitation cards and obituary announcements in the corpus of identical texts elsewhere in the world. These genres have a generic structure and communicative purpose similar to those from Asia, Africa,Europe, and America but are different in content and lexico-grammatical features.

9.3.2 Pedagogical implications

The move analysis of the genres of wedding invitation cards and obituary announcements can be used for pedagogical purposes since the data were based on authentic materials. This genre-based analysis offers ESP teachers valuable insights which can be applied and taught to students. That is to say, ESP teachers may start teaching language by using homely genres that are familiar to students such as the language of wedding invitation cards and obituary announcements in order to make the process of learning easier and more interesting for students. Also, when a homely genre is analysed by the teacher, this analysis will be of great benefit for students in that they will realize how the genre language is used in a real context and they can also become aware of the range of textual and linguistic choices and their relation to the communicative purposes.

The use of homely genres such as wedding invitation cards and newspaper obituary announcements as a teaching device in the classrooms is a beneficial way to introduce students to the primary principles of genre-based analysis. The teachers should raise students' awareness of linguistic, discoursal and rhetorical conventions of a genre and provide them with the necessary tools so that they can be empowered to become members of their discourse community and participate in certain discourses. When students are equipped with the well-established generic knowledge of a genre as well as the lexico-grammatical and rhetorical structural patterns regarded as prominent features of a genre, they will be successful in understanding a genre text and engaging in the process of carrying out successful genre-based analyses. In addition, course materials in schools or universities may include some samples of wedding invitation cards and obituary announcements to be analysed with a move structure focus so that students can be aware of some important linguistic and rhetorical features such as sentence complexity, verb tenses, nouns, prepositions, ellipsis, euphemism, metaphor, consonance, synonyms, antonyms, among others.

Genre analysis is a rich resource which provides genre analysis learners with useful linguistic and cultural knowledge, enhances their language awareness and improves their abilities to employ different strategies in different situational contexts. In the same vein, the results of this study can improve learners' awareness of the language of wedding invitation cards and obituary

announcements through focusing on their unique generic schematic patterns and lexico-grammatical features. In this context, the genres of wedding invitation cards and obituary announcements have revealed specific schematic, contextual and conventional features. Therefore, novice genre analysis learners who would like to carry out research papers on homely genre should be equipped with sets of generic knowledge resources and expectations on discourse conventions that would help achieve a rich understanding of these kinds of genre texts.

8.3.3Implications for genre researchers

The findings of the present study enrich the understanding of the way wedding invitation cards and newspaper obituary announcements are constructed and highlight religious and socio-cultural values and practices that exert constraints on the formal structure and content of these genres in the Jordanian context. Consequently, this study would be useful for genre researchers who are unfamiliar with socio-cultural and religious values, practices and beliefs in Jordanian society since studies of this type "would greatly aid in efforts toward intercultural communication" (Wolfson, 1981, p. 21). In other words, the findings of the study could help genre researchers of different religious and sociocultural backgrounds enhance their intercultural understanding of religious and socio-cultural aspects that constrain the structure of such kinds of genres.

8.4 Contributions of the Study

The two major contributions of this thesis are as follows:

1- I extended Bhatia's model to a new area of investigation (i.e., wedding invitation cards and obituary announements). Bhatia's model has been extensively adopted by many studies to analyze the rhetorical structure of academic genres such as research article abstracts (Ning, 2008), research articles results (Bruce, 2009), discussion sections of physics laboratory reports (Parkinson, 2011) and professional genres such as mail letter (Upton, 2002), academic research blogs (Tiainen, 2012), tourism brochures (Luo &

Huang, 2015), business E-mails (Mehrpour & Mehrzad, 2013), application letters (Khan, & Tin, 2012), sales letters (Cheung, 2006). The present study suggests that Bhatia's model can be applicable not only to academic and professional genres but also to other unfamiliar genressuch as wedding invitation cards and obituary announcements. Therefore, by using this model, I was able to demonstrate that this analytical paradigm used in the present study is insightful in determining the overall textual and linguistic patterns in light of underlying socio-cultural and religious forces that shape the genres of wedding invitation cards and obituary announcements.

2- Prior research on the genres of Jordanian wedding invitation cards and obituary announcements has specifically focused on the identification and description of the generic organizational structure of these genres (e.g. Al-Ali, 2006; Momani & Al-Refaei, 2010; Al-Ali, 2005; Al-Khatib and Salem, 2011). However, very few studies have been conducted to concentrate on these genres in terms of their comprehensive generic structures, linguistic features, and socio-cultural and religious practices that shape these genres with some focus on gender and religion-related differences between Muslims and Christians. The present study therefore makes a significant contribution to the understanding of detailed generic organizational patterns, sociolinguistic text variations in light of underlying socio-cultural and religious motives, as well as linguistic realizations of the genre structure.

8.5 Limitations of the Study

There are a number of limitations to the study reported here which must be taken into account before making wide generalizations from the findings and conclusions. The first limitation is that only two Jordanian newspapers are selected for the purpose of choosing obituary announcements in this study; namely, *Alra'i* and *Al-Dustour*.

The second limitation is that the chosen wedding invitation cards used in the present study stand for a period extending only from 2002 to 2014. As for the newspaper obituary announcements, they were chosen from newspapers covering the period from January 1, 2012 to June 31, 2014 only. Examining wedding invitation cards and obituary announcements over a longer period of

time might show the use of other rhetorical moves or structural differences and the way these genres evolve over time in terms of colour, design, size, typography, text length, formality, among many others.

The third limitation is that the present study has focused, apart from the generic move structure, on specific micro-linguistic features that are associated with the moves. They include sentence complexity, sentence length, verb tense, nouns, adjectives, prepositions, ellipsis, alliteration, rhyme, simile, metaphor, parallelism, euphemism, consonance, assonance, synonyms and antonyms.

The last limitation has to do with the theoretical framework adopted in this study. That is to say, the analysis of macro-structural features and micro-linguistic featuresof wedding invitation cards and obituary announcements was only on the grounds of Bhatia's (1993) move structure model.

8.6 Suggestions for future research

There are several suggestions for future research that can be made on the basis of the results of the present study to throw more light on 'homely' discourse; these suggestions can be summarized as follows:

1- Genre studies which examine generic organizational structures and linguistic features of homely discourse in Arabic are very scant compared with those examining generic structures and lexico-grammatical realizations of academic and professional genres. So it would be interesting for future genre researchers to investigate other Arabic 'homely' genres in order to fill in the lacuna. Such future investigations may include the study of birth notices, ceremony announcements, congratulation announcements and the like.

2- This study has focused on the analysis of Jordanian written wedding invitation cards and obituary announcements only. Therefore, future research carried out on spoken and electronic wedding invitation cards and obituary announcements in Jordanian

community would be of great help in finding out any similarities and differences or further interesting patterns of the discourse genre textas well as the linguistic realizations that would offer a more deep understanding of these genre texts.

3- It is also recommended that further research be carried out to shed light on both macro-structural and micro-linguistic features of wedding invitation cards and obituary announcements used by different religious or ethnic minorities living in Jordan such as Armenians, Circassians, Kurds, and the like to find out if these minorities have any influence on the overall patterns of these genres.

4- Jordanian wedding invitation cards and obituary announcements may undergo many remarkable changes in terms of the linguistic and the textual features (i.e., form and content). Therefore, it is recommended that further research projects be carried out to investigate how the generic organization as well as linguistic characteristics of these texts may develop and change within a span of time under the impact of social, cultural and religious forces.

5- This area of study still remains under-examined waiting for future detailed intra-cultural and comparative cross-cultural research; therefore, it would be worthwhile, for instance, to compare Jordanian wedding invitation cards and obituary announcements with the British or American ones to discover if there are cross-cultural similarities and differences in their generic organizational conventions and linguistic realization patterns of the genre texts. While different cultures structure and affect discourse genres in different ways, this would further enrich our understanding of variations found in these genre texts.

8.7 Conclusion

In sum, wedding invitation cards and obituary announcements in Jordan are characterized as ceremonial genre texts generally constrained by socio-religiously motivated practices and conventions. I hope to have demonstrated how these genre texts are structured and interpreted to serve the communicative purposes agreed upon by members of Jordanian community who constantly take part in these genres and very aware of their social conventions. It is also hoped

that this study has offered a rich account of the generic structures and distinctive linguistic features of the genre texts in relation to religious and socio-cultural values and practices of Jordanian society.

This study aimed to make a significant contribution to the study of genres of Jordanian wedding invitation cards and obituary announcements in Jordanian society with the objective to analyse the linguistic features, rhetorical functions and communicative purposes practiced in these two genres to determine specific conventionalized purposes which are associated with different socio-cultural, as well as ideological backgrounds that Jordanian people practice in constructing and interpreting these genres. What is more, this study drew on the importance of contextualized genre analysis and explained that style, culture and religion, as well as norms determine the overall structure and linguistic features of these genres. Thus, it is also hoped that this study will serve as a window through which non-Jordanians can improve their knowledge of the nature of these genres and can learn the rules and practices of specific social groups in Jordanian society. Obituary announcements and wedding invitation cards are not limited to merely announcing someone's death or announcing the wedding of two people; rather, they mirror Jordanian people's ideas and judgments, depending on many factors such as economic standing, religious beliefs, cultural practices, customs, etc.

References

Abbaszadeh, Z. (2013). Genre-based approach and second language syllabus design. *Procedia-Social and Behavioral Sciences*, *84*, 1879-1884.

Abboud, P. F., & McCarus, E. N. (1983). *Elementary Modern Standard Arabic: Volume 1, Pronunciation and Writing; Lessons 1-30* (Vol. 1). Cambridge University Press.

Abdullah, M. (2016). *Figure of speech*. Retrieved March 10, 2016, from http://www.britannica.com/art/figure-of-speech

Abrantes, A. M. (2005). Euphemism and co-operation in discourse. *Power Without Domination, Dialogism and the Empowering Property of Communication. John Benjamins, Amsterdam*, 85-103.

Abu-Chacra, F. (2007). *Arabic: an essential grammar*. Routledge.

Abu taleb, S. (2015). *Religion and faith*. Retrieved March 7, 2016, from http://www.myjordanjourney.com/religion-and-faith

Afful, J. B. (2012). A genre analysis of death announcements in Ghanaian newspapers. *Language, Discourse & Society*, *1*(2), 118-136.

Akhta, J. (2015). *A Brief Order of Marriage in Christian Faith*. Retrieved Febraruy 4, 2016, from http://ezinearticles.com/?A-Brief-Order-of-Marriage-in-Christian-Faith&id=8944499

Alali, A. O. (1993). Management of death and grief in obituary and in memoriam pages of Nigerian newspapers. *Psychological reports*, *73*(3), 835-842.

Al-Ali, A. (2009). Linguistic Analysis of The Empathetic Shift Between Arabic and italian. *Studi di glottodidattica*, *3*(1), 1-21.

Al-Ali, M. N. (2003). Remodelling the relation between genre constraints and registerial options. *Grazer linguistische Studien*, (60), 1-15.

Al-Ali, M. N. (2005). Communicating messages of solidarity, promotion and pride in death announcements genre in Jordanian newspapers. *Discourse & Society*, *16*(1), 5-31.

Al-Ali, M. N. (2006). Religious affiliations and masculine power in Jordanian wedding invitation genre. *Discourse & society*, *17*(6), 691-714.

Al-Ali, M. N., & Sahawneh, Y. B. (2011). Rhetorical and Textual Organization of English and Arabic. *SKY Journal of Linguistics*, *24*, 7-39.

Alawwa, M. (2015). *Weddings cards and printing services*. Retrieved April 2, 2016, from http://www.al-awwa.com/

Al-Badayneh, D. M. (2012). Violence against women in Jordan. *Journal of family violence*, *27*(5), 369-379.

Aliakbari, M., & Tarlani-Aliabadi, H. (2015). Communicating sociocultural norms and social and religious practices in Iranian death notices. *Social Semiotics*, 1-23.

Al-Kharabsheh, A. (2011). Arabic death discourse in translation: Euphemism and metaphorical conceptualization in Jordanian obituaries. *Across Languages and Cultures*, *12*(1), 19-48.

Al-Khatib, M. A. (1997). Congratulation and thank you announcements in Jordanian newspapers: Cultural and communicative functions. *Language, Culture and Curriculum*, *10*(2), 156-170.

Al-Khatib, M. A., & Salem, Z. (2011). Obituary announcements in Jordanian and British newspapers: A cross-cultural overview. *ActaLinguistica*, *5*(2), 80-96.

Al-Khatib, M. A. (2006). The pragmatics of invitation making and acceptance in Jordanian society. *Journal of Language and Linguistics*, *5*(2), 272-294.

Al-Liheibi, F. M. (1999). *Aspects of sentence analysis in the Arabic linguistic tradition, with particular reference to ellipsis*. Unpublished PhD thesis, Durham University.

Al-Munajjid, M. (2000). *The Six Blessings of the Martyrs*. Retrieved February 2, 2016, from https://islamqa.info/en/8511

Alora, S. (2012). *Heartfelt Muslim Wedding Cards.* Retrieved August 19, 2013, fromhttp://www.articlesbase.com/weddings-articles/heartfelt-muslim-wedding-cards-6126582.html

Alshdaifat, S. (2014). Review of Human Rights under the Jordanian Constitution. *Journal of Law, Policy and Globalization*, 30-45.

Amirian, Z., Kassaian, Z., &Tavakoli, M. (2008). Genre analysis: An investigation of the discussion sections of applied linguistics research articles. *The Asian ESP Journal*, *4*(1), 39-63.

Anderson, K. A., & Han, J. (2009). An exploration of ageism and sexism in obituary photographs: 1967–1997. *OMEGA-Journal of Death and Dying*,*58*(4), 335-345.

Anderson, R. (2013). *Marriage: What It Is, Why It Matters, and the Consequences of Redefining It*. Retrieved Febraruy 3, 2016, from http://www.heritage.org/research/reports/2013/03/marriage-what-it-is-why-it-matters-

and-the-consequences-of-redefining-it

Ankush, S. (2011). *Christian wedding*. Retrieved Febraruy 7, 2016, from http://ezinearticles.com/?Christian-Wedding---A-Beautiful-Ceremony&id=6516002

Ansary, H., & Babaii, E. (2005). The Generic Integrity of Newspaper Editorials A Systemic Functional Perspective. *RELC Journal*, *36*(3), 271-295.

Ansary, H., & Babaii, E. (2009). A Cross-cultural Analysis of English Newspaper Editorials A Systemic-Functional View of Text for Contrastive Rhetoric Research. *RELC Journal*, *40*(2), 211-249.

Anthony, L. (1999). Writing research article introductions in software engineering: How accurate is a standard model?. *Professional Communication, IEEE Transactions on*, *42*(1), 38-46.

Aremu, M. (2011). A social pragmatic analysis of obituary announcements in English in Nigeria. *Journal of the Nigeria English Studies Association*, *14*(2), 132-143.

Ask, K., & Tjomsland, M. (Eds.). (1998). *Women and Islamization: contemporary dimensions of discourse on gender relations*. Bloomsbury Academic.

Badger, R. (2003). Legal and general: Towards a genre analysis of newspaper law reports. *English for Specific Purposes*, *22*(3), 249-263.

Barron, A. (2006). Understanding spam: A macro-textual analysis. *Journal of pragmatics*, *38*(6), 880-904.

Barth, S., Van Hoof, J. J., & Beldad, A. D. (2014). Reading between the lines: a comparison of 480 German and Dutch obituaries. *OMEGA-Journal of Death and Dying*, *68*(2), 161-181.

Basturkmen, H. (2012). A genre-based investigation of discussion sections of research articles in dentistry and disciplinary variation. *Journal of English for Academic Purposes*, *11*(2), 134-144.

Bawarshi, A. S., & Reiff, M. J. (2010). *Genre: An introduction to history, theory, research, and pedagogy*. West Lafayette, IN: Parlor Press.

Bazerman, C. (1988). *Shaping written knowledge: The genre and activity of the experimental article in science* (p. 59). Madison: University of Wisconsin Press.

Bazerman, C. (1984). Modern evolution of the experimental report in physics: Spectroscopic articles in Physical Review, 1893-1980. *Social studies of science*, *14*(2), 163-196.

Berkenkotter, C., & Huckin, T. N. (1993). Rethinking genre from a sociocognitive perspective. *Written communication*, *10*(4), 475-509.

Berkenkotter, C., & Huckin, T. N. (1995). *Genre knowledge in disciplinary communication: Cognition/culture/power*. Lawrence Erlbaum Associates, Inc.

Bhatia, V. K. (1991). A genre-based approach to ESP materials. *World Englishes*, *10*(2), 153-166.

Bhatia, V. K. (1993). *Analysing genre: Language use in professional settings*. Routledge.

Bhatia, V. K. (1997). Introduction: Genre analysis and world Englishes. *World Englishes*, *16*(3), 313-319.

Bhatia, V.K. (2002). Applied genre analysis: a multi-perspective model. *Ibérica: Revista de la AsociaciónEuropea de Lenguaspara Fines Específicos (AELFE)*, (4), 3-19.

Bhatia, V.K. (2004). *Worlds of written discourse: A genre-based view*. A&C Black.

Bhatia, V. K. (2008). 11 Towards critical genre analysis. *Advances in discourse studies*, 166.

Bhatia, V. K. (2008). Genre analysis, ESP and professional practice. *English for specific purposes*, *27*(2), 161-174.

Bhatia, V. K. (2010). Interdiscursivity in professional communication. *Discourse & communication*, *4*(1), 32-50.

Biber, D., Connor, U., & Upton, T. A. (2007). *Discourse on the move: Using corpus analysis to describe discourse structure* (Vol. 28). John Benjamins Publishing.

Blaine, M. (2009). *Affordable Black and White Wedding Invitation Ideas*. Retrieved July 15, 2013, from http://ezinearticles.com/?Affordable-Black-and-White-Wedding-Invitation-Ideas&id=3982782

Bonsu, S. K. (2007). The presentation of dead selves in everyday life: Obituaries and impression management. *Symbolic Interaction*, *30*(2), 199-219.

Bonyadi, A. (2010). The rhetorical properties of the schematic structures of newspaper editorials: A comparative study of English and Persian editorials. *Discourse& Communication*, *4*(4), 323-342.

Bonyadi, A. (2012). Genre analysis of media texts. *Procedia-Social and Behavioral Sciences*, *66*, 86-96.

Bonyadi, A., & Samuel, M. (2013). Headlines in newspaper editorials: A contrastive study. *Sage Open*, *3*(2), 1-10.

Bowcher, W. L. (2007). *New directions in the analysis of multimodal discourse*. Psychology Press.

Bressler, J. (2009). *England adds some flair to* obituaries. Retrieved March 6, 2016, from http://www.obitresearch.com

Brett, P. (1994). A genre analysis of the results section of sociology articles. *English for Specific Purposes*, *13*(1), 47-59.

Bruce, I. (2008). *Academic writing and genre: A systematic analysis*. Bloomsbury Publishing.

Bruce, I. (2009). Results sections in sociology and organic chemistry articles: A genre analysis. *English for Specific Purposes*, *28*(2), 105-124.

Brannen, J. (1992). *Mixing Methods: Qualitative and Quantitative Research.* Aldershot: Avebury.

Canada, C. (2012). *Advancing women's equality in Jordan*. Retrieved March 27, 2016, from http://gender.care2share.wikispaces.net/file/view/CARE+Jordan+Example+WEE+Proposal.pdf

Carstens, A. (2009). *The effectiveness of genre-based approaches in teaching academic writing: subject-specific versus cross-disciplinary emphases* (Doctoral dissertation, University of Pretoria).

Cheung, M. (2006). A discourse analysis of Chinese and English sales letters in Hong

Christian wedding. (n.d.). Retrieved April 10, 2016, from http://www.culturalindia.net/weddings/regional-weddings/christian-wedding.html

Christie, F., Cope, B., & Kalantzis, M. (1993). Curriculum genres: Planning for effective teaching. *The powers of literacy: A genre approach to teaching writing*, 154-178.

Clynes, A., & Henry, A. (2005). Introducing genre analysis using Brunei Malay wedding invitations. *Language Awareness*, *13*(4), 225-242.

Coe, R. M. (2002). The new rhetoric of genre: Writing political briefs. *Genre in the classroom: Multiple perspectives*, 197-207.

Coe, R. M., & Freedman, A. (1998). Genre theory: Australian and north American approaches. *Theorizing composition: A critical sourcebook of theory and scholarship in contemporary composition studies*, 136-147.

Coffin, C. (2001). Theoretical approaches to written language. New York: Macquarie University Press.

Collins, M. (2009).*Christian Wedding Vows*. Retrieved Febraruy 6, 2016, from http://ezinearticles.com/?Christian-Wedding-Vows&id=2500222

Connor, U. (1996). *Contrastive rhetoric: Cross-cultural aspects of second language writing*. Cambridge University Press.

Connor, U. (2000). Variation in rhetorical moves in grant proposals of US humanists and scientists. *Text-Interdisciplinary Journal for the Study of Discourse*, *20*(1), 1-28.

Connor, U., & Mauranen, A. (1999). Linguistic analysis of grant proposals: European Union research grants. *English for specific purposes*, *18*(1), 47-62.

Cook, G. (1989). *Discourse*. Oxford: Oxford University Press.

Crossley, S. A. (2008). The Effects of Genre Analysis Pedagogy: A Corpus-Based and Situational Analysis. *Foreign Languages for Specific*

Crystal, D. (2011). *Dictionary of linguistics and phonetics* (Vol. 30). John Wiley & Sons.

Cunningham, R. (2012). The Order of Christian Funerals. Retrieved March 1, 2016, from http://syracusediocese.org/offices/liturgy/diocesan-guidelines-for-christian-funerals/#

Dalrymple, M.,& Shieber, S. M. (1991). Ellipsis and higher-order unification. *Linguistics and philosophy*, *14*(4), 399-452.

Darwish, I., & Bader, S. (2014). Language and Religion in Jordan. *Journal of Research on Humanities and Social Sciences*,*4*(26), 76-81.

De Vries, B., & Rutherford, J. (2004). Memorializing loved ones on the World Wide Web. *OMEGA-Journal of Death and Dying*, *49*(1), 5-26.

Denari, J. (2014). *Pope Francis' Holy Land Visit: Spotlight on Christians in Jordan*. Retrieved March 27, 2016, from http://time.com/110595/pope-francis-holy-land-visit-spotlight-on-christians-in-jordan/

Deng, L., Chen, Q., & Zhang, Y. (2014). Developing EFL Learners' Generic Competence in Professional Translation: A Genre-Based Approach. In *Developing Chinese EFL Learners' Generic Competence* (pp. 51-101). Springer Berlin Heidelberg.

Dickinson, P. (2013). A Genre-based Approach to Preparing for IELTS and TOEFL Essay Writing Tasks. *新潟国際情報大学情報文化学部紀要*, *16*, 1-9.

Ding, H. (2007). Genre analysis of personal statements: Analysis of moves in application essays to medical and dental schools. *English for Specific Purposes*, *26*(3), 368-392.

Dixon, J. (1987). The question of genres. *The place of genre in learning: Current debates*, 9-21.

Dubois, B. L. (1997). *The biomedical discussion section in context*. Greenwood Publishing Group.

Dudley-Evans, T. (1986). Genre analysis: An investigation of the introduction and discussion sections of MSc dissertations. *Talking about text*, 128-145.

Dudley-Evans, T. (1987). *Genre analysis and ESP*. English Language Research.

Dudley-Evans, T. (2000). Genre analysis: a key to a theory of ESP?. *Ibérica: Revista de la Asociación Europea de Lenguas para Fines Específicos (AELFE)*, (2), 3-11.

Dunn, C. D. (2006). Formulaic expressions, Chinese proverbs, and newspaper editorials: exploring type and token interdiscursivity in Japanese wedding speeches. *Journal of Linguistic Anthropology*, *16*(2), 153-172.

Eggins, S. (2004). *Introduction to systemic functional linguistics*. A&C Black.

Eid, M. (2002). *The world of obituaries: Gender across cultures and over time*. Wayne State University Press.

El-dali, H. M. (2012). Toward an understanding of the discourse of advertising: Review of research, with special reference to Egyptian media. *Global Journal of Human-Social Science Research*, *12*(4).

Elashri, E. A. E., & Ibrahim, I. (2013). The Effect of the Genre-Based Approach to Teaching Writing on the EFL Al-Azhr Secondary Students' Writing Skills and Their Attitudes towards Writing. *Online Submission*.

Ergin, M. (2012). Religiosity and the construction of death in Turkish death announcements, 1970-2009. *Death Studies*,*36*(3), 270-291.

Erickson, T. (2000).Making sense of computer-mediated communication (CMC): Conversations as genres, CMC systems as genre ecologies.In *System Sciences, 2000.Proceedings of the 33rd Annual Hawaii International Conference on* (pp. 10-pp).IEEE.

Ezejideaku, E., & Ugwu, E. (2010). The linguistics of newspaper advertising in Nigeria. *Language in India*, *10*, 1-10.

Fairchild, M. (2014).*Christian Wedding Ceremony - Complete Outline*. Retrieved March 6, 2016, from http://christianity.about.com/od/christianweddingelements/a/weddingoutline.htm

Fairclough, N. (2003). *Analysing discourse: Textual analysis for social research*. Psychology Press.

Farghal, M. (1995a). Euphemism in Arabic: A gricean interpretation. *Anthropological Linguistics*, 366-378.

Farghal, M. (1995b). The Pragmatics of *'inshaallah*in Jordanian Arabic, *Multilingua, 14*(3), 253–70.

Fernández, C. (2006). The language of death: Euphemism and conceptual metaphorization in Victorian obituaries. *SKY Journal of Linguistics, 19*, 101-130.

Flowerdew, J., & Dudley-Evans, T. (2002). Genre analysis of editorial letters to international journal contributors. *Applied linguistics, 23*(4), 463-489.

Flowerdew, J., & Wan, A. (2006). Genre analysis of tax computation letters: How and why tax accountants write the way they do. *English for Specific Purposes, 25*(2), 133-153.

Flowerdew, J., & Wan, A. (2010). The linguistic and the contextual in applied genre analysis: The case of the company audit report. *English for Specific purposes, 29*(2), 78-93.

Flowerdew, L. (2005). An integration of corpus-based and genre-based approaches to text analysis in EAP/ESP: countering criticisms against corpus-based methodologies. *English for Specific Purposes, 24*(3), 321-332.

Flowerdew, J., & Peacock, M. (2001). *Research perspectives on English for academic purposes*. Ernst Klett Sprachen.

Freedman, A., & Medway, P. (1994). Locating genre studies: Antecedents and prospects. *Genre and the new rhetoric*, 1-20.

Fries, U. (1990). A contrastive analysis of German and English death notices. *Further Insights into Contrastive Analysis Linguistic and Literary Studies in Eastern Europe*, 539-539.

Fryer, D. L. (2007). *Multidimensional genre-based discourse analysis of a corpus of English-language medical research articles* (Doctoral dissertation, Faculty of Humanities, University of Oslo, Norway).

Galassi, C. (2010). *Obituary Verses*. Retrieved April 25, 2012, from http://ezinearticles.com/?Obituary-Verses&id=4831928

Gandolfo, K. L., & Sonbol, A. E. A. (2005). Women of Jordan: Islam Labor & the Law.

Gender Equality and Female Empowerment Enhanced. (2016). Retrieved March 12, 2016, from https://www.usaid.gov/jordan/gender-equality-womens-empowerment

Ghonsooly, B., & Ghazizadeh, K. (2011). Genre-based Analysis of English Patient Information Leaflets (PILs) and Examining the Reading Strategies Used by Skilled and Novice Readers in Reading PILs. *Iranian EFL Journal*, *7*.

Ghounane, N. (2012). *A Sociolinguistic View of Taboo Language and Euphemisms in the Algerian Society: Attitudes and Beliefs in Tlemcen Speech Community*. Unpublished MA thesis, Tlemcen University.

Gomaa, Y., & Shi, Y. (2012). Softboiled Speech: A Contrastive Analysis of Death Euphemisms in Egyptian Arabic and Chinese. *Global Journal of Human-Social Science Research*, *12*(8), 1-16

Gonsalves, G. (2010). *Muslim Wedding Cards*. Retrieved August 17, 2012, from http://ezinearticles.com/?Muslim-Wedding-Cards&id=6259301

Gotti, M., & Salager-Meyer, F. (2006). *Advances in medical discourse analysis: oral and written contexts* (Vol. 45). Peter Lang.

Groot, E. (2008). *English annual reports in Europe: A study on the identification and reception of genre characteristics in multimodal annual reports originating in the Netherlands and in the United* King. Unpublished PhD thesis, Radboud University.

Guthrie, S. (2013). *Arab women in the middle ages: Private lives and public roles*. Saqi.

Halbur, B., & Vandagriff, M. (1987). Societal responses after death: A study of sex differences in newspaper death notices for Birmingham, Alabama, 1900–1985. *Sex roles*, *17*(7-8), 421-436.

Halleck, G. B., & Connor, U. M. (2006). Rhetorical moves in TESOL conference proposals. *Journal of English for academic purposes*, *5*(1), 70-86.

Halliday, M. A., & Hasan, R. (1985). Language, text and context. *Victoria: Derkin University*.

Halliday, M. A. Matthiessen. 2004. *An introduction to functional grammar*. Routledge.

Halliday, M. A. (1978). *Language as a social semiotic: the social interpretation of language and meaning.* London: Edward Arnold.

Hassan, H. F., & Taqi, J (2011). Nominal Ellipsis in English & Arabic and its Influence on the Translation of the Meanings of Some Selected Qurànic Verses. *Journal of College Of Education For Women, 22*(3), 637-658.

Hassan, N. (2013). *The Ritual washing of dead bodies*. Retrieved March 19, 2013, from http://www.yementimes.com/en/1706/report/2800/The-ritual-washing-of-dead-bodies--Obligatory-washings-every-Muslim-will-one-day-face.htm

Henry, A., & Roseberry, R. (1999). Raising awareness of the generic structure and linguistic features of essay introductions. *Language Awareness, 8*(3-4), 190-200.

Henry, A., & Roseberry, R. (2001). A narrow-angled corpus analysis of moves and strategies of the genre: 'Letter of Application'. *English for Specific Purposes, 20*(2), 153-167.

Herat, M. (2014). Avoiding the reaper: Notions of death in Sri Lankan obituaries. *International Journal of Language Studies*, *8*(3), 117-144.

Hill, O. (2011). *Muslim Wedding Invitation*. Retrieved November 11, 2014, from http://www.articlesbase.com/weddings-articles/muslim-wedding-invitation-5386378.html

Holmes, J. (2013). *An introduction to sociolinguistics*: Routledge.

Holmes, R. (1997). Genre analysis and the social sciences: An investigation of the structure of research article discussion sections in three disciplines. *English for Specific Purposes, 16*(4), 321-337.

Hopkins, A., & Dudley-Evans, T. (1988). A genre-based investigation of the discussion sections in articles and dissertations. *English for Specific Purposes, 7*(2), 113-121.

Hou, H. I. (2012). A Corpus approach to discourse analysis of newspaper restaurant reviews: A preliminary analysis. *Studies in Literature and Language*, *5*(3), 95.

Hozayen, G. (1994). *A study of the discussion section of the medical research article: a genre based approach to text analysis.* Unpublished PhD thesis, University of Birmingham.

Hudson, R., (2000). *Sociolinguistics*. Cambridge University Press, Cambridge.

Hyland, K. (1992). *Genre analysis: Just another fad.* Paper presented at the English Teaching Forum, *30*(2), 14-17.

Hyland, K. (2004). Genre and second language writing. Michigan, US : University of Michigan Press

Hyland, K. (2004). *Disciplinary discourses: Social interactions in academic writing*. University of Michigan Press.

Issa, S., & Abuhakema, G. (2011). Rhetorical Properties and Generic Structure Analysis of Christian and Muslim Obituaries: the case of the Egyptian daily newspaper Al-Ahram. *Al-'Arabiyya*, 65-86.

Jalal, S., & Gabel, S. (2014). Physical Disability, Gender, and Marriage in Jordanian Society. *Review of Disability Studies: An International Journal*, *10*(1 & 2).

Jalilifar, A. R. (2010). Research article introductions: sub-disciplinary variations in Applied Linguistics. *Journal of Teaching Language Skills*, *2*(2), 29-55.

Jalilifar, A. R., Varnaseri, M., Saidian, S., & Khazaie, S. (2014). An Investigation into the Genre Features of Funeral Announcements: People's View in Social Communications in Focus. *Procedia-Social and Behavioral Sciences*,*98*, 747-756.

Jawad, H. A. (2007). Paraphrase, parallelism and chiasmus in Literary Arabic: Norms and translation strategies. *Babel*, *53*(3), 196-215.

Jibril, T. A., Ali, A. M., Kasim, Z. M., & Chan, M. Y. (2015). Communicating Beyond the Conventional Functions: An Assessment of Newspaper Announcements. *Online Journal of Communication and Media Technologies*,*5*(2), 41.

Johns, A. M. (1997). *Text, role and context: Developing academic literacies.* Cambridge University Press.

Johns, A. M., ed. (2001). *Genre in the Classroom: Multiple Perspectives.* Mahwah, NJ: Earlbaum.

Jordan. (2015). Retrieved March 10, 2016, from http://www.genderindex.org/country/jordan

Kanoksilapatham, B. (2005). Rhetorical structure of biochemistry research articles. *English for Specific Purposes*, *24*(3), 269-292.

Kanoksilapatham, B. (2012). Research Article Structure of Research Article Introductions in Three Engineering Subdisciplines.*Professional Communication, IEEE Transactions on*, *55*(4), 294-309.

Kazmierczak, P. (2009). *Seasonal Wedding Invitations - Wedding Stationery Ideas For Spring, Summer, Winter and Fall*. Retrieved December 12, 2013, from http://ezinearticles.com/?Seasonal-Wedding-Invitations---Wedding-Stationery-Ideas-For-Spring,-Summer,-Winter-and-Fall&id=3914085

Khan, A., & Tin, T. (2012). Generic Patterns in Application Letters: the Context of Pakistan. *RELC Journal, 43*(3), 393-410.

Khatibi, M. B. (2014). The Effect of Genre-Based Teaching on EFL Learners' Speaking Performance. *Iranian Journal of Research in English Language Teaching*, *2*(1), 38-52.

Khoury, L. J. (2006). *Genre analysis of master's thesis introductions variations across the humanities and social sciences-by Lorraine Joseph Khoury* (Doctoral dissertation).
Dias, P., & Paré, A. (Eds.). (2000). *Transitions: Writing in academic and workplace settings*. Hampton Press (NJ).

Koester, D. (1995). Social and temporal dimensions in Icelandic obituarial discourse.*Journal of Linguistic Anthropology, 5*(2), 157-182.

Kong, K.(1998). Are simple business request letters really simple? A comparison of Chinese and English business request letters.*Text, 18*(1), 103-141.

Kramer, K. (1988). *The sacred art of dying: How world religions understand death*. Paulist Press.

Krčmářová, B. K. (2008). *Linguistic and Non-Linguistic Communication in Advertising*.Unpublished MA thesis, Masaryk University.

Kress, G. (1989). *Linguistic processes in sociocultural practice*. Oxford: Oxford University Press.

Kress, G., & Knapp, P. (1992).Genre in a social theory of language.*English in Education, 26*(2), 4-15.

Kress, G. R., & Van Leeuwen, T. (2001). *Multimodal discourse: The modes and media of contemporary communication* (p. 2). London: Arnold.

Kress, G. R., & Van Leeuwen, T. (1996). *Reading images: The grammar of visual design*. Psychology Press.

Kress, G., & van Leeuwen, T. (2002). Color as a semiotic mode: Notes for a grammar of color. *Visual Communication*, *1*(3), 343-368.

Lakic, I. (2010). Analysing genre: research article Introductions in Economics. *The Journal of Linguistic and Intercultural Education, 3*, 83-99.

Landy, T. (2015). *Family, Marriage & Gender Roles*. Retrieved March 26, 2015, from http://www.catholicsandcultures.org/jordan/family-marriage-gender-roles

Lee, J. (2011). *A Genre Analysis of Second Language Classroom Discourse: Exploring the Rhetorical, Linguistic, and Contextual Dimensions of Language Lessons.* Unpublished PhD thesis, Georgia State University.

Lee, M. (2010). *Christian Beliefs and Religious Practices of Death and Dying*. Retrieved March 2, 2016, from http://classroom.synonym.com/christian-beliefs-religious-practices-death-dying-5346.html

Lim, J. M. H. (2006). Method sections of management research articles: A pedagogically motivated qualitative study. *English for Specific Purposes*,*25*(3), 282-309.

Long, G. L. (1987). Organizations and identity: obituaries 1856–1972. *Social forces*, *65*(4), 964-1001.

Luo, J., & Huang, T. (2015).Genre-Based Analysis of American Tourism Brochure. *Open Journal of Social Sciences*, *3*(09), 200.

Majcher-Teleon, A., & Slimène, O. B. (2009). Women and Work in Jordan. Case study of Tourism and ICT Sectors. *European Training Foundation*.

Maqsood, R. W. (2001). *After death, life: thoughts to alleviate the grief of all Muslims facing death and bereavement*. Lahore: Talha Publication.

Marks, A., & Piggee, T. (1999). Obituary analysis and describing a life lived: The impact of race, gender, age, and economic status. *OMEGA-Journal of Death and Dying*, *38*(1), 37-57.

Martín-Martín, P. (2013). The teaching of academic writing to English as a second language students: A functional genre-based approach. *Revista de Lenguas para Fines Específicos*, *19*, 329-351.

Martín, J. R. (1992). *English text: System and structure*: John Benjamins Publishing.

Martin, J. R. (1993). A contextual theory of language. *The powers of literacy: A genre approach to teaching writing*, 116-136.

Martin, J. R., & Rose, D. (2008).*Genre relations: Mapping culture*: Equinox Pub.

Martin, J. R., Christie, F., & Rothery, J. (1987). Social processes in education: A reply to Sawyer and Watson (and others). *The place of genre in learning: Current debates*, 35-45.

Martín, P. M. (2003). A genre analysis of English and Spanish research paper abstracts in experimental social sciences. *English for Specific Purposes*, *22*(1), 25-43.

Matiki, A. (2001). The pragmatics of obituary notices in Malawian newspapers. *Language Matters*, 29-52.

Mehawesh, M. I. (2013). Grammatical Parallelism in the Translation of Advertising Texts with Particular Reference to English and Arabic. *Asian Social Science*, *9*(10), p. 254.

Mehrpour, S., & Mehrzad, M. (2013).A Comparative Genre Analysis of English Business E-mails Written by Iranians and Native English Speakers. *Theory and Practice in Language Studies*, *3*(12), 2250-2261.

Metz, H. (1991). *Jordan, a country study*. Retrieved March 6, 2016, from http://countrystudies.us/jordan/

Meyer, C. F., Halliday, M. A. K., & Hasan, R. (1987). Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective.

Miles, R. (2002). Employment and unemployment in Jordan: The importance of the gender system. *World Development*, *30*(3), 413-427.

Millar, D. (2011). Promoting Genre Awareness in the EFL Classroom. In*English Teaching Forum* (Vol. 49, No. 2, pp. 2-15). US Department of State. Bureau of Educational and Cultural Affairs, Office of English Language Programs, SA-5, 2200 C Street NW 4th Floor, Washington, DC 20037.

Miller, C. (1984). Genre as social action. *Quarterly journal of speech*, *70*(2), 151-167.

Miller, C. (1994). Rhetorical community: The cultural basis of genre. *Genre and the new rhetoric*, 67-78.

Minaabad, M. S., & Khoshkholgh, F. F. (2012). Investigating the effect of genre-based pedagogy on English for Specific Purpose learners' reading comprehension. *World Applied Sciences Journal*, *18*(2), 251-260.

Mingwei, Z., & Yajun, J. (2010). Dissertation Acknowledgments: Generic Structure and Linguistic Features. *Chinese Journal of Applied Linguistics*, *33*, 1.

Mirzaei, A., & Eslami, Z. (2013). Exploring the variability dynamics of wedding invitation discourse in Iran.*Journal of Pragmatics*, *55*, 103-118.

Mohsenzadeh, H. (2013). Rhetorical move structure of literature book prefaces in English and Persian. *Mediterranean Journal of Social Sciences*,*4*(4), 317.

Momani, K., & Alrefae, D. (2010). A Socio-textual Analysis of Written Wedding Invitations in Jordanian Society. LSP Journal, *1*(1), 61-80.

Moses, R., & Marelli, G. (2004).Obituaries and the Discursive Construction of Dying and Living.Proceedings of the Eleventh Annual Symposium about Language and Society—Austin, 123-130

Nash, Y. (2007). *Bachelor Party*. Retrieved Febraruy 4, 2016, from http://ezinearticles.com/?Bachelor-Party&id=714027

Nelson, P. (2009). *The plain language of death*. Retrieved March 6, 2016, from http://www. enzinearticles.com

Ning, Z. Y. (2008). A Genre-based Analysis of English Research Article Abstracts and the Linguistic Feature of Personal Pronouns for Financial Economics. *Online Submission*, *5*(7), 62-65.

Norimine, H. (2015). *Women in Jordan are more educated than ever — but they still aren't working.* Retrieved March 19, 2013, from http://www.albawaba.com/news/women-jordan-are-more-educated-ever-%E2%80%94-they-still-arent-working-666136

Nwogu, K. N. (1997). The medical research paper: Structure and functions. *English for Specific Purposes, 16*(2), 119-138.

Nwoye, O. G. (1992). Obituary announcements as communicative events in Nigerian English.*World Englishes, 11*(1), 15-27.

Nydell, M. (2012). *Understanding Arabs: A contemporary guide to Arab society*. Nicholas Brealey Publishing.

Ondimu, J. (2014). A socio-cultural understanding of death: A genre analysis of obituaries in a Kenyan newspaper. *Language Matters*, *45*(1), 3-22.

Othman, W. (2004).Subordination and Coordination in English-ArabicTranslation. Retrieved July 6, 2015, from http://www.translationdirectory.com/article899.htm

Ouissem, T. (2007).*The translation of subject ellipsis in coordinated cluses from English into Arabic: A study based on parallel narrative corpora.*Unpublished MA thesis, Mentouri University.

Ozturk, I. (2007). The textual organisation of research article introductions in applied linguistics: Variability within a single discipline. *English for Specific Purposes*, *26*(1), 25-38.

Paltridge, B. (2008). *Discourse Analysis*. London: Continuum

Paltridge, B. (2001). *Genre and the language learning classroom*. Ann Arbor: University of Michigan Press.

Parkinson, J. (2011). The Discussion section as argument: The language used to prove knowledge claims. *English for Specific Purposes*, *30*(3), 164-175.

Peacock, M. (2002). Communicative moves in the discussion section of research articles. *System*, *30*(4), 479-497.

Pettygrove, M. (2006). Obstacles to Women's Political Empowerment in Jordan: Family, Islam, and Patriarchal Gender Roles.

Pho, P. D. (2008). Research article abstracts in applied linguistics and educational technology: a study of linguistic realizations of rhetorical structure and authorial stance. *Discourse studies*, *10*(2), 231-250.

Pintos dos Santos, V.B.M. (2002). Genre Analysis of Business Letters of Negotiation. *English for Specific Purposes*, *21*, 167-199.

Rabab'ah, G., & Al-Qarni, A. M. (2012).Euphemism in Saudi Arabic and British English. *Journal of Pragmatics*, *44*(6), 730-743.

Raheja, N. and Puri.(1995). *How to arrange a wedding*. New Delhi: Palus Press.

Rahman, M. M. (2011). Genre-based writing instruction: implications in ESP classroom. *English for Specific Purposes World*, *33*(11), 1-9.

Redmond , J. (n.d.). *Christian Burial*. Retrieved March 6, 2016, from http://dying.lovetoknow.com/Christian_Burials

Richards, R. T. (1988). Thesis/dissertation writing for EFL students: An ESP course design. *English for Specific Purposes*, *7*(3), 171-180.

Ross, H. M. (2001). Islamic tradition at the end of life. *Medsurg Nursing*,*10*(2), 83.

Rowland, J. (2009). Democracy and the tribal system in Jordan: tribalism as a vehicle for social change.

Rubinstein, D. (2007). *Haredi death notices in J'lem drawn from Jewish holy texts*. Retrieved March 6, 2016, from http://www.obitresearch.com

Russell, D. R. (1997). Writing and Genre in Higher Education and Workplaces: A Review of Studies That Use Cultural--Historical Activity Theory. *Mind, Culture, and Activity*, *4*(4), 224-237.

Sabzevari, A., & Sadeghi, V. (2014). A Contrastive Rhetorical Analysis of the News Reports in Iranian and American Newspapers. *Iranian Journal of Research in English Language Teaching*, *1*(2), 12-19.

Sadeghi, V., & Samuel, M. (2013). Genre analysis of the letters of appeal.*Discourse Studies*, *15*(2), 229-245.

Sadri, E. (2014). Iranian Wedding Invitations in the Shifting Sands of Time. *Journal of Research and Applied Linguistics* (5), 91-108.

Sahnoun, H., Keefer, P., Schiffbauer, M., Sy, A., & Hussain, S. (2014). *Jobs or Privileges: unleashing the employment potential of the Middle East and North Africa*. World Bank Publications.

Šalda, M. (2009).*A Comparative Analysis of Advertisements in British and Czech Lifestyle Magazines.*Unpublished B.A thesis, Tomas Bata University.

Salibi, K. S. (2006). *The modern history of Jordan*. IB Tauris.

Samraj, B. (2002). Introductions in research articles: Variations across disciplines. *English for specific purposes*, *21*(1), 1-17.

Samraj, B. (2005). An exploration of a genre set: Research article abstracts and introductions in two disciplines. *English for specific purposes*, *24*(2), 141-156.

Sangers, T. (2010). *Burial customs*. Retrieved March 19, 2013, from http://ezinearticles.com/?Burial-Customs&id=3958255

Santos, V. P. (2002). Genre analysis of business letters of negotiation.*English for specific purposes*, *21*(2), 167-199.

Saville-Troike, M. (2008). *The ethnography of communication: An introduction*(Vol. 14). John Wiley & Sons.

Sawalmeh, M. (2014).A Sociolinguistic Study of Muslim and Christian Wedding Invitation Genre in the Jordanian Society. J*ournal of Advances in Linguistics*, *5*(1), 448-462.

Segal, A. (2010). *Life after death: A history of the afterlife in western religion*. Image.

Sharif, M., & Yarmohammadi, L. (2013).On the Persian wedding invitation genre. *SAGE Open*, *3*(3), 1-9.

Sharma, S. (2013).*What Are the Different Types of Symbols and Colours Used in Muslim Wedding Cards?*. Retrieved May 16, 2013, from http://ezinearticles.com/?What-Are-the-Different-Types-of-Symbols-and-Colors-Used-in-Muslim-Wedding-Cards?&id=8141516

Sherry, M. (2004). *Is there a life after death*. Retrieved Febraruy 25, 2016, from http://www.opednews.com/

Shoup, J. A. (2007). *Culture and customs of Jordan.* Greenwood Publishing Group.

Sofsian, D. (2007). *Christian Marriage*. Retrieved Febraury 10, 2016, from http://ezinearticles.com/?Christian-Marriage&id=429301

Stacey, A. (2012). *Funeral rites in Islam*. Retrieved March 19, 2016, from http://www.islamreligion.com/articles/4979/funeral-rites-in-islam-part-3

Swais, R. (2014). *Christians of Mosul Find Haven in Jordan*. Retrieved March 27, 2016, from http://www.nytimes.com/2014/10/27/world/middleeast/for-mosuls-christians-a-shelter-in-jordan.html?_r=1

Swales, J. (1981).*Aspects of article introductions*: Language Studies Unit, University of Aston in Birmingham.

Swales, J. (1986). Citation analysis and discourse analysis. *Applied Linguistics*, *7*(1), 39–55

Swales, J. (1990).*Genre analysis: English in academic and research settings.*Cambridge University Press.

Swales, J. & Feak, C. (1994). *Academic writing for graduate students: Essential tasks and skills.* Ann Arbor, MI: The University of Michigan Press.

Swales, J., & Najjar, H. (1987). The writing of research article introductions.*Written communication*, *4*(2), 175-191.

Thompson, D. K. (1993). Arguing for Experimental "Facts" in Science A Study of Research Article Results Sections in Biochemistry. *Written communication*, *10*(1), 106-128.

Thorold, C. (2007). *Jordan's struggle with Islamism*. Retrieved Febraruy 7, 2016, from http://news.bbc.co.uk/1/hi/world/middle_east/7102329.stm

Tiainen, K. (2012). A Genre Analysis of Academic Research Blogs.

Todolí Cervera, J., Labarta Postigo, M., & Dolón Herrero, R. (2006). What is Critical Discourse Analysis?. *Quaderns de Filologia-Estudis Lingüístics*, *11*, 9-34.

Tracy , K. (2002). *Muslim vs. Christian Funerals*. Retrieved March 1, 2016, from http://people.opposingviews.com/muslim-vs-christian-funerals-3939.html

Tuan, L. T. (2011). Teaching writing through genre-based approach. *Theory and Practice in Language Studies*, *1*(11), 1471-1478.

Upton, T. A. (2002). Understanding direct mail letters as a genre. *International Journal of Corpus Linguistics*, *7*(1), 65-85.

Varaprasad, C. (2013, May). Effects of Genre-Based Framework on Students' Writing. In *3rd International Conference on Foreign Language Teaching and Applied Linguistics*. IBU Publishing.

Vaugh, A. (2013). *How to Structure and Word Your Wedding Invitation*.Retrieved June 2, 2013, from http://ezinearticles.com/?How-to-Structure-and-Word-Your-Wedding-Invitation&id=7895537.

Ventola, E. (1987). *The Structure of Social Interaction: A Systemic Approach to the Semiotics of Service Encounters*. London: Francis Pinter.

Vergaro, C. (2002). "Dear Sirs, what would you do if you were in our position?". Discourse strategies in Italian and English money chasing letters. *Journal of Pragmatics, 34*(9), 1211-1233.

Vergaro, C. (2004). Discourse strategies of Italian and English sales promotion letters. *English for Specific Purposes, 23*(2), 181-207.

Verling, J. (2015). *10 Facts About Jordan Christians From History to Everyday Life*. Retrieved March 27, 2016, from http://www.newsmax.com/FastFeatures/jordan-christians/2015/05/11/id/643868/

Verra, J. (2010). *Wedding Preparation: The Bridal Shower*. Retrieved Febraruy 4, 2016, from http://ezinearticles.com/?Wedding-Preparation:-The-Bridal-Shower&id=5187891

Vine, M. (2009). *Religious Perspectives of Death*. Retrieved Febraruy 7, 2016, from http://ezinearticles.com/?Religious-Perspectives-of-Death&id=1309335

Wiley, J. (2011). *10 Great Wedding Bible Verses and Readings*. Retrieved February 12, 216, from http://www.whatchristianswanttoknow.com/10-great-wedding-bible-verses-and-readings/

Williams, I. A. (1999). Results Sections of Medical Research Articles:: Analysis of Rhetorical Categories for Pedagogical Purposes. *English for Specific Purposes, 18*(4), 347-366.

Xu, B. (2012). An analysis of English business letters from the perspective of interpersonal function. *English Language Teaching, 5*(7), 75.

Yang, W. (2013). Genre Analysis of Dissertation Acknowledgements: A Comparative Study Across Contexts. *3L: Language, Linguistics, Literature®,19*(2).

Yapp, G. (2015). *Muslim Mourning Rituals*. Retrieved March 15, 2015, from http://people.opposingviews.com/muslim-mourning-rituals-6713.html.

Appendix 1: Key terms and concepts in the study

Communicative event

A communicative event is an activity that involves language (and/or paralanguage). It consists of the discourse itself and its participants; namely, the producer and the receiver, the role of the discourse as well as the environment where the discourse is produced and received including its historical and cultural associations (Swales, 1990).

Communicative purpose

A communicative purpose refers to the intent of the producers of genres of wedding invitation card or obituary announcements to communicate to readers via the genre-specific language in the genres. In the present study, the overall communicative purpose of the wedding invitation, as its name indicates, is to invite the guests to attend a particular wedding ceremony detailed in the invitation. As for the obituary announcements, its overall communicative purpose is to tell a potential audience about the recent death of a person and contain other important details such as burial and funeral arrangements.

Discourse Community

A discourse community is a group of people who have goals, interests, language, beliefs and practices in common. Discourse community can refer to the people who read a certain text; or it can refer to people who take part in a set of text practices both by reading and writing. Swales (1990) offers six different elements that the "discourse community" members must share. These elements include common goals, a means of communication, mechanisms for communication, particular genres, specialized terminology and vocabulary in addition to expertise in a specific area. In line with Swales, Paltridge (2008) incorporates all these elements in his definition of "discourse community" as he views it as a group of people who have shared goals, values and beliefs. In the present study, the core discourse community involved in the wedding invitation genre is the Jordanian community including the bride and groom, the celebrating families, the inviters of the wedding, the invitees, and the people who issue the wedding invitation card. As

for the discourse community involved in the obituary announcement genre, it includes the families and relatives of the deceased person, obituary editors, and burial and funeral directors.

Genre

Genre refers to "a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose(s)"(Bhatia, 1993, p. 49).

Genre analysis

Genre analysis is a thick and insightful description of language which combines text organisation and lexico-grammatical aspects of a text with its socio-cultural and psychological aspects in order to account for not only the way a conventionalized or institutionalized genre text is conventionally structured but also for the way it is interpreted, used and exploited by the expert members of the discourse community to fulfil their community goals (Bhatia, 1993).

Micro-linguistic features

Micro-linguistic features refer to the forms and structures used by the writer within the genre text, be they grammatical, lexical or even discoursal/rhetorical. The function of linguistic features (lexicogrammatical features) is very significant since they affect how the message is received by the reader (Bhatia, 1993). Each move of the wedding invitation cards and obituary announcemnts contains specific linguistic features that are influenced by the purpose of the move.

Move

A move is a rhetorical segment of text that has a specific communicative function contributing to the overall communicative purpose of the genre. It differs in size ranging from a phrase, a

sentence, a paragraph, to multiple paragraphs. Not all moves appear equally frequently in the text. That is, some moves occur more frequently than others, and they can be considered as obligatory and optional, respectively. In the present study, the move of "Identifying the deceased", for instance, is described as an obligatory move as it occurs in 100% of the texts. Also, the move of "Identifying the circumstances of death", is described as an optional move as it occurs in 81.8 % of the texts (Connor, 2000; Ansary & Babaii, 2005).

Move analysis

Move analysis is a corpus-based method of analysing genre texts from a top-down approach. It was first introduced by Swales (1990) and further elaborated on by Bhatia (1993). The general aim of the move analysis is "to describe the communicative purposes of a text by categorizing the various discourse units within the text according to their communicative purposes or rhetorical moves" (Biber, Connor &Upton, 2007, p. 23).

Obituary announcement

Obituary announcement is a published report in a newspaper that announces the passing away of someone and provides a general account of the life of the deceased and explicit information about the burial and funeral rituals.

Wedding invitation

A wedding invitation is defined as a card asking the recipients (the couple's relatives, friends, colleagues and neighbours, etc) to attend a wedding ceremony. It is typically written in formal language and dispatched to the recipients about one to two weeks before the finalized wedding date.

Appendix 2: Textual and visual elements of wedding invitation cards

Move	Characteristics	Percentage
Opening (optional)	1. The use of Qur'anic quotations	7.6%
	2. The use of Biblical quotations	13%
	3. The use of prophetic invocations	36.6%
	4. The use of poetic verses	41.6%
Identifying the celebrating families (optional)	1. Writing the names of the families in boldface type	79%
	2. Writing the names of the families in lightface type	21%
Identifying the inviters of the wedding (obligatory)	1. Writing the names of the fathers of the bride and groom in full	89.7%
	2. The use of academic and professional titles before the inviter's name	24.4%
	3. Writing the names of the inviters in boldface type	91.5%
	4. Writing the names of the inviters in lightface type	8.5%
	5. Writing the phrase "and his wife" with the name of the male inviter as the inviters of the wedding	20.4%
	6. Stating the name of the male inviter only as the inviter of the wedding	79.6%
Requesting the presence of the guests (obligatory)	1. Requesting the guests' participation in the celebration in a public gathering	76.5%
	2. Inviting the guests for a feast (i.e. lunch) on the occasion of marriage	23.5%
Identifying the bride and groom (obligatory)	1. The use of academic and professional academic and professional titles for the bride	17.6%
	2. The use of academic and professional academic and professional titles for the groom	13.7%
	3. Writing the names of the bride and groom in boldface type	96.3%
	4. Writing the names of the bride and groom in lightface type	3.7%
	5. Stating the bride's name	52.8
	6. Not stating the bride's name	47.2%
	7. Stating the bride's name with the word "*kari:matuhu*"	11.9%
	8. Stating the bride's first name in Christian wedding invitation cards	100%
	9. Enclosing the first initials of the bride's and grooms' names in a heart shape	9.1%
	10. The groom's name prior to the bride's name	92.2%
	11. The bride's name prior to the groom's name	7.8%
Stating wedding ceremony arrangements	1. Time and duration of the wedding	
	1. Evening	95.4%
	2. Afternoon	4.6%

(obligatory)	2. Day of the wedding		
		1. Saturday	20.6%
		2. Sunday	2.2%
		3. Monday	1.6%
		4. Tuesday	7.2%
		5. Wednesday	5%
		6. Thursday	16.8%
		7. Friday	46.6%
	3. Date of the wedding		
		1. Islamic system	1.3%
		2. Gregorian system	98.7%
	4. Place of the wedding		
		1. Wedding hall	63.4%
		2. Hotel	1.2%
		3. The groom's house	35.4%
Deferential ending (optional)	1. Wishing happiness to the invitees		53.2%
	2. Appeals for the invitees' presence and participation		48.8%
Notifications	1. Stating other parties before the main wedding rituals		19.8%
	2. Notice about escorting the bride to the groom's house		7.9%
	3. Notice about brining children to the wedding party		15.9%
	4. Requesting the invitees not to shoot during the wedding party		11.9%
	5. The name of the publishing company		35.9%
	6. Requesting the invitees not to bring mobile phones or photographing cameras to the wedding party		8.6%
	7. Notice about holding Islamic party		3.7%

Appendix 3: Textual and visual elements of obituaries

Move	Characteristics	Percentage
Opening (optional)	1. The use of Qur'anic quotations	13.2%
	2. The use of Biblical quotations	6%
Heading (optional)	1. Obituary announcement of a virtuous young man	28.2
	2. Obituary announcement of a virtuous young woman	12.9%
	3. Obituary announcement of a virtuous old man	10.6%
	4. Obituary announcement of a virtuous old woman	48.3%
Announcing the occasion (obligatory)	1. Writing the name of the obituarist in boldface type	89.7%
	2. Writing the name of the obituarist in lightface type	10.3%
	3. Mentioning the name of the tribe	100%
Identifying the deceased (obligatory)	1. Stating the name of the male deceased	100%
	2. Stating the name of the female deceased	100%
	3. The representation of the male deceased in obituary announcements	38.8%
	4. The representation of the female deceased in obituary announcements	61.2%
	5. Writing the name of the deceased in boldface type	98.9%
	6. Writing the name of the deceased in lightface type	1.1%
	7. The use of academic and professional academic and professional titles for male deceased	40.4%
	8. The use of academic and professional academic and professional titles for female deceased	11.2%
Photo of the deceased (optional)	1. Placing the photo of the male deceased	1.4%
	2. Placing the photo of the female deceased	1.2%
	3. The use of a black and white photo	2.6%
	4. The use of a colored photo	0.0%
Identifying surviving relatives (optional)	1. Stating the names of already dead family members among the names of the bereaved	16.7%
Identifying circumstances of death (optional)	1. Date of death	
	1. Writing the date in numbers	96.2%
	2. Writing the date in words	3.8%
	2. Day of death	100%
	3. Age of the deceased	
	1. Writing the ages of dead people under 45	9.6%
	2. Writing the ages of dead people over 73	3.8%
	3. The age is not mentioned	86.6%
	4. Writing the ages of dead people in figures	100%

	4. Place of death		
		1. Germany	2.6%
		2. England	5.4%
		3. The Unites States of America	3.4%
		4. Not mentioned	88.6%
	5. Cause of death		
		1. Automobile accident	7.3%
		2. Chronic disease	4.6%
		3. Heart disease/heart attack	2.3%
		4. Not mentioned	85.8%
Funeral and burial arrangements (optional)	1. Stating the time of funeral and burial		100%
	2. Stating the place of funeral and burial		100%
Arrangements for receiving condolences (obligatory)	1. Stating the place for receiving condolences		100%
	2. Stating the time of receiving condolences		76.3%
	3. Stating the mourning period for receiving condolences from visitors		89.7%
Notifications (optional)	1. Mobile phone numbers		3.1%
	2. Email address		1.2%
	3. Fax number		4.9%
Closing (optional)	1. The use of Quranic quotations		35.8%
	2. The use of Biblical quotations		20.4
	3. The use of prophetic invocations		24.6%

Appendix 4: Sample Jordanian Wedding invitation cards

أفراح آل الرفاعي والرواشدة

ياسر احمد ثلجي الرفاعي و **عـادل صابـر الرواشـدة**

يتشرفان بدعوتكم لحضور حفل زفاف

ولده

عمار **كريمته**

وذلك في تمام الساعة الرابعة و حتى السادسة من مساء يوم الجمعة الموافق ٢٣ / ٩ / ٢٠١١
في منزل والد العريس الكائن في بلدة الحدادة - خلف محطة عين الديك

السهرة مساء يوم الخميس — وأنتم هذا يوم سعيد ونيركم الطاهرة — مطبعة البزيد ٠٧٧٧٤١٢٤٥٣

سبحان من جمع القلوب بفضله — وعلى رحاب الود عمر دارها
طاب اللقاء وزاده نشر بعلم — في ليلة قد اشرقت انوارها

افراح ال الشطناوي وال المنايصه

ابناء المرحوم — الحاج
خالد محمد الشطناوي — يوسف محمود المنايصه

يتشرفون بدعوتكم لحضور حفل زفاف

اخوهم

موءيد — كريمته

وذلك في تمام الساعة السابعه والنصف وحتى التاسعه

والنصف من مساء يوم الجمعه الموافق ١/١٠/٢٠١٠

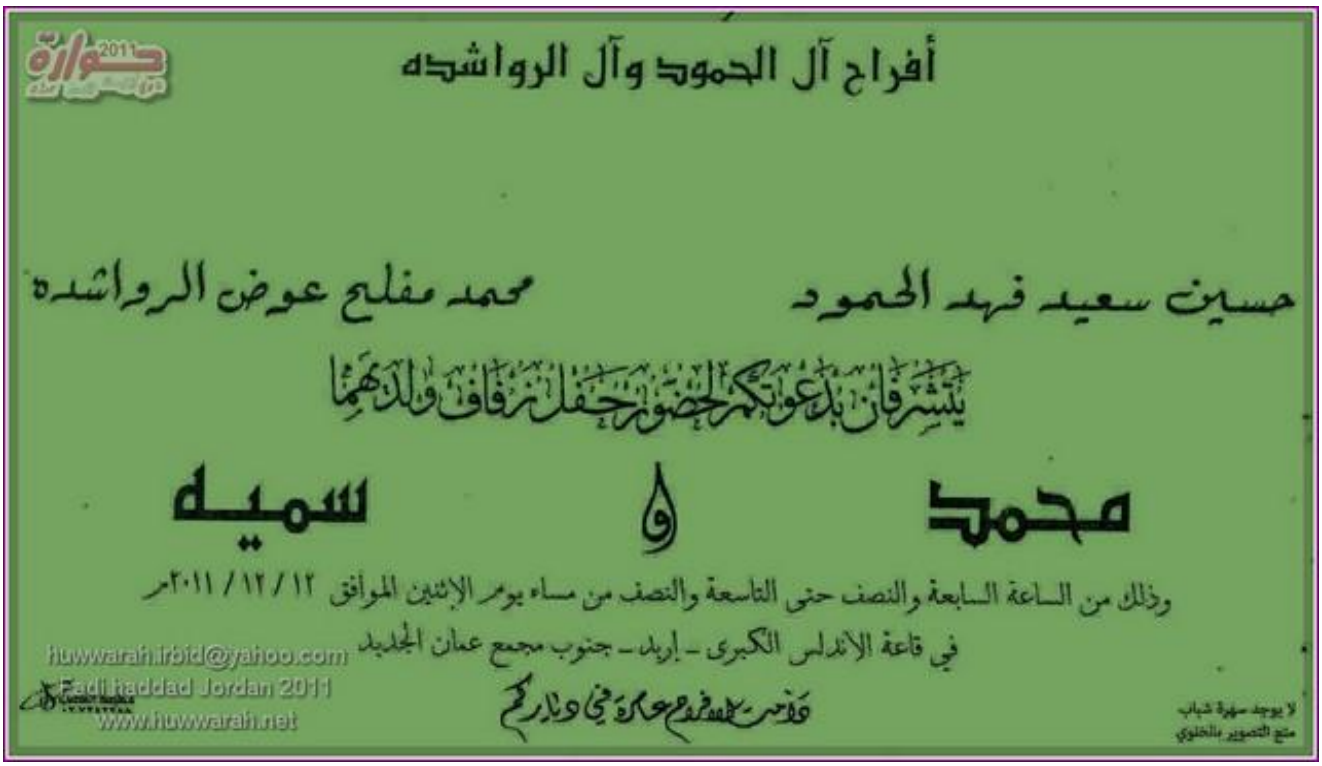
في قاعة الاندلس الكائنه اربد بجانب مجمع عمان الجديد

وتشريفكم يزيدنا فرحتنا

اللهم بارك لهما وبارك عليهما وجمع بينهما على خير

يامر من اداره الصاله عدم اصطحاب الاطفال

الرجاء عدم التصوير بالهواتف النقاله



أفراح آل الحمود وآل الرواشده

حسين سعيد فهد الحمود — محمد مفلح عوض الرواشده

يتشرفان بدعوتكم لحضور حفل زفاف ولديهما

محمد و **سميه**

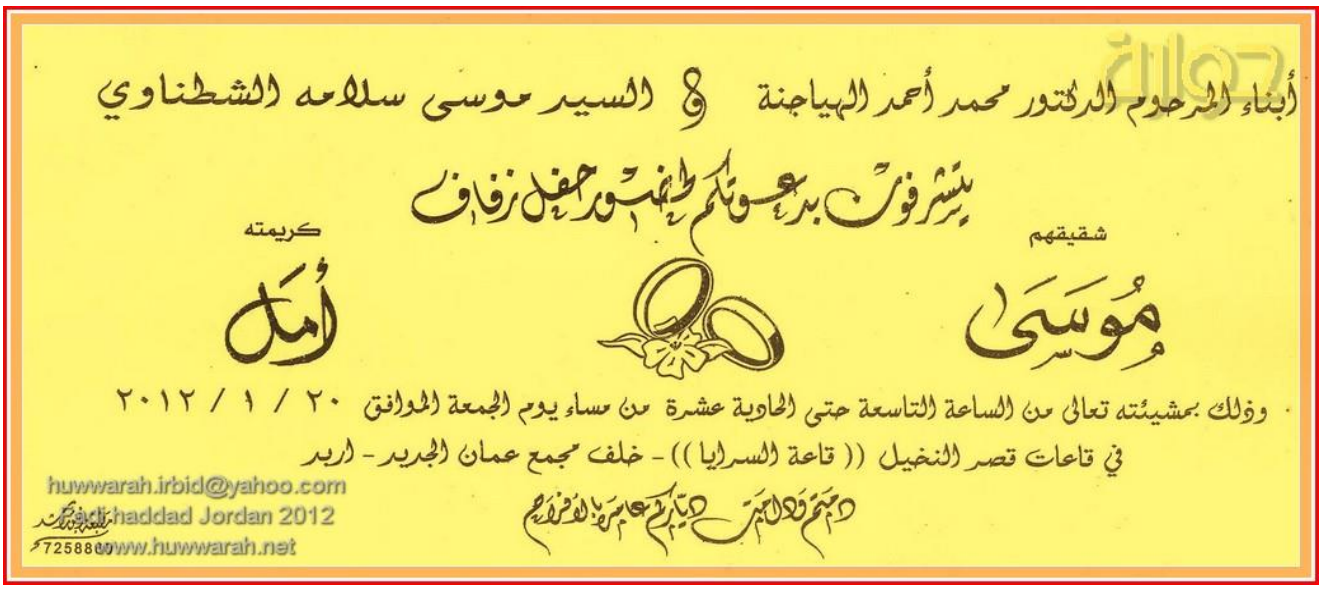
وذلك من الساعة السابعة والنصف حتى التاسعة والنصف من مساء يوم الإثنين الموافق ١٢ / ١٢ / ٢٠١١م

في قاعة الأندلس الكبرى - إربد - جنوب مجمع عمان الجديد

وأنتم هذا يوم سعيد في داركم

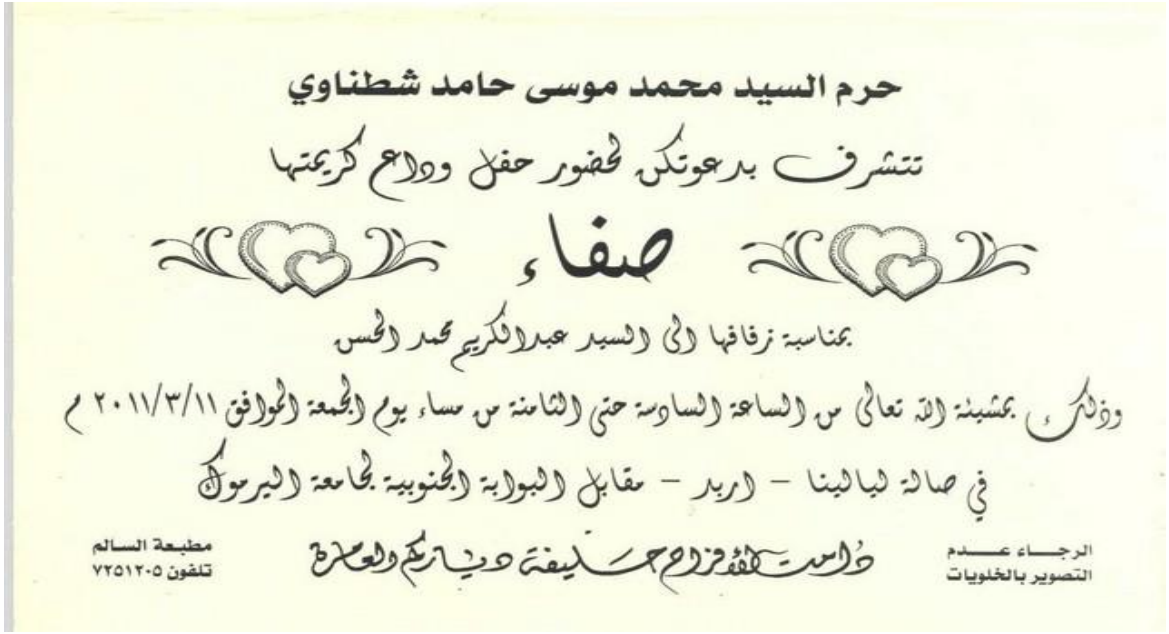
لا يوجد سهرة شباب
منع التصوير بالخلوي

huwwarah.irbid@yahoo.com
Fadi haddad Jordan 2011
www.huwwarah.net

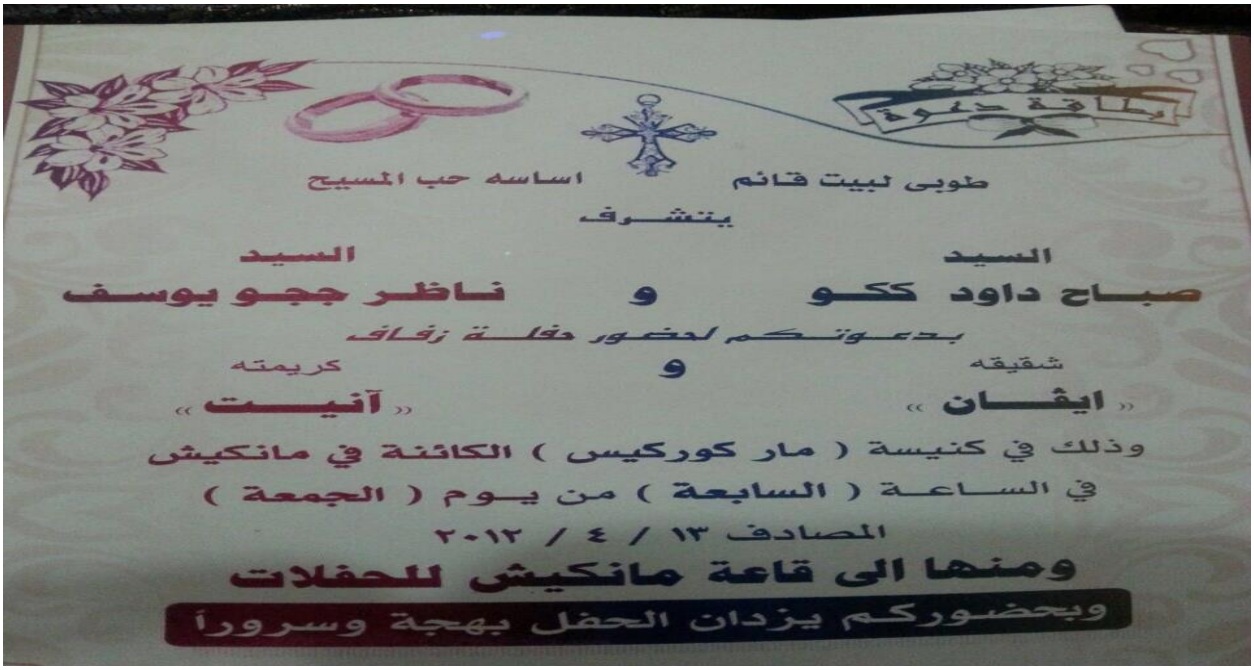

أبناء المرحوم الدكتور محمد أحمد الهياجنة & السيد موسى سلامه الشطناوي
يتشرفون بدعوتكم لحضور حفل زفاف
شقيقهم
مُوسَى
كريمته
أمَل
وذلك بمشيئته تعالى من الساعة التاسعة حتى الحادية عشرة من مساء يوم الجمعة الموافق ٢٠ / ١ / ٢٠١٢
في قاعات قصر النخيل ((قاعة السرايا)) - خلف مجمع عمان الجديد - اربد
huwwarah.irbid@yahoo.com
Fadi haddad Jordan 2012
www.huwwarah.net

السيد
فارس إبراهيم الشوحه
أبو رامز
&
السيد
نوران ذياب النعيمي
أبو محمد
يتشرفان بدعوتكم لحضور حفل زفاف
ولده
عطا الله
كريمته
وذلك بمشيئة الله تعالى من الساعة السابعة والنصف حتى التاسعة والنصف
من مساء يوم الخميس الموافق ٢٠١١/٥/٢٦
في صالة الأندلس الكبرى للأفراح - اربد - جنوب مجمع عمان الجديد
huwwarah.irbid@yahoo.com
0795855250
Fadi haddad Jordan 2011
يمنع التصوير بالاجهزة الخلوية داخل الصالة

اللهم بارك لهما وبارك عليهما واجمع بينهما في خير
الحاج
صبحي خليل الجمال
السيد
حسين قاسم الصالح
يتشرفان بدعوتكم لحضور حفل زفاف
ولده
محمد
و
كريمته
وذلك من الساعة الرابعة والنصف لغاية الساعة السادسة والنصف من مساء يوم السبت الموافق ٢٠١٢/٥/٥
في صالة روابي القمة – إربد – الحي الشرقي – قرب مخابز نبيل
ملاحظة :
لا يوجد سهرة
يمنع التصوير بالأجهزة الحقوية


حرم السيد محمد موسى حامد شطناوي
تتشرف بدعوتكم لحضور حفل وداع كريمتها
صفاء
بمناسبة زفافها الى السيد عبدالكريم محمد الحسن
وذلك بمشيئة الله تعالى من الساعة السادسة حتى الثامنة من مساء يوم الجمعة الموافق ٢٠١١/٣/١١ م
في صالة لبالينا – اربد – مقابل البوابة الجنوبية لجامعة اليرموك
الرجاء عدم التصوير بالخلويات
مطبعة السالم
تلفون ٧٢٥١٢٠٥

الحاج
علي سلامه الشطناوي
الحاج
عبدالقادر صالح الحدادين
يتشرفان بدعوتكم لحضور حفل زفاف
ولده الدكتور
كريمته
محمد
و
تسنيم
وذلك من الساعة السابعة حتى التاسعة
من مساء يوم الاربعاء الموافق ١١ / ٥ / ٢٠١١م
في صالة شمس الاصيل - إربد - مقابل كلية غرناطة
دامت الافراح عامرة في دياركم
huwwararh.ifold@yahoo.com
Fadi Haddad Jordan 2011
مطبعة الشعب


بطاقة دعوة
طوبى لبيت قائم
اساسه حب المسيح
يتشرف
السيد
صباح داود ككو
و
السيد
ناظر ججو يوسف
بدعوتكم لحضور حفلة زفاف
شقيقه
« ايڤان »
و
كريمته
« آنيت »
وذلك في كنيسة (مار كوركيس) الكائنة في مانكيش
في الساعة (السابعة) من يوم (الجمعة)
المصادف ١٣ / ٤ / ٢٠١٢
ومنها الى قاعة مانكيش للحفلات
وبحضوركم يزدان الحفل بهجة وسروراً

Appendix 5: Sample Jordanian obituary announcements

نعي فاضل

بقلوب مؤمنة بقضاء الله وقدره تنعى

عشيرة البطاينة

في بلدة كفريوبا وحكما والبارحة / اربد وداخل المملكة وخارجها

فقيدهم المرحوم باذن الله تعالى

خالد فالح عوض البطاينة « ابو محمد »

شقيق كل من محمد وعدنان وفؤاد وصالح

الذي انتقل الى رحمته تعالى عن عمر يناهز خمسون عاما وقد تم تشييع جثمانه الطاهر

الى مثواه الاخير بعد صلاة عصر يوم امس الاثنين

تقبل التعازي للرجال في ديوان عشيرة البطاينة - كفريوبا الحي الشرقي وللنساء في

منزل الفقيد الكائن في كفريوبا - قرب مدرسة كفريوبا الاساسية للبنين

انا لله وانا اليه راجعون

نعي حاج فاضل

بمزيد من الحزن والاسى ينعى

آل مسعود من يافا

فقيدهم المرحوم بإذن الله تعالى

الحاج يوسف درويش مسعود

(أبو مدحت)

والد كل من مدحت ورفعت ورأفت وطلعت وعصمت وعزت

الذي انتقل إلى رحمته تعالى أمس السبت عن عمر يناهز ٨٢ عاماً وسيشع جثمانه الطاهر بعد صلاة ظهر اليوم

الأحد الموافق ٢٠١٢/١٠/٢١ من مسجد الرضوان في جبل الزهور إلى مقبرة سحاب الإسلامية.

تقبل التعازي للرجال والنساء في منزل الفقيد في ضاحية الياسمين خلف مستشفى الحياة مباشرة

تغمد الله الفقيد بواسع رحمته وأسكنه فسيح جناته

انا لله وانا اليه راجعون

نعي فاضلة

ينعى آل ابو الرب وآل نزال

بمزيد من الحزن والاسى فقيدتهم الغالية المرحومة باذن الله تعالى

خولة احمد عبد محمود نزال

زوجة عبد الفتاح ياسين الشيخ ياسين ابو الرب

التي وافتها المنية يوم امس الاربعاء وسيتم الصلاة عليها اليوم الخميس من مسجد

مستشفى الامير حمزة بعد صلاة العصر وستدفن في مقابر سحاب

تقبل التعازي في منزل زوج المرحومة باذن الله تعالى في منطقة

طبربور مقابل المجمع الشمالي بجانب مدارس الاتحاد للبنات

هاتف ٠٧٩٦٣١١١٥٣

انا لله وانا اليه راجعون

نعي فاضل

تنعى عشائر بني ضمره

بمزيد من الحزن والاسى المرحوم

محمود عبد الرحمن الشيخ عبود ضمره

شقيق فايز ومازن وعوني عبود ضمره

والد عبد الرحمن ومنجد وروان

الذي انتقل الى رحمته تعالى يوم امس الجمعه ٢٠١٢/١١/٢٣

وقد شيع جثمانه الطاهر الى مثواه الاخير

تقبل التعازي للرجال والنساء في منزل المرحوم

الكائن في طبربور بعد اشارات طارق مول

انا لله وانا اليه راجعون

نعي حاجة فاضلة

الزرقاء/ عشيرة الجرادات وآل الحاج احمد في الاردن والخارج

ينعون ببالغ الحزن والاسى وفاة المغفور لها باذن الله تعالى

الحاجة يسرى فياض علي احمد

«ام سليمان»

زوجة الحاج عبد سليمان جرادات

ووالدة الشيخ سليمان وجهاد والملازم امجد واحمد ونهال ونوال ووداد

التي انتقلت الى رحمة الله عن عمر يناهز ٨٥ عاما

وقد تم تشييع جثمانها يوم امس الجمعة الى مقبرة الهاشمية بالزرقاء داعين للولى ان يتغمدها بواسع رحمته ويسكنها فسيح جنانه ويلهم اهلها وذويها جميل الصبر

تقبل التعازي في الزرقاء - حي الامير محمد «الحاووز» - شارع الاردن - مقابل مدرسة اجنادين وقرب مسجد الامام علي بن ابي طالب

انا لله وانا اليه راجعون

برقيا: آل جرادات والحاج احمد

الزرقاء: ص.ب (٦٠٩٠) هاتف: ٠٧٧٧٣٣٦٦٣٧- فاكس: ٠٥/٣٩٣٨٦٢٨

بسم الله الرحمن الرحيم

" تبارك الذي بيده الملك وهو على كل شيء قدير" الذي خلق الموت والحياة ليبلوكم أيكم أحسن عملا وهو العزيز الغفور"

صدق الله العظيم

عشائر الزعبية في حريما وخرجا والمملكة والوطن العربي وعشائر حريما و خرجا

ينعون بمزيد من الحزن واللوعة والأسى المغفور له بإذن الله

فاضل فالح يوسف الزعبي

شقيق الدكتور فاروق وفرحان وأشرف

وأم مأمون حرم صالح الزعبي وأم رامي حرم العميد المتقاعد محمد عبيدات

وأم مظفر حرم الدكتور زياد الزعبي وأم أمية حرم الدكتور ابراهيم بني هاني

وأم أدهم حرم عمر الزعبي وأم عدي حرم الدكتور فؤاد السيوف وأم حبيب حرم مجدي طبيشات

الذي انتقل الى رحمته تعالى صباح يوم الخميس عن عمر يناهز ٦٤ عاما قضاها في اصلاح ذات البين وحب الناس وعشق الوطن والتمسك بمبادئ الامة و ثوابتها

وقد تم تشييع جثمانه الطاهر الى مثواه الأخير يوم أمس الجمعة

تقبل التعازي للرجال في ديوان آل الزعبي – حريما – الخيرية – قرب كازية الزعبي

وللنساء في منزل المرحوم – الخيرية – حريما

إنا لله وإنا إليه راجعون

بسم الله الرحمن الرحيم

(يا أيتها النفس المطمئنة، ارجعي الى ربك راضية مرضية، فادخلي في عبادي، وادخلي جنتي)

صدق الله العظيم

نعي وجيه فاضل

ينعى اهالي بيت ايبا عامة وآل شتيوي خاصة

فقيدهم المرحوم

الحاج حسنين محمد عارف شتيوي

«ابو ماهر»

والد كل من ماهر ومحمد ومهند ومؤيد وشقيقتهم

الذي انتقل الى رحمته تعالى عن عمر يناهز ٦٧ عاما

قضاها في اعمال الخير والتقوى

وسيشيع جثمانه الطاهر بعد صلاة الظهر يوم الاحد ٢٠١٢/١١/٢٥ من مسجد مستشفى الامير حمزة الى مثواه الاخير

تقبل التعازي للرجال في جمعية خليل الرحمن الخيرية في جبل النزهة وللنساء في منزل الفقيد الكائن في جبل النزهة مقابل مركز الدرك

انا لله وانا اليه راجعون

نعي فاضل

ينعى معالي السيد محمود الهويمل

بمزيدمن الحزن والاسى وفاة المرحوم

محمد عبد اللطيف الهويمل «ابو علي»

شقيق الشيخ خالد عبد اللطيف الهويمل والرائد سالم الهويمل

ووالد كل من علي ويحيى وعبد الله وعبد اللطيف واحمد وعم المحامي زكريا الهويمل

الذي انتقل الى رحمة الله تعالى مساء امس عن عمر يناهز ٦٤ عاما

اثر مرض عضال وسيشيع جثمانه بعد صلاة الظهر اليوم في مقبرة بلدة غور المزرعة

تقبل التعازي في منزل معالي السيد محمود الهويمل / غور المزرعة

انا لله وانا اليه راجعون

عزيز في عيني الرب موت اتقيائه

نعي وجيه فاضل

عشائر المشربش وجمال دنيان وبشارات وعباسي ودحابرة وقندح وعياش وحوراني

واقرباؤهم وانسباؤهم في الاردن والخارج

ينعون بمزيد من الحزن والاسى فقيدهم الغالي المرحوم

فرح مفضي موسى المشربش «ابو عماد»

زوج السيدة الفاضلة روز جميل جمال دنيان

ووالد كل من المهندس عماد والدكتور عوني والمهندس نائل ودينا زوجة الدكتور اسامة منير حمارنه

وشقيق المرحومين فرحان ومفرح ومريم واكتمال

الذي انتقل الى الامجاد السماوية صباح يوم الاحد الموافق ٢٠١٢/١٠/٧ عن عمر يناهز خمسة وثمانين عاما بعد حياة حافلة بالخير والعطاء هذا وسيتم تشييع جثمانه الطاهر في تمام الساعة الثالثة من بعد ظهر هذا اليوم الاثنين الموافق ٢٠١٢/١٠/٨ من كنيسة المقبرة في ام الحيران ومن ثم الى مثواه الاخير

تقبل التعازي للرجال وللنساء في جمعية آل قموه الكائنة في دابوق ايام الاثنين والثلاثاء والاربعاء

«من الساعة الثالثة بعد الظهر حتى الساعة العاشرة مساء»

الرب اعطى والرب اخذ فليكن اسم الرب مباركا

برقيا عشيرة المشربش ص.ب ٩١٠٢٦٢ - الرمز البريدي ١١١٩١ عمان

فاكس ٠٦/٤٦٥١٠٧٠ - بريد الكتروني E-mail:imusharbash@gmail.com

بسم الله الرحمن الرحيم يا أيتها النفس المطمئنة ارجعي إلى ربك راضية مرضية فادخلي في عبادي وادخلي جنتي صدق الله العظيم

نعي شاب

بقلوب مؤمنة بقضاء الله وقدره

وبمزيد من الحزن والاسى ينعى

آل الراسخ واقرباؤهم وانسباؤهم

وفاة المأسوف على شبابه

أيمن حازم الراسخ

الذي انتقل الى جوار ربه امس السبت اثر حادث سير مؤسف

سيشيع جثمانه الطاهر بعد صلاة ظهر اليوم الاحد من مسجد الملك الحسين

بن طلال الى مثواه الاخير في مقبرة سحاب الاسلامية / مدفن العائلة

تغمد الله عز وجل الفقيد بواسع رحمته واسكنه فسيح جنانه .

تقبل التعازي للرجال في الصويفية شارع عضوب الزبن منزل جمال الراسخ

وللنساء في منطقة بدر الجديدة منزل والد الفقيد حازم الراسخ

إنا لله وإنا إليه راجعون

بسم الله الرحمن الرحيم

(يا أيتها النفس المطمئنة، ارجعي الى ربك راضية مرضية، فادخلي في عبادي ، وادخلي جنتي) صدق الله العظيم

ايمانا بقضاء الله وقدره يحتسب

آل فراح

عند الله صاحب الخلق والدين

الحاج محمد سرحان احمد فراح «ابو عزام»

والد عزام ومنصور وناصر ووالد ريما ودينا وهيلدا ورانيا

وشقيق المرحوم خالد وحامد والمرحوم حمدي وخيري وعزات وراتب

وذلك يوم امس السبت عن عمر يناهز الثمانين عاما وقدتم تشييع جثمانه امس الى مثواه الاخير في مقبرة العائلة/ سحاب

تقبل التعازي في منزله الكائن في ام السماق الشمالي خلف بنك الاسكان شارع عبد الله العكشه منزل ،٤٠ ب،

للرجال والنساء لمدة ثلاثة ايام اعتبارا من يوم امس السبت ٢٠١٢/١٢/٨

رحم الله الفقيد واسكنه فسيح جناته

انا لله وانا اليه راجعون

نعي فاضلة

تنعى عشيرة العكش بمزيد من الحزن والاسى

وفاة المرحومة باذن الله تعالى

الحاجة شيخه سليمان سلامه العكش

(ام راضي)

زوجة المرحوم محمود عوض العكش

التي وافتها المنية يوم امس في بلدة ام قيس

تقبل التعازي في ديوان آل العكش

إنا لله وإنا إليه راجعون

بسم الله الرحمن الرحيم (يا أيتها النفس المطمئنة ارجعي إلى ربك راضية مرضية فادخلي في عبادي وادخلي جنتي) صدق الله العظيم

نعي فاضل

بقلوب يعتصرها الاسى والحزن ينعى

د . كمال سعد قشطه واولاده واخيه ابو عبد الله وابن عمه ابو محمود

وابن خالته ابو صالح واولاده وجميع آل قشطة في عرابة والسعودية والاردن

المغفور له باذن الله العم الفاضل المختار

موسى علي المزرعاوي

« ابو علي »

الذي وافاه الاجل المحتوم فجر يوم امس في ماحص عن عمر يناهز ٧٥ عاما قضاها في اعمال الخير

والاصلاح ويتقدمون من اخيه محمد عباس الطهراوي ومن اولاد المرحوم علي ، محمد ، محمود ، احمد

وكريماته وجميع آل المزرعاوي والطهراوي وانسباؤهم بالصبر والسلوان

إنا لله وإنا إليه راجعون

بسم الله الرحمن الرحيم يا أيتها النفس المطمئنة ارجعي إلى ربك راضية مرضية فادخلي في عبادي وادخلي جنتي صدق الله العظيم

نعي حاج فاضل

ينعى آل شحادة وآل الاسمر واقرباؤهم وانسباؤهم

بالاردن وفلسطين والخارج

بمزيد من الحزن والاسى

المرحوم باذن الله تعالى

المحامي

الحاج رفعت شريف جميل شحادة

«ابو ايهاب»

والد كل من ايهاب، محمد، شريف، مؤيد

وشقيق كل من موسى وراجح

الذي انتقل الى رحمة الله تعالى امس الاحد الموافق ٢٠١٢/٩/٩

وقد شيع جثمانه الطاهر الى مثواه الاخير امس في الزرقاء - الهاشمية

تقبل التعازي للرجال في ديوان آل عوريف الكائن الزرقاء الجديدة بالقرب من حديقة البنك العربي -شارع ٣٦ خلف مجمع القاضي المركزي وسيتم فتح العزاء في عمان يوم الثلاثاء الموافق ٢٠١٢/٩/١١ في مكتب المرحوم الكائن في ام اذينة - بجانب مطعم زاد الخير

هاتف: ٠٧٩٩٣٥٥٣٢١ - ٠٧٨٨٨٨٠٩٤٣

وللنساء في منزل المرحوم الكائن في الرابية - خلف الاتصالات الاردنية

- شارع الصحابي ابو زمعة البلوي

إنا لله وإنا إليه راجعون

نعي فاضلة

ينعى باسل وعبدالله وخالد الشريدة

بمزيد من الحزن والاسى وفاة المرحومة باذن الله تعالى

الحاجة اخلاص حسن حبرون

ارملة المرحوم صبحي محمد معروف

ووالدة كل من عزام ومحمد ووائل وعبدالله وحسام

سائلين العلي القدير ان يتغمد الفقيدة بواسع رحمته

ويسكنها فسيح جنانه

إنا لله وانا إليه راجعون

نعي فاضل

بمزيد من الحزن والاسى

ينعى الاستاذ محمد سليمان ابو عريضة

والمهندس احمد سليمان ابو عريضة

المرحوم باذن الله

عبدالكريم عبدالمنعم ابو عريضة

ابو اشرف

والذي انتقل الى رحمة الله تعالى عن عمر يناهز ٥٤ عاما

سائلين العلي القدير ان يتغمد الفقيد بواسع رحمته ورضوانه ويسكنه

فسيح جنانه ويلهم اهله وذويه الصبر والسلوان

إنا لله وإنا إليه راجعون

نعي حاج فاضل

ينعى آل مطر واقرباؤهم وانسباؤهم

بمزيد من الحزن والاسى فقيدهم المرحوم باذن الله تعالى

الحاج محمود عبد الحميد مطر

الذي وافته المنية مساء امس الثلاثاء ٢٠١٢/١٠/٩

وسيشيع جثمانه الطاهر باذن الله تعالى بعد صلاة عصر اليوم الاربعاء ٢٠١٢/١٠/١٠

من مسجد الرضوان - جبل الزهور الى مثواه الاخير في مقبرة سحاب

تقبل التعازي للرجال والنساء في منزله الكائن في ربوة الزهور

- خلف مستشفى القدس -خلف مسجد الرضوان

انا لله وانا اليه راجعون