

Genre Analysis of Pakistani Wedding Invitation Cards

Haleema Majeed (Corresponding Author)

Tayyaba Sahroof

Farzana Masroor
Air University, Islamabad

Keywords

- Genre Analysis
- Wedding Invitation Cards
- Moves
- Nonlinguistic Features

Abstract

Wedding invitation card is one of the essential written genres used to invite someone on the occasion of a wedding. It is considered as a homely genre and resultantly limited significant work is carried out on it in the domain of genre analysis. Based on the socio-cultural value, the current study aimed to carry out a genre analysis of Pakistani wedding invitation cards, to investigate the linguistic and non-linguistic features in different moves. The data was gathered from the family members, colleagues, friends, and the local printing press. A total of 100 English and Urdu written Pakistani wedding invitations, covering the time frame of 2016-2019, were gathered for this study. The present study was established on the theoretical and methodological traditions of Bhatia (1993), Miller (1984) and Swales (1990) for the genre analysis. Kress and Van Leeuwen's (2006) grammar of visual design was used for non-linguistic features, whereas Stockl's (2005) toolkit was used for typeface analysis. The genre analysis of the data revealed that there were eight moves in the invitation cards namely, Opening, Name of the parents of bride or groom, Inviting the guests with pleasure, Name of the bride and groom, Program for wedding, RSVP, Looking forward and Name of the guest. The analysis of linguistic and non-linguistic features showed that people in Pakistani society were mindful of the social, cultural, and religious values when inviting others to this blissful event. In the end, a model has been proposed for Pakistani wedding invitations. The current study is valuable for the field of genre analysis and to raise sociocultural awareness of this understudied homely genre in the Pakistani context.



1. Introduction

The scholarly investigation of different genres in the past couple of decades has evolved genre studies into a standalone and amongst the most encouraging fields of research (Clynes and Henry, 2004). The term *genre* has differing implications for a range of various fields. The French word *genre* means *kind* or *class*. Usually, the *genre* is used to refer to literary works like novels, dramas, short stories, fiction, satire, and many others. However, Miller (1984) defines the *genre* as a periodic social action taking place in frequent rhetorical situations in particular discourse communities. Similarly, Nunan (1993) defines the *genre* as a specific type of written or spoken communication. According to him, there are particular structures and typical grammatical forms for different genres that reflect the communicative purpose of the genre. Furthermore, Kress (1987) labels the *genre* as the term that outlines the characteristics of a text type resulting out of their production at a particular social occasion. Moreover, the term *genre* is mostly used in rhetoric, media theory, and literary theory and most recently in the field of linguistics to refer to a distinct kind of text (Allen, 1989). This entails the definition of a genre differs according to different perspectives.

Concerning the area of language learning, the most recognized definitions of the genre have been given by Swales (1990) and Bhatia (1993). According to Swales (1990), a genre consists of a set of communicative events, the participants of which share some set of communicative purposes. These purposes are acknowledged by the expert participants of the parent discourse community, thus form the rationale for the genre. This rationale outlines the schematic structure of the text and effects and constrains the choice of content and style. Besides, Bhatia (1993) elaborates the Swales' (1990) definition of the genre and refers to it as a recognizable informative and communicative event described through a set of communicative purposes acknowledged and commonly comprehended by the participants of the expert or academic community in which it usually takes place. Mostly, genre occurs as a well-organized and conventionalized event/s with the limitations on permissible contributions regarding their goal, position, structure, and functional significance, though these limitations are mostly used by the professional participants of the discourse community to favour the personal goals against the socially and generally acknowledged aims. Bhatia (1993) further emphasizes the importance of communicative purposes and states that the genre is mainly categorized by the communicative purposes which it aimed to accomplish, which provides an internal organization to the genre. In other words, the concept of genre analysis has an interesting aspect which consists of the lexico-grammatical description of language along with the socially recognized text external context.

In short, genre analysis is a deep and keen explanation of language that joins script associations and lexico-syntactic parts of that script with its socio-cultural and mental aspects. The micro-linguistic features refer to the structures and forms that are utilized by the writers in the text of genre, be it linguistic, lexical, or discursive. These features are important as they influence how the reader receives the message (Bhatia, 1993). Swales (1990) describes the genre analysis in terms of a sequence of moves. Therefore, a move is a rhetorical linguistic pattern of a text/writing that has a particular communicative purpose. It varies in size ranging from an expression, a sentence to different paragraphs. Furthermore, not all moves show up with equally dominant presence in the text: a few occur more often and are termed as obligatory moves, while the less frequent ones are called optional moves (Ansary & Babaii, 2005; Connor,

2000). Hence, move analysis is a top-down approach to analyze genre/s in a series of different moves.

The move analysis has become known as a better way to analyze any text that can be part of different kinds of discourses such as legal discourse, media discourse, homely discourse, etc. Among various kinds of genres, the homely discourses have attracted the attention of researchers in recent years. Homely genres, according to Miller (1984), are the *de-facto* genres that are known in our regular expression with the names of wedding invitations, birthday pronouncements, etc. Homely genre, in which wedding invites have a place, is a term that describes a genre of the socially constructed text, for example, cards to say thanks, congrats, eulogies, condolences, and invitations. This type of text has gained little attention from researchers than a variety of socially built academic and professional genres, for example, textbooks, abstracts, essays, news reports, book reviews, and so forth. The term, *homely genre* was initially used by Miller (1984) and just refers to regular language occurrences. However, Johns (1997) characterizes the homely genre as a noticeable socially developed text genre of daily life that is part of 'introductory' genres. This type of text is characterized by its name, like wedding invitations, demise pronouncement, birth announcement, etc. Being a homely genre, the analysis of the wedding invitation genre can be used as a source of improving language and cultural awareness.

An invitation is a memorial and celebratory social activity with the function of telling and inviting a person(s) to participate and courteously show presence at the prescribed place, for the purpose of the meeting, gathering, or to do something. There are two kinds of invitations: written or spoken. Written invitations have some generic characteristics which make them distinct from other text types (Al-Ali, 2006). In different types of invitations, the wedding invitation genre is universal and people around the globe are very much familiar with it.

A wedding invite is usually given through a card asking and inviting the receivers like friends, family, relatives, neighbours, colleagues of the marrying couple, to a wedding function. This invite is usually composed in a formal language and sent to the guests, around one to fifteen days earlier than the marriage date. It is a significant part of marriage as it is the first thing related to the marriage occasion that visitors see before it begins. So, picking the suitable invitation card's language and style is crucial. To comprehend the way the wedding invite genre pronounces the communicative purpose of the social event, a genre professional needs to take into account a deep interpretation of the social practices and limitations which give rise to this specific genre. For this purpose, various researches have been conducted on the genre of wedding invitation. For instance, Clynes and Henry (2004) conducted genre analysis on Brunei Malay wedding invitations and made two groups, one group of authors and the other of students who were taking English Genre Analysis as a course. These groups had to find moves, move order, communicative purpose, and linguistic features of the genre. The findings revealed that students were not much efficient in describing the linguistic features per the communicative purpose/s, but they accurately classified and examined the moves and their order. Taking an instructive position, this research gave the chance to the researchers to examine wedding invitations in their own language to gain subliminal information about language and culture. Despite their significance, wedding invitations have not gained much academic consideration and attention. Out of the

limited studies concentrating on wedding invitations, Al-Ali (2006) investigated the Jordanian wedding invitation genre from the perspective of genre analysis and basic discourse analysis. It recognized certain mandatory and non-obligatory generic segments in Jordanian Wedding invitations. The findings, after analysis of 200 Arabic composed wedding invitations, revealed eight obligatory and non-obligatory generic segments. Also, a critical discourse analysis of the invitations reflected the lexical choices and naming practices as well as revealed that how religious associations and mainly family relationships developed and shaped content choice.

Similarly, Momani and Al-Rafaei (2010) examined 55 marriage invitations and located the six compulsory and two optional moves in Jordanian culture, and reflected on the social portrayal of this genre. Concerning wedding invites in Iran, Mirzaei and Eslami (2013) examined 150 invites covering the period of 2000-2011 by using a trans-disciplinary approach through variational sociolinguistics, genre analysis, and basic discourse analysis. It was found that socio-cultural and spiritual dogmas like culture, financial and social status, education, profession, and age impact the couple's preference and the decision of wedding invitation writing.

Likewise, in another research, Sharif and Yarmohammadi (2013) used Swales' (1990) model for genre analysis and analyzed a sample of 70 Persian wedding invitations. The results revealed 7 generic components that portrayed sociocultural conventions were responsible for determining the genre. Furthermore, Sadri (2014) analyzed 100 Iranian wedding invites ranging from 1970-2013 through the social semiotics system to distinguish the progressions over time. She expanded the extent of past investigations and looked at the literary characteristics as well as non-linguistic characteristics, like style, size, shading, and typography. Like Mirzaei and Eslami's (2013) findings, Sadri's findings demonstrated that the socio-cultural atmosphere of Iran reflected through invitations showed a preference of innovativeness over conventionalization, awareness over custom, and solidarity overpower.

Moreover, Faramarzi, Elekaei, and Tabrizi (2015) conducted a genre-based discourse analysis of wedding invitation cards in Iran, based on Swales' (1990) genre analysis approach and Kress and Van Leeuwen's (1996) multimodal point of view on textual analysis. Using the same line of study, Al-Zubaidi (2017) researched wedding invitation genre to explore sociocultural identities of Iraqi society using genre analysis concept of Swales (1990) and Bhatia (2004), semiotic analysis concept of Kress and Van Leeuwen's (2001) and critical discourse analysis of Fairclough (2010). Similarly, Sawalmeh (2018) conducted a genre analysis of Jordanian wedding invites using Bhatia's (1993) concept of genre analysis.

All these above-mentioned studies show that the wedding invitation genre has different moves and have a purpose to invite and welcome others to marriage ceremonies and also shows the sociocultural aspect of the society in which they occur. Not every move is basic in a genre and may vary across disciplines and societies regarding which ones are fundamental for accomplishing which reason (Kachru & Smith, 2008). These elements or moves may not show up in similar order. Therefore, it can be said that every society and culture exhibit different characteristics of this very genre.

As mentioned above, many studies have been conducted on the wedding invitation's genre analysis in different countries and cultures, but there seems to be a gap in

systematic studies conducted on the wedding invitation genre in the Pakistani context. The current study is an effort to carry out genre analysis of Pakistani wedding invitation cards to explore characteristic moves and their linguistic and non-linguistic features. Further, this study attempts to understand the way the members of a specific discourse community in the Pakistani context formulate and interpret this specific genre in order to attain the communicative purpose and why they compose the genre in the way they do. This study will add depth to what is known about the genre of wedding invitations in the Pakistani context and may widen the scope of the research in the field of genre analysis. This study will provide genre analysts with an overview and understanding of the wedding invitation genre specifically in the Pakistani context.

As ceremonial texts exist in almost every society, people around the globe are familiar with the genre of wedding invitation cards. In Pakistan, this type of homely genre has received little scholarly attention as compared to the other academic and professional genres. So, the current study is significant in many ways. It will help novice learners in the field of genre analysis to comprehend how the invitation genre organizes and articulates the communicative purposes of the social occasion. This study will help genre analysts' needs to take into account the constraints and practices which are conventional in this homely genre, particularly in the Pakistani context. As this study is one of the first attempts according to the knowledge of researchers in exploring the genre of Pakistani wedding invitations, the current study will be helpful for Academic Discourse World to know about the move patterns and linguistic features of the Pakistani homely genre. Lastly, the results of this study will help in raising social, cultural, and religious awareness regarding this genre.

The current study aims:

1. To perform genre analysis of Pakistani wedding invitation cards by investigating the move patterns
2. To investigate linguistic features in different moves of Pakistani wedding invitation cards
3. To investigate non-linguistic features of Pakistani wedding invitation cards

2. Methodology

The nature of the study calls for a qualitative approach since moves are identified as rhetorical patterns that recur in the structure based on the function they fulfil. That requires an in-depth analysis of textual and contextual features. The statistical counts were restricted to mere frequency counts.

The data for the current study were gathered through a convenient sampling technique. The researcher randomly collected the samples from different sources for the current study. Some samples were sent by family members, friends, colleagues, and relatives who provided wedding invitation cards for research. The samples for the present study were also gathered from the famous printing presses in the local areas of the researchers. A total of 100 Pakistani wedding invitation cards were selected for this study. The wedding invitation cards were written in English and Urdu language. Efforts were made to collect the most recent available samples, covering the period of 2016-2019. After collecting the data, the researchers analyzed the wedding invitation cards for move analysis through Swales' (1990) analytical framework of moves and steps. All these invites were written by Pakistani people for their relatives and friends.

The data was qualitatively analyzed through move analysis of the wedding cards and a model for the structure of Pakistani wedding cards was given. The non-linguistic features of these wedding cards were also analyzed.

For the quantitative analysis, the frequency for the occurrence of different moves and sub-moves in the data was calculated and their sequential arrangement was looked in to investigate the mandatory and non-mandatory move categories in the Pakistani wedding invites.

The study has some delimitations. The present study was delimited to only written Pakistani wedding invites. The data were randomly selected through a convenient sampling technique. The researchers selected the wedding invitations only from the friends, relatives, and popular printing presses of the area. Only 100 wedding invitation cards were taken for the research purpose covering the period of 2016-2019.

2.1. Theoretical Framework

The term *genre* has been widely defined and interpreted by scholars in the domain. The present research is grounded on the theoretical and methodological perspectives of Swales' (1990) and Bhatia's (1993) frameworks for the genre analysis, as the current study is concerned with the move analysis of the written Pakistani wedding invitations to explore the generic organizations including organizational and linguistic structures along with socio-cultural communicative roles which are presented in these social-communicative samples of the genre. The study also takes into account Miller's (1984) theoretical insights where the genre is viewed as a social action that has a socio-cultural significance with respect to a particular discourse community. The rhetorical patterns therefore are aligned with the social purposes that are established over a period of time.

2.2. Method of Analysis

For the structural analysis of wedding invitations, the current research is based on the genre analysis approach of Swales. In 1990, Swales presented a model for the genre usually called 'move analysis' that proposed the organization of the introduction section of the research articles. The model consisted of three moves: *establishing a territory*, *establishing a niche*, and *occupying the niche*. He recommended a systematized approach to analyze genre through various *moves* in a text. Moves, according to Swales (1981), are parts of a text that consists of different linguistic constituents, such as vocabulary, grammar along with illocutionary propositions which give constancy to the different parts and point to the discourse content. Therefore, the functional components of the genres possibly show the textual and lexico-grammatical features for the simplification of genre recognition.

As in the current study, the examination of wedding invitations has focused on the key linguistic preferences linked with the generic moves and their socio-cultural descriptions for the selection of organization and linguistic characteristics, so the present research work is also established on the theoretical grounds which are primarily derived from the genre analysis concept of Bhatia (1993). According to Bhatia (1993), genre analysis elucidates the structure of the text as well as describes its usage and interpretation in particular contexts to achieve certain aims.

For the formal and non-linguistic features such as colour, size, and shape, the analysis is based on Kress and Van Leeuwen's (2006) grammar of visual design. They proposed that just like linguistic structures, visual structures, and the visual processes in them are associated with participant roles and with specific circumstances. Besides, typography as a formal feature is also analyzed based on Stockl's (2005) toolkit for typeface analysis.

3. Results and Analysis

The move analysis of the samples of Pakistani marriage invitations revealed that there are eight moves with sub moves, including opening, name of parents of the bride or groom, inviting the guests with pleasure, name of bride and groom, the program for wedding, RSVP, looking forward, and name of guest/s.

3.1. Move 1: Opening

Move 1 in Pakistani wedding invitation card is considered obligatory, as it exists in 100% samples of the study. It appeared at the top centre position of the wedding cards. This move consisted of the verse from the Holy Quran, i.e, *Bismillah al-Rahman al-Raheem*, written in Arabic, English (In the name of Allah, the Most Gracious the Most Merciful), in numerals (786), or in Urdu. This statement was written on the card in different Arabic calligraphies and with different font styles and sizes.

The main function of this move is to express Islamic tradition and Muslim culture to start anything with the name of Allah which would bring blessings and protect the bride and groom from the evil eye. This move shows the socio-cultural and religious traditions of Pakistani Islamic society.

3.2. Move 2: Name of parents of the bride or groom

Move 2 is stating the name of the bride or groom's parents. 84 out of 100 samples showed that this move comes below the opening move in the wedding cards. This move consisted of either the name of both parents or only of the father of the bride or groom.

For example, *Mr & Mrs Abdul Malik* or *Mr Zain*.

The main purpose of this move is to show that parents are the guardians of their children and they are fully involved and support the marriage of their children. Moreover, this move also depicts the Pakistani culture and society in such a way that parents are the authority for holding the wedding ceremonies of their son or daughter.

3.3. Move 3: Inviting the guests with pleasure

After the analysis of the samples for the current study, it is revealed that Move 3 is present in 80% of the wedding cards. In this move, an invitation is given to the guests to come and attend the wedding ceremony of their son or daughter. In this statement, people invite others with great pleasure and respect. For example,

... *Request the honour of your presence and blessings on the very auspicious occasion of the Wedding ceremony of their beloved Daughter...*

In this move, lofty vocabulary is used to show the love of parents for their son or daughter and to show respect for the guests. This statement is usually written in third person plural form from the parents' side like "*Walima Ceremony of **their** beloved son*". Different adjectives, adverbs, and verbs are used to grab the attention of the receiver such as *beloved, delightful, gracious, cordially, auspicious, request, honour, grace, pleased*, etc. The analysis of this move reveals that people in Pakistani society are extremely eager and desirous for their relatives and friends to join them on the happiest occasion of their loved ones.

3.4. Move 4: Name of bride and groom

The detailed securitization of the data showed that the move 4 occurred with a frequency of 66% in the selected data. In this move, the name of the couple is mentioned to identify them. Like in the example below:

Malik Khizar Hayat Khan weds Rabia Hameed

Interestingly, in some samples, the name of the bride is not mentioned on the card; instead, the identification of the bride was done through writing the father's name like *D/O Raja Ishaq*. Also, in a few samples, especially in the invitation cards for a daughter's wedding, the name of the daughter is not mentioned at all; instead, only the word '*Daughter*' is written. Through this finding, it seems that people in Pakistani society do not want to reveal and mention the name of their daughters due to cultural constraints and from the Islamic point of view. As wedding cards are distributed among all relatives, family, friends, and colleagues, the people prefer to keep the name of the girl/daughter hidden due to social, cultural, and religious reasons.

3.5. Move 5: Program for wedding

This move is compulsory for the wedding invitations as it informed the receivers of the wedding card about when the marriage ceremony is going to be held. This move is present in all the samples of the data. In this move, there are details about the marriage ceremony and different events. This move consisted of three sub moves.

M5S1: Date of the event + Day of the event

M5S2: Event name + time

M5S3: The venue of the event

As the wedding ceremony has different events on different dates and times, this move is found to be repeated on the same wedding card depending upon the number of wedding events. So, it depends on the inviter that on how many events and on which occasion he wants to invite guests. This program is mostly written in the centre of the card in different styles like the use of logos and pictures for the lunch/dinner time and venue. Usually, the date and day are written in bold letters and different font styles. The venues for the wedding are usually home, marriage halls, or parks.

The analysis reveals that marriage ceremonies in Pakistan are usually held on weekends. This shows that the people of Pakistani society want to ensure the presence of their relatives to attend the wedding ceremony. On weekends, it is usually off from the jobs and educational institutions, and inviters prefer arranging wedding events on the time when most of the people can come and join them on this auspicious occasion.

3.6. Move 6: RSVP

This move is present with a frequency of 40 out of 100 with RSVP title, but the same move is accomplished 60 times in the data by other different names 'awaiting to welcome' and in Urdu cards 'chasham bara' (Trans: waiting in anticipation), etc. The French term "RSVP" refers to the expression **répondez s'il vous plait** which means *please respond*. This term is usually written on an invite which means the host has requested the guest to respond to say if they plan to attend the occasion.

The analysis of the samples revealed the interesting finding that most people do not know the actual function of the term RSVP and mention a long list of relatives' names (even 10-15) for filling up of space. In a few samples of the move, the names and mobile numbers of the family members were written. This move is found at the bottom left or bottom right side of the wedding invitation card.

3.7. Move 7: Looking forward

This move in the wedding invitation cards is present in all samples of the data. It consists of the names of parents again or stating the names of people issuing the invite, mostly family members.

The analysis of this move shows that the inviter writes the names of other family members like cousins, uncles, and even friends, to show that they are also part of their home and close to them. This move is usually used to accomplish social goals and strengthen the bonds with the rest of the family. An interesting finding is that sometimes these names are written along with the place of residence/occupation of a person like *Ch. Ishaq (U.K)* etc. This finding suggests that people use wedding cards for social promotional functions, i.e., to show off their wealth and status by mentioning these things and titles.

3.8. Move 8: Name of the guest

A wedding invitation card is usually enclosed in an envelope on which the name of the guests to be invited is mentioned. In the current study, almost on every sample, the guest name was written on the outer envelope with greetings.

- **Non-linguistic Features**

The invitation genre has non-linguistic parts of information that separate the invitation genres from different other types. These include ornamental borders, distinctive size of text types, various fonts, various styles of writing, various hues, colours, and focused arrangement of certain moves, or even all moves. Meanwhile, there are explicit non-

linguistic features that separate the wedding invitation genre from different other genres, for example, utilizing pictures like wedding bands, hearts, and bundles of blended roses, clusters of roses, and individual roses.

The colour of a wedding invitation card assumes a conspicuous job in having an eye-catching impact on the receivers of these invitation cards as it is the principal thing that they see when they receive them. Different colours apply an intuitive impact on the readers' frames of mind by stimulating their feelings and interests. The significance of colours while viewing the wedding invitation card is indisputable. Each shade brings out expanded recognitions and also mirrors individuals' psychological disposition, identity, state of mind, and numerous different variables. Picking or selecting a colour plan for a wedding invitation card is significant because it is the main impression the visitors will get of the marriage ceremony theme. The analysis of the data revealed that the most prominent colours utilized in the Pakistani wedding cards include red, white, green, and black and white together, but most of the cards were printed in white, silver, cream, and half white colours. The red is taken in Pakistani society as a colour reflecting the feeling of love. As white colour is regarded as an ideal and perfect colour, it depicts positivity, truth, and gentleness. In Pakistan, the selection of these colours and designs appeared to depict the socioeconomic standing and education of the family of wedding couples – the higher class families showed a common tendency towards the use of elegant but simple designs and colours.

The arrangements, style, and appearance of the words may present different meanings and concepts. As verbal language imparts explicit messages, written language also shapes the picture of wedding invitation discourse. After the analysis of the data, it was found that in Pakistani wedding invitation cards, there is a dominant inclination to use certain typefaces, for example, Times New Roman, Simple Shaded Font, PT Bold Stars, and Simple Bold Jut Out. These fonts are clear and visible and also attractive to welcome the receivers/guests to the wedding. The analyzed data shows that the moves like *move 1*, *move 4* and *the names of the inviters of the wedding* in all cards were altogether printed in large font size. The large font size is mostly used to draw the attention of the reader towards the desired content.

The cards' size mostly varies depending on the taste of inviters and financial status of the marrying couples as the bigger the invitation cards, the higher the financial position. The data analysis shows that the shape of the cards was horizontal, vertical, and square but most of the cards were in horizontal shape.

The most communicative non-verbal component in the marriage invites under observation was the picture or image. The photographic pictures surely draw the attention of the readers and add to accomplish the communicative objectives of the wedding card genre. The results show that some of the wedding invitation cards were beautifully embroidered with the images of marriage, bouquets, hearts, and ribbons and in some, the name of bride and groom was written with wooden calligraphy, etc. But the position of these photographic images was not the same, as it never occupied the same position. The location of the picture may interfere with the names of the bride and groom, at the upper corner of the card, the left half of the card, or the right corner of the card. All these nonlinguistic features reveal social, cultural, religious, and economical status and traditions prevailing in the current society of Pakistan.



Figure 1. Samples showing moves, linguistic and nonlinguistic features of Pakistani wedding cards

4. Findings and Discussion

As suggested by Clynes and Henry (2004), wedding invites can be studied in order to gain insight into one's language and culture. The present study analyzed the genre of Pakistani wedding invitation cards through a genre analysis approach. It was found that 8 moves were present in marriage invitation cards. All these moves formed the coherent body of a text and conveyed the sociocultural, religious, and economical aspects of the society. Moreover, the religious associations and family relationships

developed and shaped the content and reflect the lexical and naming choices (Al-Ali, 2006). Furthermore, the language has been framed in such a way that represented culture, ideology, and socio-economic structures (Ali & Masroor, 2017; Shaukat, Qadeer & Tahir, 2017). As in the opening move, verse from Hoy Quran and in Move 4, not mentioning the bride's name, the religious aspects dominated. Meanwhile, in RSVP, due to the strong family relationships, the long lists of family members were mentioned and in deciding the date of the marriage, the convenience and availability of the guests were also considered. In terms of the non-linguistic features of the wedding cards, it was found that besides religious values, sociocultural values such as financial status, education, family background (Momani & Al-Refaei, 2010), etc. also affect the choice of size, colour, shape, font style, size of the written text. The decorative and stylistic choices on the card reflected that the rich people preferred the use of elegant but simple designs and colours. All these linguistic, nonlinguistic features and schematic structures illustrated the sociocultural values and Islamic norms of Pakistani society.

The salience of the findings can be situated in the existing body of literature. There have been various researches conducted on the wedding invitation genre in different cultures and societies like Persian (Sharif & Yarmohammadi, 2013) and Iraqi (Al-Zubaidi, 2017), however, there seem to be limited studies conducted on the Pakistani culture and society regarding wedding invitation genre. The findings of the study were similar to some of the previous researches and point towards the dominant role of religion on the cultural and societal norms. The study by Al-Ali (2006) examined the wedding invites of Jordanian culture and revealed eight moves showing religious affiliations and family relation bonds, similar to the case of Pakistani wedding invitations that also follow eight moves and reflect the strong influence of Islamic and familial affiliations in the composition of wedding invitations. The study also affirms the influence of other dominant factors like financial status, education, and profession that affect the formation of a text, as noticed by Mirzaei and Eslami (2013). The present study revealed that those who have higher financial status and educational background preferred more simple and modest writing. The findings of the study are significant for highlighting the importance of textual preferences in genre composition, as viewed through the approach of Swales (1990) and Bhatia (1993), as well as the role of the sociocultural and multimodal aspects responsible for the genre text composition, as viewed in the study through Kress and Van Leeuwen's (1996) multimodal point of view. This strengthens the findings of this research in alignment with Elekaei and Tabrizi (2015) and Mirzaei and Eslami (2013). This study advocates the adoption of a multimodal approach in genre analysis specifically for the texts relying heavily on the visual and stylistics features to gain audience attention.

5. Conclusion

In the current study, the move analysis revealed a total of eight moves in the Pakistani wedding invitation cards along with their sub moves. The proposed model based on the results is provided in Table 1.

Table 1. Proposed model for Pakistani wedding invitations

Move 1	Opening
Move 2	Name of parents of the bride or groom
Move 3	Inviting the guests with pleasure
Move 4	Name of bride and groom
Move 5	Program for wedding M5S1:Date of the event+Day of the event M5S2:Event name +time M5S1:The Venue of the event
Move 6	RSVP
Move 7	Looking forward
Move 8	Name of the guest

The move analysis as discussed above revealed various moves expressing socio-cultural aspects (Sharif & Yarmohammadi, 2013) of Pakistani society. The salience of move structure is determined through the obligatory nature of most of the moves, except for RSVP, the purpose of which seems to be unclear to wedding invitation writers/inviters. The English language, with its status as a second language (L2) and Medium of Instruction (MOI), in Pakistan has its space in the official as well as non-official correspondence. However, probably due to the lack of exact equivalence of the word in local culture and occurrence of the foreign language word in the English language invitations, the word seems to be misinterpreted. Other than that, the analysis revealed the occurrence of moves is highly dependent on the socio-cultural and religious norms, similar to the findings of some of the researches such as Al-Zubaidi (2017) and Al-Ali (2006). However, in the Pakistani context, the dominant role of parents in weddings of their children and the absence of the names of girls on the cards reflect specific socio-cultural norms of a male-dominated Muslim Pakistani society. The analysis also highlights the highly social nature of this genre and most of the Pakistani cards show these cultural preferences. The preferences are also prevalent in the dominant structural organization. The general structure of a wedding invitation card is provided in Figure 2 below.

References

- Al-Ali, M. N. (2006). Religious affiliations and masculine power in Jordanian wedding invitation genre. *Discourse & Society*, 17(6), 691-714.
- Ali, S., & Masroor, F. (2017). Representation of culture and ideology through the power of indigenized language: A linguistic critique on Khalid Hosseini's *And the Mountains Echoed*. *Erevn: Journal of Linguistics and Literature*, 1(1), 1-19.
- Allen, R. (1989). Bursting bubbles: "Soap opera". Audiences and the limits of genre. In Seiter, E., Borchers, H., Kreuzner, G., & Warth, E. M. (Eds.). *Remote control: Television, audiences and cultural power*. London: Routledge, pp. 44-55.
- Ansary, H., & Babaii, E. (2005). The generic integrity of newspaper editorials: A systemic functional perspective. *RELC Journal*, 36(3), 271-295.
- Al-Zubaidi, N. A. (2017). Wedding invitation genre: Communicating sociocultural identities of Iraqi society. *Lublin Studies in Modern Languages and Literature*, 41(1), 129-155.
- Bhatia, V. K. (1993). *Analysing genre: Language use in professional settings*. London, England: Longman.
- Bhatia, V. K. (2004). *Worlds of written discourse*. London, England: Continuum.
- Clynes, A., & Henry, A. (2004). Introducing genre analysis using Brunei Malay wedding invitations. *Language Awareness*, 13(4), 225-242.
- 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.
- Faramarzi, S., Elekaei, A. & Tabrizi, H. (2015). Genre-based discourse analysis of wedding invitation cards in Iran. *Journal of Language Teaching and Research*, 6(3), 662-668.
- Johns A. (1997). *Text, role and context: Developing academic literacies*. Cambridge: Cambridge University Press.
- Kachru, Y., & Smith, L. E. (2008). *Cultures, contexts, and world Englishes*. New York, NY: Routledge.
- Kress, G. (1987). Genre in a social theory of language: A reply to John Dixon. In Reid, I. (Ed.). *The place of genre in learning: Current debates*, pp. 22-36. Geelong, Australia: Deakin University, Centre of Studies in Literary Education.
- Kress, G., & Van-Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). New York: Routledge.
- Miller, C. R. (1984). Genre as social action. *Quarterly Journal of Speech*, 70(2), 151-167.
- Mirzaei, A. & Eslami, Z. R. (2013). Exploring the variability dynamics of wedding invitation discourse in Iran. *Journal of Pragmatics*, 55, 103-118.

- Momani, K. R. & Al-Refaei, D. F. (2010). A Socio-textual analysis of written wedding invitations in Jordanian society. *LSP Journal*, 1(1), 61-80.
- Nunan, D. (1993). *Introducing discourse analysis*. London: Penguin.
- Sadri, E. (2014). Iranian wedding invitations in the shifting sands of time. *RALs*, 5(1), 91-108.
- Sawalmeh, M. (2018). Jordanian wedding invitation as a genre: An analysis of rhetorical structure and linguistic features. *International Journal of Linguistics, Literature and Translation*, 1(1), 106-114.
- Sharif, M., & Yarmohammadi, L. (2013). On the Persian wedding invitation genre. *SAGE Open*, 3(3), 1-9.
- Shaukat, R., Qadeer, A., & Tahir, A. (2017). Stereotypical gender differences in matrimonial choices: A study of marriage bureau websites in Pakistan. *Erevna: Journal of Linguistics and Literature*, 1(1), 95-118.
- Stöckl, H. (2005). Typography: Body and dress of a text-a signing mode between language and image. *Visual Communication*, 4(2), 204-214.
- Swales, J. (1990). *Genre analysis: English in academic and research setting*. Cambridge: Cambridge University Press.

Citation of the paper

Majeed, H., Sahroof, T., & Masroor, F. (2021). Genre analysis of Pakistani wedding invitation cards. *Erevna: Journal of Linguistics and Literature*, 5(1), 1-16.