Genre-based Discourse Analysis of Wedding Invitation Cards in Nigeria: A Comparison between Hausa and Igbo

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ARTICLE INFO	ABSTRACT
	This Study offers an analysis of rhetorically functional text moves of the genre of written wedding invitation cards in Hausa and Igbo. There is scanty literature published on the genres of Nigerian wedding invitation cards. This study therefore attempts to explore the moves dominant in Hausa and Igbo's wedding invitation cards. The study adopts Swales (1990) Genre Move Analysis theoretical framework which was developed by Dudley – Evans and St. John (1998). Qualitative descriptive approach was employed as a methodology of the study. 20 wedding invitation cards from two different cultures were collected and analysed. The findings revealed that the Hausa wedding invitation cards have seven moves four of which are mandatory while the Igbo's has eight moves where three compulsory moves were identified. There are major differences in the non-linguistic differences between the cards. The study stressed that there is a need for more studies on genre across cultures in Nigeria.

1. INTRODUCTION

A wedding invitation occupies a very important place in the wedding arena. It is the first thing that family and friends see for remembrance. It presents good news to family and well-wishers and it will inform the attendants when the marriage will take place (Momani & Al Refaei, 2010). Wedding invitations usually contain date, time and venue of the marriage and the names of bride and their groom. The main purpose of the wedding invitation is to serve as directory to those who wish to attend the marriage ceremony. It tells the attendants about the appropriate time to attend; that they should not attend the marriage too late or too early. A wedding invitation is flexible in many cultures. There is no a strict rule regarding designing or arranging it, but there is essential information that the invitation card must contain such as the bride and groom family name, names of bride and groom, date, time and where the reception takes place. (Momani & Al Refaei 2010).

Nigeria with a population of 180 million mostly adopts written invitation as a form of information dissemination for the marriage. Wedding invitation or wedding card is a commemorative social action that serves the purpose of informing requesting well-wishers to attend the wedding ceremony of a friend or family members (Faramarzi, Elekaei, & Tabrizi, 2015). Al-Ali (2006) stated that there are two types of wedding invitations namely: written and spoken invitations. Relatively, printed invitations are more acceptable because they are formal in nature and they contain the basic information one needs to remember. Wedding invitation come in different forms.

Depending on financial and cultural background of the bride and groom, some invitation cards are highly expensive and they contain generic information such as the status of the bride or the groom while other are just plain cards (Faramarzi et al, 2015). Nigeria with almost 400 different tribes most of these tribes adopts written invitation card as a means of invitation to marriage and other ceremonies except in places where they crudely practice primitive and traditional means of invitation such as the messengers and town cryers. Dominant among these tribes are: Hausa, Yoruba, Igbo and Fulani. There are several studies on almost all aspects of human activities such as languages and traditions but studies on genres of invitations card is scarcely available. These studies were carried out in some cultures such as the analysis of wedding invitation cards in Iran by Faramarzi et al, (2015), the analysis of written wedding invitations in Jordan society (Momani & AL-Refaei 2010;

Sawalmeh (2014, 2015, 2018) and the analysis of wedding invitation cards in Malaysia as a comparison between Malay and Chinese (2015). This study therefore seeks to contribute to the scarcely existing literature in this field.

1.1 Aims and objectives of the study

This study analyses the moves in two culturally different invitation cards: Hausa and Igbo. Specifically, it seeks to realize the following objectives:

1. To determine the main moves present in the Hausa invitation cards.
2. To identify the main moves, present in Igbo wedding invitation cards.
3. To compare and contrast between the two wedding invitation cards.

1.2 Research question

With the above objectives in mind, the study attempts to answer the following research questions:

1. What are the main moves in Hausa marriage invitation cards?
2. What are the main moves in Igbo marriage invitation cards?
3. What are the similarities or differences in terms of moves in two marriage invitation cards?

1.3 Theoretical framework

This study adopts move analysis which was established by Swales (1990) and developed by Dudley – Evans and St John (1998). A move is a unit that seeks to present the intention of the writer and his purpose in his attempt to communicate. A step on the other hand is a sub-unit that gives more details on the move. Swales & Feak (2003) in Nodoushan and Montazeran (2012) state that a move can be viewed as a 'Schematic unit' that is attached to communicative act that is designed to realise one basic communicative role. Henry and Roseberry (1997) in Nodoushan & Montazera (2012) present three rationale for any move study. They are:

1. Introducing the overall organization of text.
2. Clarifying the linguistic features for specific communicative purpose.
3. Connectivity the organization of text and the linguistic features of social content.

The move has the following schematic structures:

1. Communicative goals
2. Sub-relational components (moves)
3. Lexico-grammatical features

4. Content

In this study, Swales' Moves Analysis will be used as the basis to highlight the findings of the study.

The following are eleven moves proposed by Swale:

1. The opening
2. Stating names
3. Invitation message
4. Stating marriage
5. Stating names
6. Stating the date of the ceremony
7. Stating the location
8. Stating the time of the ceremony, Phone No. House No.
9. Closing
10. Stating the map of the ceremony
11. Stating the card make.

2. LITERATURE REVIEW

2.1 Genre

Genres serve different purposes in different domains. They vary from discipline to discipline. Some genres serve social function (Millen 1984), some serve communicative functions (Swales 1990) and others serve social purposes (Martin, 1997). Text that falls under of any of these genres will differ from the others in its prototopicality (paltidge, 1997).

Scholars conducted researches on various areas of interest and they found that students have various genre knowledge and acquisition. Their knowledge on genre varies not only limited to literary or rhetorical study (Holand 2010, 2012). According to Miller (1984), genre refers to a usual category of discourse that placed itself in large scale sort of rhetorical action; as action it needs to highlights the meaning and social context it belongs. This will be the actual situation that the genre seeks to portray. This new approach was practiced by scholars like Bazerman (1988) who studied 100 experimental scientific articles, BarkenKotter and Hackin (1995) studied 350 research articles in biology, physics, and general science. All these studies have shown that genre is being studied as a new rhetorical field or approach.

Similarly, Rukayya Hassan and Jim Martin (1985) come up with a framework which was based on Hollidays (1978) systematic functional linguistic (SFL) Approach. The model focused with social context with the analysis of field, tenor, and mode. Hassan (1985) presents her model of genre through introducing the term generic structure potential. In this category, there is a set of obligatory and optional

elements in texts while Marins (1985) gives the term schematic structure to refer to different segments of text. From the forgoing, it will be suitable to place the genre of marriage invitation cards under Hassan's category as it involves both obligatory and optional elements in text.

However, Paltridge (1997) noted that the former approach i.e. New Approach, focuses more on socio–contextual aspects of text rather than formal characteristics and thus would be more appropriate for studies of genres from a social or sociolinguistic perspective than linguistics (Flower Dew, 2002 a; Bi Hyland, 2002 d; Hyon 1996). SFL framework of Genre, considered it as a staged, oriented, purposeful activity in which participants engage as members of a certain culture. According to Martin (1984) genres range from literary to non-literary categories these include making appointment expositions lectures narratives seminars manuals, recipes news broadcasting, poems wedding cards etc. in the idea of Hassan (1985) and Ventola's (1987) genres can also be explored through various linguistic features of text such as grammatical megaphones as well as nominalization, thematic structure & Cohesion (pho, 2013).

2.2 Discourse Analysis

Discourse analysis studies the patterns of language across text and explores the relationship between language and social and cultural context in which it is applied. It also looks at the patterns of the use of language and it shows different views of the world and different perceptions. Participants in a certain context use language, it explores how the use of language by them will influence relationships between them (Munday & Zhang, 2015). Discourse as seen from linguistic perspective is seen to express and extended strings of language far beyond the sentence boundary. Although the has sentence subject, verb, object or complement, there are other internal structures that the sentence may contain so discourse analysis is not only restricted to understanding of string of words form a sentence but also the way they exhibit properties which affect the organization and coherence of a piece of conversation written text inclusive. In the same vein crystal () describes discourse as existing "stretch of language larger than a sentence often constituting a coherent unit".

Ionesco (2014) states that conversation, interviews, commentaries and speeches are natural discourse and these are the main focus of discourse analysis while text analysis directs its focus on items such as essay, notice, chapters and road signs which are called

written language. This variance is not clear-cut and there have been numerous uses of these labels. Mainly, 'discourse and 'text' can be used broadly to mean all language units with a certain communicative function either spoken or written (Ionesco 2014).

2.3 What counts as evidence?

This section presents the preliminary findings of the study. As stated above this study will take on the theory of Genre Move Analysis established by Dudley – Evans and St. John (1998) developed from Swale's model (1990). The theory has eleven moves some are compulsory and some are optional. For the sake of clarity, the research question of the study will be restated below:

2.4 What are the main moves in Hausa marriage wedding invitation card as?

2.4.1 Hausa Wedding Invitation card

1. Opening: 1-10 None
2. Stating the surname of the Bride & Groom 1 – 10
   e.g.: The families of Dr… Mr. … etc.

3. Invitation messages 1 – 10
   ❖ e.g.: Specially, cordially invites: … invites … Mal, Alh. Mr. Hon. … To attend the wedding Fatiha of their children 1 – 10
4. Stating the marriage None 1 – 10
5. Stating the full names of the Bride & Groom ……&………
   ❖ State the Bride alone – 5, 6 & 7
6. Stating the date of the ceremony 1 – 10
   ❖ e.g.: Day, Time, Year
7. Stating the date of the location of the ceremony 1 – 10
   ❖ Address (compulsory)
8. Stating the time of the ceremony and phone No. 1- 10
9. Stating the appeal for invitee's prayer if absent.
10. Stating the map of the ceremony 1- 10 None
11. Stating the card maker none
    ❖ name of the company Etc.

The second research question asks:

2.5 What are the main moves in Igbo marriage invitation cards?

The result reveals the following:

2.5.1 IGBO'S WEDDING INVITATION GARDS

1. Stating the last name of the bride and groom (3)
2. Invitation message (10)
    - ❖ Request the guests' participation for the celebration. Dinner (4)
3. Stating the location of the ceremony
    - ❖ Address (compulsory) (5)
    - ❖ Hotel
    - ❖ Summit hotel
4. Stating the time and date of the ceremony
5. Stating the name of the bride and groom with title Mr & Ms None.
6. Sating the date of the traditional wedding ceremony before church marriage.
7. Colour of dress for different occasion. (5)
8. Stating question from the holy Bible (1)

Moves	Hausa	Igbo
Opening	0	0
Stating last name of bride and groom	10	10
Invitation message	10	10
Stating the marriage	10	10
Name of the bride and groom	8	7
Stating the date of the ceremony	10	10
Stating the location of the ceremony	10	10
Stating the time of the ceremony and phone number of house and family member.	10	10
Closing stating the appeal for invitees	3	2
Stating card maker	0	0
Stating the place where the bride and groom register the manage.	0	8

3. METHODOLOGY

A sample of 20 wedding invitation cards was randomly selected from two different cultures. After collecting the data, similarities and differences in generic components were considered. As mentioned earlier, the present study focuses on Swales' (1990) genre move analysis method within which the schematic structures of wedding invitation genre including communicative goals, sub-rhetorical components (moves), lexico-grammatical features and content were investigated.

4. ANALYSIS AND DISCSSION

This study looks critically at the eleven genre moves analysis established by Swales (1990). From the study, it was found that there are significant differences between Hausa and Igbo marriage invitation cards. In Hausa cards, there are six compulsory moves. These are stating the surname of the bride and groom, invitation message, starting the marriage, starting the full names of the Bride and Groom, stating location, of the ceremony. The Igbo's invitation card, however has a total of eight moves, seven of which are compulsory. The compulsory moves are stating the last name of bride and groom. Invitation message, Stating the location of the ceremony, stating the time and date of the ceremony, stating the name of the bride and groom, stating the date of traditional marriage and colour of dress for the occasion. There are sub-moves or subgenres that were identified in the IVC that are highly optional and they, are not included in this study. In this study moves 2, 3, 4, and 5 are considered mandatory while moves 1, 9, 10, and 11 are optional. The differences noticed may be as a result of the sample size. In this study, it was observed that there are ranging features from the two sets of marriage invitation cards.

Firstly, the linguistic features are almost the same and this may be due to the fact that English is a second language in Nigeria as viewed by Ezenma-ohacto and Akujob (2013) who state that English language has no doubt been accepted as the official language in Nigeria. It is used in schools; teaching and instruction in legislatures and governance. For this reason, almost all the samples of the invitation cards are carrying the same linguistic feature. Conversely, the information found in most Igbo's invitation cards are too dense than that of Hausa cards. The cultural differences between Hausa and Igbo is quite dissimilar, hence the differences. Some of the differences were in the sub-moves; for example, the titles in names. The Hausas do not attach importance to issues titles in their cards, list of ceremonies name of company or the address of the company that produces the cards, dinner luncheon, traditional marriages, and registration.

Mohammed Noor and Abdulghani (2015) analysed wedding invitation cards in Malaysia between Malay and Chinese and they found out the Chinese invitation cards carry more information and linguistic features than those of Malay. This finding is in line with the finding of this study where the Igbo have similar linguistic features with that of Chinese.

Shariff and Yar Mohammadi (2013) analysed 70 Persian wedding invitation cards and they came up with interesting findings. The result in their study was quite different from this study. They observed the non-linguistic features of the invitation cards among which are custom designs, light card bounds of unique colours such as cream, white silver, golden, beige pink, blue, red, and their cards are usually decorated with ribbons flowers (pressed) embossed image of wedding rings, roses, heart bouquets of mixed flowers, a portrait of the bride and groom. In short, the wedding invitation cards of Persian has beautiful art and calligraphy on it. Similarly, the Igbos have almost the same non-linguistic features such as hearts, bouquets, mixed flour and rings. In some instances, both the Hausa and Igbo's wedding invitation use the same non-linguistic features such as decorative borders, including floral and traditional borders. As well as the colour of the envelope which they normally select to go with the design of the invitation card. This finding, although not discussed in this study, is similar with the findings of Sahriff and Yar Mohammadi (2013). In addition, the Igbos wedding cards usually end with a quotation from their holy bible. However, the opening move in most Persian invitation cards is compulsory as observed in most of their invitation cards and the first move is usually a quotation from their holy Qur'an (Al-Ali 2006) Camasji Katrak (1965) Shariff and Yar Mohammadiu (2013).

5. CONCLUSION

This study analysed 20 marriage invitations cards. Ten cards were obtained from Hausa dominant in North-Western, North-central, and North-eastern Nigeria and ten wedding invitation cards were got from Igbo's who are dominantly from south-south, and south-eastern Nigeria. The study adopted Swales (1990) theoretical framework of genre move analysis. The findings of the study revealed that there are differences in both Hausa and Igbo's wedding invitation cards especially in the non-linguistic elements where the details contained in the wedding card of Hausa are very precise and direct compared to the Igbo's importantly, the moves found in Hausa's invitation cards are seven while that of Igbo's are eight. Almost all the cards are monolingual, meaning, none of the cards used any language. However, the organization of the details on the cards were kindly influenced by cultural beliefs and social values of the society in question. Owing to this socio-cultural norms and dynamic culture of Nigeria cultural setting, it would be great to compare and contrast marriage invitation cards genres across different cultures.

ABOUT THE AUTHORS

Abdullahi Kaigama was born in Nigeria on the 27th September, 1980. He attended College of Education Gashua, Yobe state, Nigeria, and graduated in the year 2000, he also attended University of Maiduguri where he had his first degree, BA English language in 2009 and earned his Master in Applied Linguistics from the University Putra, Malaysia in 2016. He was a part time lecturer at Yobe College of Nursing, Damaturu, Yobe state, Nigeria 2010-2011. Part time lecturer at Yobe State University, Yobe state, Nigeria, 2013-2014 Yobe state Nigeria and now a lecturer at the Federal Polytechnic, Damaturu, Yobe State, Nigeria. He teaches Communication skills and English language studies. He Published two books. The first one is First Language Interference in Learning English Plosive and Fricative Sounds, published by Lampard Academic Publishers, Germany and Technical Report Writing for Science and Engineering Students, Published by University of Jos Printing Press. He also published one journal article titled: Analyzing Linguistic Metaphors in the Political Speeches of President Muhammadu Buhari in the International Journal of Research and Innovation in Social Science. Mr Kaigama is a member of English Language Teachers Association of Nigeria (ELTAN), English Scholars Association of Nigeria (ESAN) and Teachers' Registration Council of Nigeria (TRCN). Mr Kaigama was a Coordinator for Diploma in Public Administration, Law, Social Development, Library Science and Mass Communication Students at the Federal Polytechnic Damaturu and he is the present coordinator of the Polytechnic's Debate Team. Finally, he received recommendation from school management for leading his debate to be the best in Yobe State Inter-tertiary debate competition organised by NERI in 2017. He is also a member of the Polytechnic's library development committee. His hobbies are Expedition, travelling and reading. He similarly has great passion for football, basketball and boxing.

Ali Mohammed Also was born in Mbamnga, a village in Sardauna Local Government Area of Taraba State, on the 6th of May, 1979. After obtaining his Nigeria Certificate in Education (NCE) in the year 2002 from the Federal College of Education Yola, he further obtained a degree in Linguistics/English from the University of Maiduguri in 2009. He has been a LECTURER with the Federal Polytechnic Damaturu, Yobe State since 2011 and a RESOURCE PERSON with the Consultancy Programme of the same institution since then. He is a member of Linguistic Association of Nigeria (LAN), English Scholars' Association of Nigeria (ESAN), Literary Society of Nigeria (LSN), English Language Teachers Association of Nigeria (ELTAN) and Teachers Registration Council of Nigeria (TRCN).

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