



Wedding Invitation Cards from a Sociolinguistic Perspective: A Case Study from Jordan

Omar (Mohammad-Ameen) HAZAYMEH^a, Zanyar Nathir GHAFAR^b, Adam AL-JAWARNEH^a, Mufleh JARRAH^a

^aAl-Balqa Applied University/Al-Huson University College, Jordan

^bBusiness Administration Department, Bright Technical and Vocational Institute, Sulaymaneah, Kurdistan Region, Iraq

*Corresponding author: zanyar.ghafar@btvi.edu.iq

Abstract

This study explores wedding invitation cards from a sociolinguistic perspective, focusing on a case study from Jordan. The study highlights the cultural and communicative significance of wedding invitations in Jordanian society. The objective is to analyze the linguistic features, social functions, cultural values reflected in these invitations, and structure (the components) of the wedding cards. Methods include qualitative content analysis of a sample of wedding invitation cards collected from various regions in Jordan, supplemented by interviews with card designers and recipients. Results indicate that the language of the invitations is a blend of formal Arabic, colloquial expressions, and occasional English phrases, reflecting social hierarchies, regional identities, and influences from globalization. The study also reveals that wedding invitations serve as a medium for displaying social status, familial bonds, and cultural traditions. The study concludes that wedding invitation cards in Jordan are not merely functional artifacts but are rich in sociolinguistic meaning, providing insights into the interplay between language, culture, and society in contemporary Jordan.

Keywords: Wedding invitations; genre; socio-cultural factors, Muslim, wedding ceremony

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Introduction

A wedding invitation card is an enveloped letter asking the recipient to attend the wedding kindly. It is typically written in a formal, third-person language and sent by hand five to seven days before the wedding date. Like any other invitation, it is the privilege and duty of the host-here the

family of the groom on behalf of him to issue invitations, either by sending them himself or causing them to be sent, either by enlisting the help of close relatives, particularly his younger brothers, or friends to select the guest list and address envelopes. The names of the guests are written in pen by hand on the cover of the wedding invitation cards. Al-Ali (2006) states that the invitation may be delivered verbally or in writing. In contrast to the usual spoken invitation, printed forms of invitation may have a particular general structure (Faramarzi et al., 2015). The names of the bride and groom and the wedding's date and time are among the most common facts included on most wedding cards (Yasmin et al., 2019). Wedding invitation cards were delivered by hand and by car. A 'double envelope' protects the invitation from damage en route to its recipient. The /ones who will distribute the wedding invitation cards go on foot to the nearby houses and by car when the guests live far away. Etiquette regarding the text on a formal wedding invitation card is taken so highly. A formal invitation is typically written in the formal, third-person language, saying that the hosts kindly wish for the recipient(s) to attend the wedding and give its date, time, and place. As the groom's family is traditionally the hosts of the wedding, the text commonly begins with the name of the groom's father on the right side of the invitation cards as he uses it in formal social contexts, e.g., "Mr. Mohammad Hamdan" or "Dr. Amjad Alkamel" or "Mr. Mohammad Hamdan and his wife" and also the name of the bride's father on the left side of the invitation card. The exact wording varies, but a typical phrasing follows A modern wedding invitation. If the groom's father is not the host of the wedding because he is dead, then the host's name is substituted in the first line; in this case, the host might be his elder brother, his family, or his parental grandfather. When there is not enough time to send the invitation card, informal invitations are issued by word of mouth or by telephone to very close relatives who will not be angry if they do not get an invitation card.

Literature review

Al Momani & Alrefae (2010) had the study: A Socio-Textual Analysis of Written. Wedding Invitations in Jordanian Society. They examined the generic structure of wedding invitations in Jordanian society to find out what components people employ to articulate the communicative purpose of these invitations. Al-Khatib (2006) examined invitation-making and acceptance in Jordanian society from a pragmatic point of view. He pointed out that this paper examines invitation-making and acceptance in Jordanian society from a pragmatic point of view. Invitations are common in everyday life, particularly in maintaining good relationships. They usually aim to address the invitee's cheerful face. This study will attempt to demonstrate that upon inviting Jordanian people to engage in a "facework." Specifically, they take into account the vulnerability of the "face" and, therefore, take specific procedures to maintain it.

In a study conducted by Rifa'i (2006), 55 wedding invitation cards were evaluated to investigate the overall structure of Jordanian wedding invites and to assess the socio-cultural influences that determine the content of these invitations. Upon careful examination, she discovered that Jordanian wedding invitations lacked a standardized format. Furthermore, she said that not every wedding invitation in Jordan has all the steps. Therefore, not all actions are mandatory, but there are also some discretionary moves. She discovered several discrepancies in the sequence of movements in the Jordanian wedding genre. In addition, she discovered that socio-cultural factors influence the language used in wedding invitations. For instance, the language used in Jordanian wedding invitations is distinguished by its religious elements.

Methodology

The study involves a qualitative content analysis of wedding invitation cards collected from various regions across Jordan. This process begins with the careful selection of a diverse sample to ensure a comprehensive representation of different cultural, social, and linguistic

variations present in the country. The sample includes wedding invitation cards from urban and rural areas, encompassing various socioeconomic backgrounds and religious affiliations. The cards are collected through multiple channels, including personal networks, social media appeals, and visits to wedding planning businesses. Qualitative content analysis is employed to examine the wedding invitation cards. This method is chosen for its ability to provide a detailed and nuanced understanding of the textual and visual elements within the cards. The steps involved in the qualitative content analysis include familiarization with the data, where each card is read multiple times to gain an initial understanding of its content and structure. Preliminary notes are taken to capture initial impressions and significant features. To supplement the content analysis, in-person semi-structured interviews were conducted with wedding invitation card designers and recipients. This approach helped in providing additional insights into the motivations and perceptions behind the choices made in the design and selection of wedding invitation cards. This methodological approach enables a detailed exploration of wedding invitation cards from a sociolinguistic perspective, shedding light on how language and visual design elements reflect and shape cultural identities and social norms in Jordan.

Discussion

The paper explores the sociolinguistic fabric of Jordanian wedding invitations. It highlights the interaction between language, culture, and social norms, revealing how these elements converge in the context of wedding invitations to communicate identity, social status, and cultural values. The study also underscores the role of wedding invitations as a medium for the expression of traditional values and social hierarchies. The use of formal titles and honorifics in Arabic, the specific wording choices, and the adherence to certain conventional formats all serve to reinforce respect for familial ties and social order. These linguistic choices are not merely decorative but are laden with social significance, underscoring the importance of family honor and community recognition in Jordanian culture. Moreover, the visual and textual elements of the invitations are found to be deeply symbolic. The choice of calligraphy, color schemes, and even the type of paper can convey subtle messages about the family's social standing and the expected grandeur of the wedding celebration. For instance, the use of gold and elaborate calligraphy can signal wealth and high status, while simpler designs may reflect a more modest background or a preference for understated elegance. In conclusion, the study of Jordanian wedding invitation cards from a sociolinguistic perspective reveals them to be more than mere announcements of a forthcoming wedding. They are rich texts that encapsulate and communicate complex social, cultural, and linguistic realities. By examining these invitations, we gain valuable insights into how language and culture interact to shape social practices and identities in Jordan.

The Etiquette of Writing Wedding Invitation Cards

There is a purpose for all the etiquette surrounding written wedding invitation cards. The etiquette of writing invitations provides essential answers for wedding guests: They will know who the hosts are, who are invited, the location, and the time of the ceremony. When the bride and the groom go to press to print their wedding invitation cards, they get a catalog to choose a wedding card with a nice decoration to suit their desire, and then the groom needs to know how to word their invitations. According to Lee et al. (2001), different countries and cultures have distinct customs and a variety of festivals. Distinctive customs and traditions distinguish wedding rituals in Jordanian culture. Typically, they begin with meetings with the bride, groom, and their respective mothers. Typically, they convene at a public venue or at the residence of the bride, where they acquaint themselves with one another. Additionally, there is a customary practice known as Jaha, in which the bride's family and relatives organize a celebration inside their own home. Subsequently, the groom's curator officially requests the bride's hand from her father or the oldest male in her

household. Once the bride's curator gives their consent, the families proceed to recite the Fatiha, which is the first Sura in the Holy Qur'an. Following that is the marriage contract (Katb el-Kitab), during which the couple recites their vows in the bride's residence in the company of a religious authority (Sheikh or Ma'thoun) and two witnesses who sign the marriage contract. According to Gurthrie (2002), a marriage contract often consists of comprehensive lists of items. It is given to the bride by her own family, as well as a dowry (known as mahr) that is exclusively for her use and advantage.

It is high etiquette to spell out the professional titles of the guests, such as Doctor, Engineer, and military titles General, Major, and so on. The names and titles of the guests are preceded by the title Mr, and they have an ending etiquette title (Al-Muharram, the respectable). For the military title Major, it precedes the etiquette word (Otofat, the Excellency), whereas for the military title (General, it's preceded by the etiquette word (Otofat, the Excellency, and after the first name of the host, there is the etiquette word Basha which a must here). Nicknames are also used as etiquette. In Arabic culture, it is so highly appreciated to call the father by the name of his first son, even if he is not the firstborn child for him. In wedding invitation cards, it is etiquette to write the nickname of the guest. The nickname is written at the end of the name of the guests or under it in brackets in general.

Results

The Jordanian Wedding Ritual Pattern

A wedding is a happy social assembly where Jordanian families celebrate the marriage of the bride and the groom, announcing the beginning of a new family. The Jordanian wedding ceremony is a beautiful tradition celebrated with glory and distinction among a large gathering of relatives and friends. Jordan is in the Middle East. Despite rapid advancement in many sectors, Jordanians maintain their traditional beliefs and customs (Alsoudi, 2017). Jordanian weddings include preparations and festivities over many days. This religious practice begins with a witness asking the lady whether she consents to the marriage (Banikalef et al., 2017). Marriage is arranged with mutual consent. However, culinary preparation and traditional garb may differ depending on the region in Jordan. Most Jordanians and Muslims believe marriage is a religious obligation and must be public. Wedding invitations to family and friends frequently promote the wedding. Arabic is used for these invites. Each card opens and identifies the celebratory families, the bride and groom, and the wedding location and time. However, its data and approach distinguish this research from others (Al-Ali & Alawneh, 2010; Sawalmeh, 2018).

In Jordanian society, the influence of Islam, which is the official religion of the country, as the great majority of Jordanians are Muslims (about 92%), on most aspects of life is evident. Islamic prescriptions govern the marriage practices. The Jordanian weddings encompass subtle traditional elements, with specific traditional differences in some countryside areas or Badya, the desert area of Jordan). The typical Jordanian wedding consists of two phases: the *khutba* (the engagement) and the *euros* (the wedding). The *khutba* is a legal ceremony conducted by an officiator at the bride's family's house or the Islamic court. The couple and their fathers sign a contract to formalize the bride and the groom's relationship as wife and husband. Dressed in a white gown, the bride sits next to the bridegroom, wearing a black suit at most times. A follow-up to the *khutba* is the *Uros*, which is celebrated a few days, weeks, months, or even a year after the *khutba* depending on the agreement between the two families.

Printing and Design

Wedding invitation cards' design follows fashion trends. Invitations are generally chosen to match the couple's personal preferences, the level of formality of the event, and any color scheme or planned theme. The design of the invitation is becoming less and less traditional and more reflective of the couple's personality. Some web-based print-on-demand companies

now allow couples to design or customize their wedding invitations. The invitation is typically a note card, folded in half or folded twice into quarters. Other options include a sheet of paper, a tri-fold, or a trendy pocket-fold design. The appropriate paper density depends on the design but typically ranges from heavy paper to very stiff card stock. While there have been previous international studies undertaken on the genre of wedding invitations, such as those by Al-Ali (2006) and Momani and Al-Refaei (2010), there is currently a lack of studies specifically focused on the genre of Arabic wedding invitations. Hence, our current research aims to address the Arabic "homely" genre to fill the existing gap. Traditionally, wedding invitation cards are sent by hand in double envelopes. The inner envelope may be lined, is not gummed, and fits into the outer envelope. The outer envelope might be gummed or not.

Wedding invitations should be sent out 5-7 days before a wedding, with slightly more time being given for out-of-town or destination weddings. Guests are not asked to have their reply before the wedding date. As with any invitation, the sole obligation of the person receiving it is to respond, as promptly as reasonably possible, to let the hosts know whether or not he will be able to attend. Receiving a wedding invitation does not obligate the recipient either to participate in the wedding or to send a gift.

The parts of the wedding invitation card

1. *Basmala*.

(*bismi-llāhi r-raḥmāni r-raḥīm* "In the name of God, the Most Gracious, the Most Merciful." The *Basmala* is used extensively in everyday Muslim life, said as the opening of each action to receive blessing from God. It is written at the top middle part of the wedding invitation cards. *Basmala* is not always used in wedding invitation cards. It is mandatory but obligatory with the Quranic verses.

2. *The Quranic verses*.

Certain Quranic verses are used in the wedding invitation cards. The verse is written under the *Basmala*. Generally, four Quranic verses are used in the wedding invitation cards.

2.1. And of His signs is that He created for you from yourselves mates that you may find tranquility in them, and He placed between you affection and mercy. Indeed, those are signs of a people who give thought. (Surat Ar-Rūm ,The Romans21)

2.2. O humanity, indeed We have created you from male and female and made you peoples and tribes that you may know one another. Indeed, the most noble of you in the sight of Allah is the most righteous of you. Indeed, Allah is Knowing and Acquainted. (Surat Al-Ḥujurāt The Rooms,13)

2.3. And it is He who has created from water a human being and made him [a relative by] lineage and marriage. And ever is your Lord competent [concerning creation]. Surat Al-Furqān (The Criterion, 54).

2.4. And those who say, "Our Lord, grant us from among our wives and offspring comfort to our eyes and make us an example for the righteous. Surat Al-Furqān (The Criterion,74).

3. *The Hadeeth (The speeches of the prophet Mohammad)*

3.1. (*Baraka-llaho-lak. Wa baraka 'alayk. Wajama'a baynakoma fi-khayr*. May Allah bless your spouse for you, and may He bless you and join you in a happy union) is the most used one in the wedding invitation cards. When the Quranic verses are not used in the wedding invitation cards, this speech is used in the same place as the Quranic verse.

4. *Prayer for the new couples*.

Under the speech of the prophet, optional prayers are written on the wedding invitation cards as follows :(Oh Allah, make them rich with your permissible graces and avoid them the forbidden). (Oh Allah, give them good offspring).

5. *Poetry*

Some wedding invitation cards use verses of Arabic poetry instead of the Quranic verses

or the speeches of Prophet Mohammad. Examples of wedding invitation card poetry are the following:

(I chose you a rose “i.e., the bride” from the most beautiful gardens “because of your” beauty, knowledge, kinship and religion). (Our wedding is full of jasmine; your attendance “i.e., the host” is so valuable).

Other poetry is (I pray to my lord that you become my wife to be proud of you in front of other people, My lord achieved my wish, and I got a treasure, “ i.e., the bride” full of all jewels.)

6. *Novelistic text*

Some wedding invitation cards use a novelistic text that resembles the texts of ***One Thousand and One Nights***. Such wedding invitation card text is as follows:

On a night of the Thousand Nights, Shahriar sat in his council when Scheherazade came to Him to tell him: O my happy king, I was told that Prince..... decided to marry the princess..... He carried her on his white /golden horse. When Mr..... and al-Hajknew this, they issued a foramen to invite you to..... Oh, my king, I am told that the happy moment where the prince and princess will celebrate their wedding will be at on.....

7. *The wedding invitation card's title*

This part comes in a small type. One of the following texts is used.

7.1. An invitation to a wedding party.

7.2. Afrah Al.....; the wedding celebration of The name of the groom's family is written in the space.

7.3. Afrah Al..... wa Al.....; the wedding celebration of and..... .The groom's family's name is written in the first space, whereas the bride's family's name is written in the second space if they are from different families.

8. *The Hosts*

The father of the groom and the father of the bride are the primary hosts of the wedding party. When the two fathers or both of them are dead, the hosts will be the eldest son of each of them. In some instances the grandfather of the groom or the bride might be the host in case the father of the groom or the bride is dead. It is not common for a woman to be the host of the wedding party except in the hen party where the bride's mother prints invitation cards.

It is noted here that the bride's mother's name is not written on the hen party invitation cards; instead of her name, the following sentence is used: Haram played.....tatasharraf bidawatikun lihdhor hafil wada krematha; the wife of mister..... is honored to invite you to attend the hen party of her daughter.

The other information includes the place, time, and date of the hen party in the same form as the wedding invitation cards.

The hosts might be the father(s), elder brother(s), grandfather(s), the children of....., Mr..... and his family, Mr.....and his wife, Mr..... and his children

Some social titles precede the names of the hosts. Some of these titles are common social ones such as Mr...., or religious ones such as Al-Haj (the pilgrim), Al- Sheikh” which mar refer to the Islamic scholar or the leader of a tribe or military ones as Al-liwa.....; Genral....., or academic titles as Al-daktorDr..... or Almuhandes.....Engineer , Almuhami..... the lawyer.....or abna' almarhoom the children of the ceased....., ailat almarhoom The family of the ceased.....

9. *The guests*

The guests include the relatives, neighbors and friends of the families of the groom and the bride.

10. *The invitation sentence*

This part includes the following common expression: They are honored (i.e. the groom's family and the bride's family) to invite you to attend the wedding party of..... The invitation sentence might be written in a dual or plural form as follows respectfully: Yatasharafan bidawatikum indoor hail zafaf ; they are both honored to invite you to attend the wedding party. Or Yatasharafoon bidawatikum lihdoor hafil zafaf; they are all honored to invite you to attend the wedding party.

11. *The names of the groom and bride.*

The name of the groom (obligatory) is written on the right side of the wedding invitation card whereas the bride's name (optional) is on the left side of the wedding invitation card.

12. *Wedding Time.*

It shows the time of the wedding party. The wedding party is generally held in a hall or a hotel so the time for the wedding party generally lasts two hours to give the new couples and the attendees enough time to enjoy the party.

The invitation card shows the specific time (the beginning and the end) of the party.

The date of the wedding is also mentioned on the wedding invitation card. It includes the day and the date. The date is written in Indian numbers (The Eastern Arabic numerals).

13. *Wedding Location.*

The information about the wedding location comes after the wedding time. It specifies the hall in which the wedding party will be besides the exact location of the hall. In some weddings, the hall is the Diwan (a wide room built as a place for the tribe for gatherings and meetings.).

14. *The congratulation for the new couples*

This congratulation is optional and it is written by the press that printed the wedding invitation cards. It may have one of the following expressions:

Mubarak; blessing, Mubarak lilarosain; a blessing for the new couples, zawaj said; happy marriage, Tahanena; congratulations, Tahanena lilarosain, congratulations for the new couples.

15. *Notes (postscripts)*

In some wedding invitation cards, certain precautions are written. Such precautions are: Please do not use the mobile phone for filming in the women's hall, please do not shoot fire at the stag party, and please do not throw the wedding invitation card as it contains Quranic verses or speech of the prophet, wish your children happy sleep which means please do not bring them to the wedding party, the fardeh i.e. convoy that will go to get the bride from her father's home or the coiffeur to the wedding hall will be at ...

The inside frame of the wedding invitation card

1. The first top middle line

This part includes a verse from the holy Quran , typically the verse (And of His signs is that He created for you from yourselves mates that you may find tranquility in them, and He placed between you affection and mercy. Indeed in that are signs for people who give thought.) Sura:AlRum 21.Or the speech by prophet Mohammad :(*Baraka-llaho-lak. Wa baraka 'alayk. Wajama'a baynakoma fi-khayr.* May Allah bless your spouse for you, and may He bless you and join you in a happy union). Some wedding cards may include a verse of Arabic poetry as (today our happiness has completed, with your presence our happiness has completed. Oh, Lord, give us all happiness, and let everyone get his wish).

2. The second top middle line (optional).

This part includes the phrase ;(*afrah Alhazymeh* , the wedding party of *Alhazymeh*). The name (*Alhazymeh*) refers to the tribe's name of the bride and groom . When the bride is from another tribe, the phrase will be as the following: *afrah Alhazymeh wa Alzubi*, the wedding party of *Alhazymeh* and *Alzubi* where the name *Alhazymeh* refers to the groom's tribe and the

name Alzubi refers to the bride's tribe for example and so on.

3. The third right top line (obligatory but changeable based on the situation of the groom's family head whether he is alive or dead.

This part includes the host's name. If the groom's father is alive, the invitation card will be with his name . Here, the full name of the groom's father is written preceded by a title such as (Haj , the pilgrim, Al-daktor Doctor, Almuhandes The engineer, Alsaied Mister , Al-lewa al-mutaqyed , the retired general, al-ustath, the teacher).

In some invitation cards the word (wa-aqelatu , his wife or wa-a'ilatuh his family) is added after the full name of the groom's father's name .

Under the full name of the groom's father's name is an optional expression written in brackets, that is the nickname of the groom's father's name, such as (Abu Mohammad , Mohammad's father, where Mohammad is the eldest son of the groom's father and he is addressed to his eldest son in society.

If the groom's father is dead, the invitation card will be written with his grandfather's name of his eldest brother or his brothers or his family plus the expression ceased So and so.

On the same third top line but on the left side is the bride's father's name. This same might happen as the case of the groom's father.

4 The fourth middle line.

This part includes the following common expression: They are honored (i.e., the groom's family and the bride's family) to invite you to attend the wedding party.

Under this sentence comes the name of the groom and the bride. It is noted here that the groom's name must be written, whereas the bride's name is optional and generally replaced with the word (karimatuh, his daughter). The structure for this part of the wedding invitation card is as follows.

Under the groom's father's name comes the word (waladuh , his son) under it comes the groom's name in a bold type preceded by a title (optional) like (aldaktor , the doctor, almuhandes , the engineer and so on).

On a parallel line under the bride's father's name comes the word (karimatuh, his daughter). If the bride's name is written, it will be written under the word (karimatuh, his daughter), and it might be preceded with a title like doctor or engineer. If the bride's father is dead and the invitation card is written by her eldest brother, the expression (shaqikatuh, his sister) will be written instead of (karimatuh, his daughter).

Under the groom and the bride's names there is a long sentence showing the place , time, and date of the wedding party as the following :(wa thalika bimashiat allah min al-sa'h althaminaa hata al-sa'h al-a'shera min masa' yaum alahad almuafeq 8/7/2007 fi salet layalina lilafrah –muqabel albabawah aljanoobia lijamiat al-yarmouk – irbid the wedding party will be with God's will from 7-9 pm on Sunday evening on 7/8/2007 in Layalina wedding hall –opposite the south gate of yarmouk university –irbid).The details about the time, place and date of the wedding time is variable.

Postscripts

On the right side of the wedding invitation card some notes – one or two or three notes might be written here- such as :(Alsahrah masa yaumThe evening party- the stag party – will be on it generally occurs a day before the wedding day . Or there is no evening party- the stag party.

Or the evening party is a family one Another note (alfardeh alsaah alkhamseh , the convoy will be at 5 pm . nawman haniian latflikum , happy sleep for your young children –this note means please do not bring your young children and babies to the wedding party).Of course the time and date are variable

On the left side of the wedding invitation card, other notes are written. These notes are a commercial advertisement for the press that printed the wedding invitation cards. These notes

include the name of the media, place, and telephone or mobile phone.

Between these two notes, certain expressions are written. These expressions will take different forms but they all show that the hosts are happy for the attending of the guests. Such expressions are: (Damat alafrah halefata diarikum alamerah , may happy times be always in your lively houses, Damat diarikum bilafrah amerah , may your homes are complete with happy moments, Dumtum wa damat diarukum amrtah bilafrah, wish you long live and may your homes are always filled with happy moments .)

Other expressions are: (Tashrefukum yazeeduna bahgatan wa surura , your attendance makes us more happy and joyful , Dumtum mashalan tustadha bikum mahfel alafrah, may you always be a torch that lights the happy moments, Bihudhurikum tatem sadatuna wa taktamel farhatuna with your attendance our pleasure and happiness will be completed .)

The outside frame or the wedding invitation party

The front cover of the wedding invitation card is decorated in different shapes.

1. The names of the new couples might be written in Arabic letters in two hearts or two rings integrated into each other.
2. The first letter of the new couple might be written in Arabic letters in two hearts or two rings integrated into each other.
3. The first letter of the new couple might be written in English letters in two hearts or two rings integrated into each other.
4. The names of the new couples might be drawn in straight, curved, or italic way.
5. The cover of the wedding invitation card might be decorated with a photo of a candle, feather, ship, dove, pigeon, flowers, ring, stars, two married couples, wheat spokes, or a heart.
6. The names of the new couples might be written in English letters in two hearts or two rings integrated into each other.

Notes

1. The wedding invitation cards include fifteen elements.
2. They started with *Basmala*.
3. Four Quranic verses were quoted.
4. A speech by the prophet is quoted.
5. Some Arabic poetry is quoted.
6. A novelistic text is quoted.
7. The four Quranic verses are the most used in the wedding invitation cards than the other quotations.
8. The other information is used in all wedding invitation cards with a little difference.

Conclusion

This study explored wedding invitation cards in Jordan from a sociolinguistic perspective, revealing how these artifacts serve as rich texts that encapsulate cultural values, social norms, and linguistic practices. The analysis of Jordanian wedding invitations highlighted the interplay between tradition and modernity, where language choice, stylistic elements, and the use of religious and cultural symbols reflect both the continuity of heritage and the influence of globalization. The findings indicate that wedding invitations are more than mere announcements; they are communicative acts that perform social functions. They convey respect, reinforce social hierarchies, and express familial ties. The use of formal and poetic language, coupled with the inclusion of religious verses, underscores the importance of maintaining cultural and religious identity in a rapidly changing world. This case study also suggests that wedding invitations are a microcosm of Jordanian society, where issues of class, education, and globalization intersect. The variations in language use, design, and content across different social strata demonstrate how individuals negotiate their identities and social positions through these texts. Furthermore, the

evolution of invitation cards over time mirrors broader societal shifts, including changes in gender roles, economic conditions, and technological advancements. In conclusion, wedding invitation cards in Jordan are a powerful lens through which sociolinguists can examine the dynamic interplay of language, culture, and society. They offer valuable insights into how individuals and communities construct and communicate their identities, navigate social norms, and adapt to changing socio-cultural landscapes. Future research could expand on this study by comparing wedding invitations across different regions and cultures, further enriching our understanding of the sociolinguistic significance of these ubiquitous yet often overlooked artifacts.

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