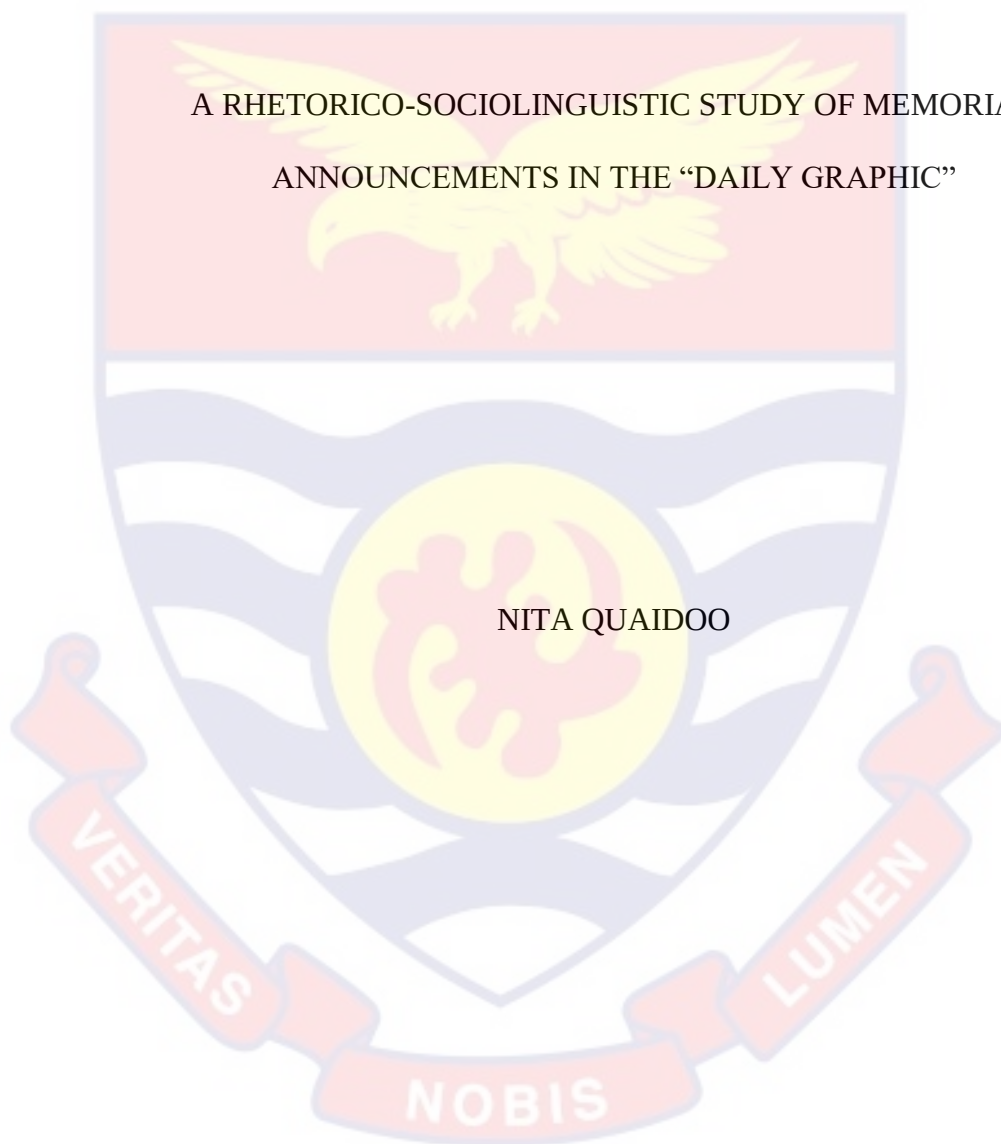


UNIVERSITY OF CAPE COAST

A RHETORICO-SOCIOLINGUISTIC STUDY OF MEMORIAL
ANNOUNCEMENTS IN THE “DAILY GRAPHIC”

NITA QUAIDOO



2023

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature: Date:

Name: Nita Quaidoo

Supervisor's Declaration

I hereby declare that the preparation and presentation of the thesis were supervised per the guidelines on supervision of the thesis laid down by the University of Cape Coast.

Supervisor's Signature: Date:

Supervisor's Name: Prof. J. B. A. Afful

ABSTRACT

The present study explored the use of language in Memorial Announcements (MAs). The study aimed to investigate the rhetoric and the language of MAs in the news media through the Swalesian Genre Analysis Perspective, also known as the English for Specific Purposes (ESP) perspective. It further explored how sociocultural factors such as socioeconomic status, gender and age affect the rhetoric and the language used in MAs. The study employed 200 MAs, which were selected purposively from the *Daily Graphic* and analysed, using qualitative content analysis. The study revealed that MAs have eight moves: caption, epitaph, the profile of the deceased, period, date of demise, appreciation, quotation and identification of announcers. Among these moves were two core moves, four obligatory moves, one optional move and one ambiguous move. Moreover, linguistic items such as in loving memory, anniversary, names and others were discussed. In exploring the sociocultural aspect, the study showed that men were reverend more than women in the MAs in Ghanaian society. The study, in general, revealed a consistent structure and specific linguistic choices in MAs, with variations based on gender, age, and socio-economic status. The study contributes to the scholarship on funeral genres, in general, and Memorial Announcements, in particular. The study also has implications for further research.

ACKNOWLEDGEMENTS

I bless the name of God for granting me grace and strength throughout this research. I recognise the immense contributions of my supervisor, Professor J. B. A. Afful. I am forever grateful to you for your suggestions, encouragement, extraordinary guidance and, above all, your constructive criticism throughout this study.

I appreciate my colleagues of the Department of English, University of Cape Coast: Wisdom Vifah, Hannah Deloris De-Heer, Yakubu Mohammed, and Kingsley Bekoe; thank you for your laudable contributions toward the success of my thesis. To my brother, Matthew Kofi Quaidoo, thank you for your encouragement (a brother like no other). I want to thank Madam Elizabeth Brew Wartemberg, my school's Headteacher, for her understanding and for standing in for me almost all the time.

Finally, I say a big thank you to my husband and friend who encouraged me physically, emotionally and spiritually towards the accomplishment of this study.

DEDICATION

This thesis is dedicated to my late father, Mr. Dan Matthew Quaidoo.



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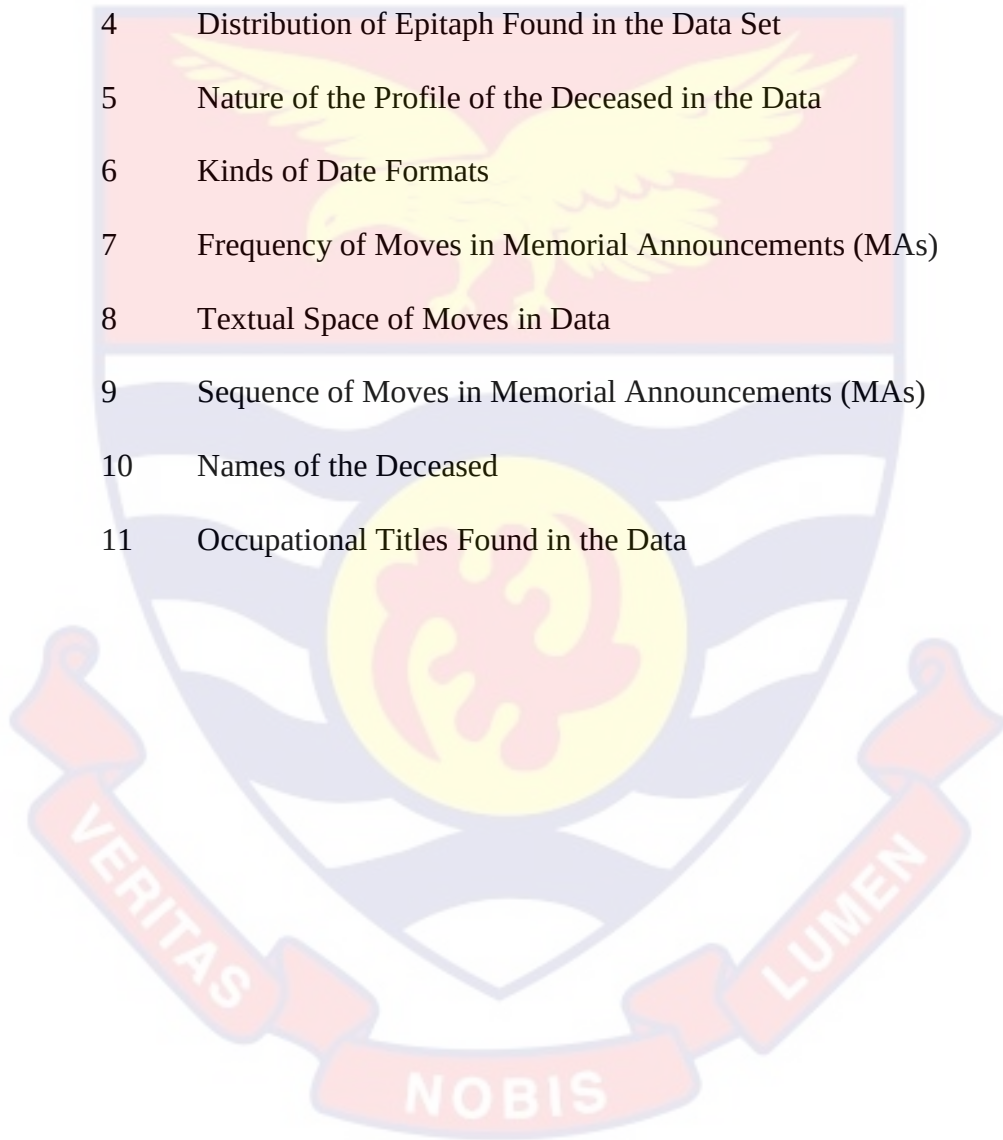
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LIST OF ABBREVIATIONS

CARS:	Creating a Research Space
CME:	Chief Mourners Enclave
DI:	Discourse Introduction
ESP:	English for Specific Purpose

FC:	Family Cliché
FFN:	Full Formal Names
FMA:	Funeral Memorial Announcement
FN:	Full Names
FT:	Funeral Tribute
FTP:	Family Tree Portrait
LTP:	Lifetime Portrait
MA:	Memorial Announcement
MC:	Memorial Cards
MNS:	Multiple Name Syndrome
NN:	Nickname
SFL:	Systemic Functional Linguistics

CHAPTER ONE

INTRODUCTION

Introduction

This chapter introduces this study, which focuses on the rhetoric-sociolinguistic aspects of Memorial Announcements (MA) in newspapers. It offers an overview of the study's context, identifies the research problem, and presents the research questions that will guide the investigation. The chapter also highlights the importance of the study and acknowledges its significance. Furthermore, it outlines the scope of the study and provides an outline of its organization.

Background to the Study

Funeral genres encompass distinct types of texts or speech acts related to funeral ceremonies and mourning practices (Reimers, 1999). These genres fulfill various communicative roles and are acknowledged within the discourse community involved with funerals. Examples of funeral genres include messages of condolence, one-week funeral celebration posters, funeral announcements, funeral invitations and thank-you cards, tributes, epitaphs, eulogies, and memorial announcements, each serving specific functions in the context of funerals.

As a distinct genre of communication, Memorial Announcements (MAs) hold significant importance in our society (Gurler & Ozer, 2013). These announcements are crafted to commemorate and honor the lives of individuals who have passed away (Elhambakhsh, Amirjalili & Kashefi, 2015). Through carefully chosen language and poignant messages, memorial

announcements provide a platform for expressing grief, celebrating the achievements and legacies of the deceased, and offering solace to the bereaved (Gurler & Ozer, 2013). Memorial announcements have evolved as a genre, reflecting the cultural, social, and linguistic norms of specific communities. While their underlying purpose remains constant—to memorialize and pay tribute to the departed—the structure, language, and conventions employed in these announcements have developed distinct characteristics that contribute to their effectiveness and emotional impact (Scarre, 2019). These announcements serve as a means to demonstrate to the world that the loved ones of the deceased still hold them in their hearts.

Scarre (2019) posits that memorials, as a type of funeral genre, allow the family and friends of the deceased to express their love and show how much they miss them. Many memorials are celebrations of the deceased individuals, written with a stream of consciousness and can be almost joyful in tone (Doss, 2008). Frequently, they convey the wish that the deceased had spent more time or communicated more with the bereaved (Oladejo, 2018). As a genre, Memorial Announcements possess a schematic structure, language choices, and communicative functions that aim to enhance our understanding.

According to Swales (1990), genre analysis is a theoretical and analytical framework used to study and understand different genres. This analysis focuses on the specific genres, patterns, conventions, and communicative purposes of various discourse communities. The aim of genre analysis is to uncover a genre's underlying principles and structures, including its purpose, audience, organization, and language use (Jalilifar, Varnaseri,

Saidian & Khazaie, 2014). Exploring Memorial Announcements as a genre will reveal their communicative purpose, the context of situation, organization and structure, and lexico-grammatical features. This exploration will also highlight how these elements reflect the sociocultural realities of Africa in general, and Ghana in particular.

Statement of the Problem

Funeral genres are distinct categories or types of funeral-related rhetorical and social events and activities that possess unique structures, patterns, and lexical features. Each funeral genre typically follows a specific structure or sequence. Several studies have been conducted to explore some funeral genres, such as messages of condolences (Searle & Vanderveken, 1985; Smith, 2003; Muihaki, 2004; Zunin & Zunin, 2007; Yahya, 2010; Zhou & Jurgens, 2020; Adeoye et al. 2021) funeral announcements (Fernandez, 2006/2007; Jalilifar et al. 2014; Ondimu, 2014; Elhambakhsh, Amirjalili & Kashefi, 2015; Jabril et al. 2015; Behnam & Alizadeh, 2015; Elekaei et al. 2015; Aliakbari & Tarlani-Aliabadi, 2016; Salahshour, 2017; Afful, 2020; Muhammad, 2020), funeral brochures (Omoruyi, 1988) tributes (Mayne, 2021, Yeboah, 2015), one-week funeral posters (Jack, Amoah & Hope, 2019). However, little have been explored in Memorial Announcements (MAs) as a funeral genre.

This study addressed the lack of research on Memorial Announcements (MAs) as a distinct funeral genre. While other funeral genres such as messages of condolences, funeral announcements, funeral brochures, tributes, and one-week funeral posters have been explored in previous studies, there is a noticeable gap in the literature concerning the rhetorical structure,

lexicogrammatical resources, and the influence of sociolinguistic variables on MAs. Specifically, this study examined how age, gender, and socioeconomic status influence the choice of lexicogrammatical resources in MAs and how these social factors shape the language used to express grief and pain in the Ghanaian context. By focusing on MAs published in the *Daily Graphic*, a popular Ghanaian newspaper, the study sought to uncover how the Ghanaian sociocultural context of funerals significantly impacts language use in this specific genre.

Research Objectives

The following objectives guided the study:

1. To explore the schematic structure of Memorial Announcements in the *Daily Graphic*.
2. To identify the lexico-grammatical resources that characterize Memorial Announcements in the *Daily Graphic*.
3. To examine how gender, age and socio-economic status influence the use of schematic structure and lexico-grammatical resources in Memorial Announcements in the *Daily Graphic*.

Research Questions

This study seeks to answer the following research questions:

1. What is the schematic structure of the Memorial Announcement found in the *Daily Graphic*?
2. What lexico-grammatical resources characterize Memorial Announcements in the *Daily Graphic*?
3. How do gender, age and socio-economic status influence schematic

structure and the lexico-grammatical resources used in Memorial Announcements (MAs) in the *Daily Graphic*?

Purpose of the Study

The purpose of this study was to examine the rhetorical structure and lexicogrammatical resources of Memorial Announcements (MAs) as a distinct funeral genre, which has been largely unexplored in existing research. Additionally, the study aimed to investigate how sociolinguistic variables such as age, gender, and socioeconomic status influence the choice of lexicogrammatical resources in MAs. By focusing on MAs published in the *Daily Graphic*, a popular Ghanaian newspaper, this research sought to highlight how social factors interact with language to portray grief and pain in the Ghanaian context, portraying the significant influence of sociocultural factors on language use in this specific genre.

Significance of the Study

The study is significant for three reasons. First, from a theoretical perspective, genre theory (the ESP perspective) provides a deeper understanding of the conventions and characteristics of different genres. Researchers can recognize and articulate the specific features that define and distinguish that genre by identifying the typical moves, stages, and language patterns within a genre. This knowledge allows practitioners to adhere to established patterns and conventions when creating their own Memorial Announcements (MAs), ensuring consistency within the genre and facilitating the recognition and interpretation of the information provided.

Moreover, it has significance in practice. The insights gained from genre analysis of MAs have practical implications for individuals crafting

these announcements. Practitioners can create more effective and appropriate texts by understanding the genre's established conventions and typical moves. This adherence to conventions helps users to recognize and interpret the information provided, thereby facilitating the communication of the intended messages.

Lastly, the study of Memorial Announcements (MAs) contributes to the scholarship on the funeral genres in several ways. It adds to the existing body of knowledge on genre analysis by exploring the conventions and characteristics of this specific genre. Studies such as Afful (2012), Maddrell and Sidaway (2010), Mallon (2008), Martin (2001), Mayne, (2021), Muhammed (2013), Neimeyer, Klass and Dennis (2014), Norberg, Bergsten and Lundman (2001) and others examined the schematic structure and language resources used in MAs expands our understanding of genre theory and its application to real-world genres by identifying structures used in communicating social action. It also contributes to the field of sociolinguistics by investigating how sociolinguistic variables, such as gender, age, and socioeconomic status, influence the use of schematic structure and lexicogrammatical resources in MAs.

Limitation of the Study

While this study provides valuable insights into the rhetorical structure and lexicogrammatical resources of Memorial Announcements (MAs) in the Ghanaian context, several limitations must be acknowledged. First, the study's scope is limited to MAs published in the Daily Graphic, a popular Ghanaian newspaper, which may not fully represent the diversity of MAs across different regions and cultural groups within Ghana. This focus may also

overlook variations in MAs published in other media forms, such as online platforms or local community bulletins. Second, the study primarily employs qualitative analysis, which, while rich in detail, may not capture the full extent of patterns and trends that a quantitative approach could reveal. Third, the influence of sociolinguistic variables such as age, gender, and socioeconomic status is complex and multifaceted, and this study may not fully account for all the nuanced ways these factors interact with language use in MAs. Finally, cultural and societal changes over time could influence the content and style of MAs, and this study does not account for longitudinal changes. Future research could address these limitations by incorporating a broader range of sources, employing mixed-method approaches, and examining temporal changes in MAs.

Delimitation of the Study

This study is limited to the newspaper, specifically the *Daily Graphic*, from January 2021 to August 2022. The choice of this time frame was because a lot of people could not have the opportunity prior to this time to show their love through this medium when the COVID-19 pandemic took away precious lives. It is for this reason that many families and friends published a large number of memorials within the said period.

The *Daily Graphic* is a Ghanaian state-owned daily newspaper published in Accra. With a hundred thousand copies circulation, *The Daily Graphic* is the country's most widely read daily newspaper (Retrieved from <https://muckrack.com/media-outlet/graphic>, 07/04/2022). The reason behind the selection of this newspaper is that it is the most-read newspaper in Ghana

and is credible and non-political (not affiliated with any political party), which means that the authenticity of the data was a major factor that was considered.

Organisation of the Study

The study is organised into five chapters. Chapter One discussed the study's background, the problem statement, the research questions, the significance of the study, and delimitations. Chapter Two pays attention to related literature. The chapter focuses on the underpinning theories as well as key concepts such as various funeral genres. The related literature reviews also discusses previous studies on funeral genres, especially Memorials. In Chapter Three, the methodology used for the present study is discussed. This chapter described the data set, sampling, data collection, and data processing and analysis, reliability and ethics, and challenges encountered in the research. Chapter four concentrates on the analysis and discussion of data in respect of the three research questions. Chapter Five is devoted to the conclusion, implications and recommendations for future studies.

Chapter Summary

Chapter one serves as an introduction to the work. The chapter has discussed essential ideas in the study. The present study forms part of the general study of memorials. This chapter established the gap and formulated three research questions to fill this gap. The chapter also presents the significance of the study and the delimitations of the study. The overview of the study is finally presented. The chapter summary closes the chapter.

CHAPTER TWO

LITERATURE REVIEW

Introduction

In the previous chapter, Chapter One, the study's background, problem statement, research questions, significance, scope, and organisation were covered. This chapter focuses on two crucial aspects: the theoretical review that underlies this study and previous research conducted on the subject being investigated. The chapter explores genre theory, specifically within the context of English for Specific Purposes. Key concepts are then presented, with funeral genres emphasized. Lastly, earlier studies that have examined these funeral genres are reviewed. A chapter summary is then presented to close the chapter.

Genre Theory

Genre as a theory has been explored by different scholars. Current literature identifies about seven perspectives of genre theory namely; English for Specific Purposes (ESP), Rhetorical Genre Theory (RGT) also known as New Rhetoric (NR), Systemic Functional Linguistics (SFL), Social Genre Theory, Genre Ecologies, Genre as Social Action and Critical Genre Analysis (Sherlock, 2008) and the theory of narrator are all aspects of genre studies.

These genre perspectives provide various lenses through which scholars and researchers can analyze and understand how different types of communication are structured, used, and interpreted within specific contexts. Each theory offers a unique perspective on how genres evolve, serve social functions, and shape our communication practices. For the purpose of this study, I will focus on the most popular genre perspectives: New Rethoric

(NR), Systemic Functional Linguistics (SFL), and English for Specific Purposes (ESP).

This section of the study presents a detailed discussion of the three perspectives of genre theory: The New Rhetoric School (American School), Systemic Functional Linguistics school (SFL) and the English for Specific Purposes school.

The word “genre,” which has a French origin, has been widely used in rhetoric, literary theory, media theory, and more lately linguistics, with a clear allusion to a particular style of writing (Chandler, 1997). Haddad (2005) emphasizes that other “non-literary genres” that were given little or no attention over centuries have been harmed by the concept of genre that has long been used in the world of literature (p. 60). It has been argued that genre study has mostly served nomological and typological purposes for nearly 2,000 years to elaborate on Chandler’s (1997) categorization. In other words, genre studies have taken on the task of categorizing various fields of knowledge into distinct categories and assigning each type a name. In what follows, The following are the Genre Theories involved.

The New Rhetoric (NR) Tradition

This school of thought of genre theory believes that genres emerge in response to recurring rhetorical situations where specific communication needs arise repeatedly (Devitt, 1993). As individuals encounter these situations, they create and refine texts with common patterns and structures that effectively address the demands of those situations. Over time, these regularities become recognized as genres. The New Rhetoric perspective on genres represents a significant departure from traditional approaches to genre

analysis (Devitt, 2000). They emphasize that genres are not fixed or arbitrary classifications based solely on formal characteristics. Rather, they are shaped by the social contexts in which they are used and the functions they fulfill within those contexts.

For New Rhetoric scholars, the key to understanding genres lies in examining their social functions within their discourse communities. A genre's purpose is intricately tied to the goals, needs, and expectations of the community it belongs to. By studying how genres are employed in specific contexts, researchers gain insights into the underlying social dynamics and how communication functions within those communities, Wolfson (1989). New Rhetoric scholars prefer ethnographic research methods to investigate the complexities of genres and their connection to discourse communities (Devitt, Bawarshi, & Reiff 2003). Ethnography allows researchers to immerse themselves in the studied community, observing firsthand interactions, interviews, and cultural practices (Li, 2008). This approach enables a more comprehensive understanding of how genres are realized and their deeper meanings within their social and cultural contexts.

Regarding pedagogical applications, New Rhetoric scholars are cautious about explicitly teaching genre forms in a prescriptive manner (Campbell, & Jamieson, 1978). They argue that teaching should not focus solely on replicating specific genre structures but rather on cultivating a deeper understanding of the rhetorical situations and the purposes that genres serve (Campbell, & Jamieson, 1978). Instead of prescribing fixed templates, they advocate for a more participatory learning process, where students engage with the discourse community of the genre they are learning. By

immersing themselves in the community's activities, students can better grasp the values, beliefs, and attitudes that shape communication within that community. This approach to teaching genres encourages a more dynamic and contextual understanding, allowing students to adapt their communication skills to real-life situations (Wilder, 2012). Learners can become more flexible and proficient communicators by appreciating the interconnectedness between genres and social contexts (Miller, 1984).

While the New Rhetoric approach offers valuable insights into genre analysis and its connection to social practices, its implementation in pedagogical settings has been more limited (Hyland, 2007). Existing attempts have mainly focused on composition and professional writing within native language contexts rather than exploring how this approach could be applied in second language learning or other educational settings.

In conclusion, scholars of New Rhetoric have presented a compelling perspective on genres, highlighting their dynamic nature and close ties to social functions. Their approach offers a valuable framework for understanding and teaching genres in communication and writing by emphasizing the importance of context and the participatory nature of learning genres. However, further research and experimentation are needed to explore its full potential in various educational contexts.

Systemic Functional Linguistics (SFL) Tradition

Systemic Functional Linguistics (SFL) genre approach provides a comprehensive framework for understanding language in social and cultural contexts (Ryshina-Pankova, Barthold, & Barthold, 2021). This approach draws heavily from Halliday, who explores the functional relationship

between language and its use in various social settings (Halliday, & Matthiessen, 2013). SFL is not just a theory but also a methodological tool for investigating language in its sociocultural context, focusing on how language is used to achieve specific communicative purposes (Hyland, 2002).

At the core of SFL is the idea that language is not just a set of abstract rules but a dynamic system that serves various functions in human interaction. Halliday and Matthiessen (1999) categorize language into three metafunctions: ideational, interpersonal, and textual metafunctions.

The Ideational Metafunction is concerned with how language is used to express experiences, events, and construe our understanding of the world. It deals with transitivity and ergativity, which are linguistic resources that allow speakers to represent their experiences and interactions with the world around them. The interpersonal metafunction focuses on the linguistic resources used to establish interactive roles in communication. It includes features such as modality and mood, which help speakers express their attitudes, intentions, and engagement in a conversation. The textual metafunction enables the construction of coherent and meaningful texts by combining the ideational and interpersonal metafunctions. It includes features like theme and rheme, which contribute to the organization and flow of information in a text.

When applying SFL to the study of genres, Martin (1984) defines genre as a staged, goal-oriented, and purposeful social activity. In contrast to Halliday's initial description, Martin's notion of genre emphasizes the interaction between social purposes and text meanings. Genres are seen as products of specific cultural contexts, and these cultural influences shape their schematic structures. Additionally, genres have linguistic features that are

determined by their respective registers, which refer to the particular language choices and styles used in a given genre (Martin, 2001).

SFL genre studies focus on describing the organizational stages of texts and conducting a close linguistic analysis that accompanies these stages (Schwarz, & Hamman-Ortiz, 2020). Researchers examine how language is used in different genres to fulfill specific communicative goals and achieve particular social functions (Paltridge, 2007). By understanding the functional aspects of language in different genres and considering the broader social context, SFL genre studies provide valuable insights into how communication is shaped and negotiated within specific cultural and situational contexts (Hyland, 2002)).

Generally, SFL genre studies offer a rich and nuanced perspective on language use, emphasizing the relationship between language and its social functions. By delving into the functional aspects of genres, this approach deepens our understanding of how language operates within diverse social settings and contributes to meaningful communication.

English for Specific Purpose (ESP) tradition

Broadly speaking, ESP scholars (Bhatia, 1993; Dudley-Evans, 1994; Flowerdew, 2002; Johns, 1997; Swales, 1990 etc.) view genre as a class of spoken or written texts which share some set of communicative purposes (or rhetorical action) and display common textual features. These communicative purposes are recognised by the discourse community in which the genre is realised and shape the genre's internal structure (Swales, 1981, 1990, Bhatia, 1993). Their studies focus mainly on describing the discourse structure and linguistic features of specific academic and professional genres such as

research articles, discourse introductions (DIs) and theses, lab reports, grant proposals, sales letters, promotion letters etc. Regarding methodology, ESP genre analysts use '*structural move analysis*' to describe schematic structures or global organisational patterns in different genres.

In the literature on genre analysis, Hyon (1996) claims that the most comprehensive definition of genre derives from Swales (1990) whose works (1981, 1990) have been seminal in shaping genre theory in ESP. For Swales a genre represents:

[...] a class of communicative events that share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. (Swales, 1990:58)

Swales' definition points to several crucial criteria for defining target genre. They are communicative purpose(s) (the rhetorical actions intended), choice of contents, schematic structure (also understood as rhetorical movement), and linguistic style.

Among these, Swales maintains that communicative purpose(s) is/are the most determinant aspect of communicative events to categorise a genre, the critical factor that leads us to decide whether a text is an instance of a

particular genre. In its turn, the communicative purpose should be agreed upon or established by the discourse community members that use the genre. A discourse community is a ‘group of people within a discipline or area of special interest that communicates with each other in part through the genres *they possess*’ Melzer (2020). On the importance of the discourse community, Swales (1990) notes that ‘...*genre belongs to discourse communities not to individuals.*’

In addition to the centrality of the communicative purpose in defining a target genre, Swales claims that there has to be a relationship between the purpose accomplished by the genre and the schematic structure of the genre, the text and the language employed. The genre’s communicative purpose ‘*constitutes the rationale for the genre,*’ meaning that its communicative purpose triggers its schematic structure (move structure) and restrains the writer’s rhetorical strategies (content and style). To conceptualise this interdependency, this study shows a three-level model whose three constituents capture a genre’s essence.

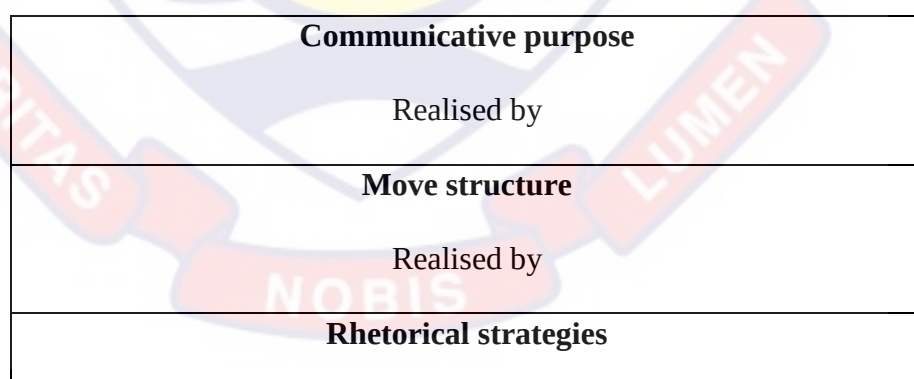


Figure 1: The Notion of Genre in ESP (Dudley-Evans, 1994)

The concern for both the communicative purpose or social action and form is echoed in other ESP definitions of genre. Bhatia (1993) elaborates Swales’ definition and offers a similar view of genre which is, according to

him, a recognised communicative event characterised by a set of communicative purpose(s) identified and mutually understood by the members of the professional or the academic community in which it regularly occurs. It is often highly structured and conventionalised with constraints on allowable contributions in terms of their intent, positioning, form and functional value (1993:22). Their studies focus mainly on describing the discourse structure and linguistic features of specific academic and professional genres such as research articles, discourse introduction (DIs) and theses, lab reports, grant proposals, sales letters, promotion letters etc.

In terms of methodology, ESP genre analysts use '*structural move analysis*' to describe schematic structures or global organisational patterns in different genres. In genre analysis, a "move" refers to a distinct communicative unit or stage within a text or discourse that serves a specific rhetorical or communicative purpose (Hu, & Liu, 2018). Moves are identifiable patterns or sections that recur across different texts of a particular genre. They represent the structural organization and sequencing of information, contributing to the overall coherence and effectiveness of the genre (Ruiying, & Allison, 2003). Moves can vary in length and complexity, ranging from a single sentence to several paragraphs or sections (Doró, 2013). Each move serves a particular function in achieving the communicative goals of the genre, and the order in which the moves appear is often a characteristic feature of that genre (Hu, & Liu, 2018).

After Swales' groundbreaking discovery of the four-move structure in research article introductions in 1981, and his subsequent development of the Create a Research Space model in 1990, research articles, particularly their

introductions, have become a valuable resource for genre analysts. The original model proposed by Swales in 1981 consists of four main moves with a progressive flow from the first to the fourth move. The first move, “Establishing the Field,” focuses on the research’s context and its significance. The second move, “Summarizing Previous Research,” provides a summary of existing research in the field. The third move, “Preparing for the Present Research,” builds on the previous research, questioning it or identifying areas for extension. Finally, the fourth move, “Introducing the Present Research,” outlines the purpose of the current study or provides an overview of the work conducted.

Many studies following Swales’ work have sought to investigate the validity and applicability of his models to other parts of research articles (Jalilifar, 2010). Additionally, researchers have attempted to apply Swales’ models to longer research genres like dissertations and theses. However, some studies have observed variations in the structure of introductions (Authar, 2022), particularly concerning the distinction between the first and second moves, “Establishing the Field” and “Summarizing Previous Research.” This has led to difficulty in differentiating between these two moves (Djuwari, & Authar, 2022). To address this, Swales (1990) amalgamated moves one and two and restructured the model into three moves, which he named “The Creating a Research Space” (CARS).

In a genre study, researchers must decide on the most appropriate genre orientation to adopt based on the research objectives. This section critically surveyed the three main camps of genre analysis, ESP, NR, and SFL, focusing on ESP. Among these approaches, ESP has proven to be the most

suitable for the objectives of this research, both in terms of its theoretical orientation and practical interests. The ESP (English for Specific Purposes) approach to genre analysis primarily focuses on the textual aspects of genres but has evolved to become more context-sensitive in recent times. In ESP, a genre refers to specific discourse forms with shared features such as structure, style, content, and intended audience. Particular discourse communities use these genres to achieve specific communicative purposes through socio-rhetorical activities of writing (Swales, 1990).

Based on these assertions and characteristics of the ESP approach, this study adopts the ESP genre perspective, specifically incorporating the Swalesian move analysis. This perspective aligns with the research objectives and allows for a comprehensive examination of the communicative purposes and structures within the chosen genre; that is memorial announcements.

Key Concepts

This section will focus on concepts associated with funeral genres. These genres give a general synopsis of some funeral text types prevalent in both global and the Ghanaian socio-cultural set-up. These funeral text types will help draw the relationship between the related literature that will be reviewed and the present study.

Funeral Genres

Funeral genres refer to the specific types of texts or speech acts associated with funeral ceremonies and mourning (Reimers, 1999). These genres serve various communicative purposes and are recognized within the discourse community surrounding funerals. Funeral genres may include messages of condolence, one-week funeral poster celebration, funeral

announcements, funeral invitations and thank you cards, tributes, epitaphs, eulogies and memorial announcements, which are discussed accordingly.

Condolences

Message of condolences is an expression of sympathy, support, and comfort sent to someone who has experienced the loss of a loved one (Zhou & Jurgens, 2020). This message can be conveyed through various mediums, including cards, letters, e-mails, text messages, or in-person conversations. When crafting a message of condolences, several important elements may be considered. Firstly, it is crucial to express heartfelt sympathy for the loss, using phrases like “I am deeply sorry for your loss,” “My condolences,” or “Please accept my sincere sympathies.” Secondly, acknowledging the deceased’s name and recognizing their passing is important to convey empathy and understanding (Muhammed, 2013). Finally, closing the message with a compassionate statement such as “With deepest sympathy,” “Sending you love and strength,” or “You and your family are in my thoughts” helps provide a sense of comfort and care (Yahya, 2010). It is important to personalise the message based on one’s relationship with the grieving person and offer genuine support and empathy during their grief.

One Week Funeral Celebrations

The one-week funeral celebration is a funeral genre observed in certain cultures, particularly in Ghana and other parts of West Africa. This traditional event occurs approximately one week after an individual’s passing and serves as a gathering for family, friends, and community members to commemorate the life of the deceased and provide support to the bereaved family (Geschiere, 2005).

During the one-week celebration, various activities and rituals take place, depending on cultural traditions. These can include prayer and religious observances led by religious leaders or family members to seek blessings and offer spiritual comfort. Tribute and remembrance play a significant role, with family and close friends sharing personal stories, anecdotes, or speeches that celebrate the accomplishments and memory of the departed (Hechenbach, 2012). Ritual offerings and libations may be performed to honor the deceased, often pouring libations or offering food and drinks as symbols of respect and remembrance (Gbal, 2013). The speech event also facilitates a communal gathering, allowing attendees to express condolences, provide emotional support, and offer practical assistance to the grieving family. Traditional customs specific to the community are observed, such as wearing traditional attire, engaging in cultural dances or music, or participating in rituals with cultural significance. Sharing a communal meal further promotes interaction and solidarity among attendees (Gbal, 2013).

Generally, the One Week Celebration holds immense cultural and social significance to honor the departed, remember their life, and support the bereaved family. It serves as a unifying event where the community comes together to offer and receive comfort and strength during mourning and present dates for final funeral and burial services for the deceased.

Death/Funeral Announcements

Funeral Announcement is also termed, “death announcement” and “obituary”; These terms may be used interchangeably. I will use “Funeral Announcement” throughout the study.

A funeral announcement is a written notice that informs a broad audience about the death of an individual and provides important details regarding the funeral or memorial service (De Vries, & Rutherford, 2004). The announcement typically includes the deceased's full name and may include a photograph for recognition. It states the date and place of the person's passing, expressing the sadness and loss surrounding their death. It provides specific information about the funeral service, including the date, time, location, and any special instructions for attendees (Afful, 2012).

An obituary or biographical section summarizes the person's life, highlighting key details such as birthdate, family members, education, career, and community involvement. If applicable, the service order may be outlined detailing any rituals or events during the funeral. The announcement often includes a gentle invitation or request for attendance and support from friends and acquaintances. Contact information is provided for those seeking more information or expressing condolences.

Funeral announcements are distributed through various means, such as newspapers, social media, online memorial websites, or physical handouts (Issa, & Abuhakema, 2011). They serve as a crucial tool for informing a wide audience about the death, allowing them to participate in the funeral service, and offering support to the grieving family.

This genre is different from memorial announcements such that, death announcements and a memorial announcement serve distinct purposes and are communicated at different times following a person's passing. This typically includes the deceased's name, date of death, brief biographical details, and information about the upcoming funeral or memorial service. In contrast, a

memorial announcement is shared later, often weeks, months, or even a year after the death, to inform people about a commemorative event or service honoring the deceased.

Funeral Invitation and Thank you Cards.

A funeral invitation often serves as an open invitation for mourners to attend the service. These are often published on the family's behalf by the funeral director in a local newspaper, while many funeral directors now also post online obituaries, with details about the funeral date, time and venue. On the other hand, a funeral “thank you” card is a genre of communication sent by the bereaved family to express gratitude for the support and condolences received during the funeral or mourning period. It typically includes a heartfelt greeting, followed by a sincere expression of appreciation for the assistance and acts of kindness received (Gbal, 2013). The cards may be personalised with a note or memory relevant to the recipient’s connection to the deceased. A warm closing is included, and the bereaved family signs the card (Elhambakhsh, Amirjalili, & Kashefi, 2015). Funeral thank you cards are sent within a few weeks after the funeral to acknowledge the support provided during a difficult time.

Both funeral invitations and thank you cards play significant roles in the communication surrounding funerals, as invitations provide service details, while thank you cards allow families to show gratitude for the support they received (Elhambakhsh, Amirjalili, & Kashefi, 2015).

Tributes

A tribute is a funeral genre that serves as a heartfelt expression of honor, respect, and remembrance for the deceased (Mayne, 2021). It can take

various forms, such as speeches, eulogies, essays, poems, songs, or video presentations. When creating a tribute, key elements are typically included, such as an introduction that captures the individual's essence, personal anecdotes that highlight their unique qualities and contributions, reflections on their accomplishments in various aspects of life, exploration of their character traits and values, emphasis on the impact they had on others, and closing remarks that summarize their life and express a sense of loss, gratitude, or hope (Walter, Hourizi, Moncur, & Pitsillides, 2012). Tributes provide a platform to celebrate the life and legacy of the departed, fostering unity, healing, and preserving their memory for family, friends, and the community (Mayne, 2021).

Epitaph

An epitaph is a concise statement or phrase inscribed on a tombstone or monument to honor the deceased. It captures the essence of the person's life, character, or beliefs, serving as a lasting tribute and leaving a profound impression on visitors (Taylor, 1961). Epitaphs are personalized to reflect the individual's unique qualities, achievements, or beliefs, often including their name, dates of birth and death, and a concise message that encapsulates their essence (Tolia-Kelly, 2016). These messages can convey a range of emotions and sentiments, such as love, remembrance, inspiration, or religious faith. Epitaphs are typically short and may be written in a poetic or prose-like style, incorporating symbolic imagery or metaphors to convey deeper meanings (Mouritsen, 2005). Carefully crafted epitaphs preserve the memory of the departed, providing a meaningful way to honor, remember, and inspire future generations (Taylor, 1961).

Eulogy

A eulogy is a powerful funeral genre that involves delivering a heartfelt speech to commemorate the life of the deceased. It may begin with an introduction that sets the tone and purpose of the speech. Biographical information provides context about the person's life, while personal stories and memories connect and evoke emotions among the listeners (Landau, & Keeley-Jonker, 2018). The eulogy highlights the individual's defining characteristics, values, and beliefs, showcasing their unique qualities. It also recognizes their achievements and contributions in their personal or professional endeavors.

Reflections on the lessons learned from their lives and their impact on others offer comfort and inspiration to those mourning (Adams, 1998). The eulogy concludes with closing remarks that capture the essence of the person's life and express gratitude, love, and a sense of loss. Therefore, a eulogy serves as a deeply personal and emotional tribute, providing solace, healing, and a way for the community to come together and honor the memory of the departed individual (Kunkel & Dennis, 2003).

In the last two decades, there has been an upsurge of research on funeral genres, especially on funeral announcements, messages of condolences, funeral brochure, funeral invitation and funeral thank you cards and memorials. Such studies will be reviewed in the next section.

Memorials

Memorials are of different kinds and serve multiple purposes, but all memorials: whether buildings, statues, plaques, or walls of remembrance, communicate messages (Scarre, 2019). They can be found all over the world,

and they serve as important reminders of the past and the sacrifices that have been made. Doss (2008) also posits that memorials are visual, material, intellectual, and emotional bodies; hence, their religious, social, cultural, and political meanings cannot be derived without a simultaneous appreciation of their affective nuances. Memorials play a significant number of roles in the lives of people. Hackensack (2012) provides several of them in his study “Why Memorials are Important.” He argues that a memorial made in honor of someone serves as an everlasting tribute to a well-lived life worth remembering. It is a representation of that person and how he or she lived. It is a final gift from the family members and friends to the deceased. Memorials also serve as a permanent record for future generations and genealogy. Memorials let family, friends and the community know about their past generation. They allow people to remember a loved one or an important public figure. Thus, people have different means of remembering their loved ones. Some use monuments, tombs, gravesites, plaques and others do it through Memorial Announcements. Loved ones are privileged to be honored and remembered for generations to come through memorials. The loss of a loved one is something that can never be recovered. Memorials can be quite useful in showing love and sympathy towards the deceased.

Graziano (2014) examines a few living memorials using a framework Sonja Foss developed to examine visual rhetorical monuments. He attested that researching living memorials has a lot of significance. The main benefit of living memorials is that they enrich our knowledge of human communication in the twenty-first century. They also propose novel multimodal practices, showing how social activity can be progressed through the use of artefacts as

well as words. Finally, they add to our understanding of how human and non-human agents cooperate to build a community. Living memorials broaden our concept of rhetorical performances and enhance our understanding of how performance affects many aspects of everyday life.

De Vries and Rutherford (2004), on the hand, looked into how creating and visiting online monuments to show new possibilities for post-death ritual. A sample of 244 memorials from the largest online cemetery was used as data. According to analyses, memorials were written, in descending order of frequency, by friends (15%), grandkids (11%), parents (10%), siblings (8%) and various other family members (4%) as well as children (33%) and friends. Over half (i.e., 55.7 percent) of the sample wrote letters to the deceased. A similar number of the articles were eulogies or obituaries (53.3 percentage). 17.6% of the sample was made up of tributes. Most writers expressed sadness or missed the dead people (62.3 percent of the sample). 20.5 percent of the sample stated the expectation of a reunion with the deceased. 15.2 percent of the sample had a religious background. 14.8% of the sample included the cause of death. 11.1 percent of the respondents indicated having the idea that the dead were watching over the bereaved. A note to the departed was the format utilized by over half of the memorials on the site used for these analyses. These memorials are the most intimate and typically have a strong emotional component.

Moreover, Gurler and Ozer (2012) drew attention to the contributions of memory sites to social memory and urban identity and pointed out the effects of designing memorials that are integrated into daily life in cities on societies from a design perspective. Designing memory sites, which are of

great importance in terms of spirituality for the societies, by integrating them into urban space in human scales keeps memories alive and strengthens memory and positively affects urban identity (Gurler & Ozer, 2012).

In all, memorials could be said to be reminders people set in place to remember people they have lost. Therefore, it can be said that memorials are a way to share memorable news of a loved one's death with friends and family and as a way to honor the deceased and to celebrate their life.

Previous Studies

Funeral Announcements, Condolences, Tributes, and others

This section provides an overview of some studies on funeral genres to enable a comprehensive understanding of this study. Studies will be reviewed based on funeral genres such as funeral announcements, followed by condolences, tributes and one-week funeral celebration, and memorials. Each genre has been explored in contexts where existent sociocultural factors and beliefs permeate these various genres through language use. The subsequent paragraph will review studies done in relation to the funeral genres stated above.

The first funeral genre to be discussed is Funeral Announcement. As already indicated, a funeral announcement is a written notice that informs a broad audience about the death of an individual and provides important details regarding the funeral or memorial service (De Vries, & Rutherford, 2004).

Afful (2020) explored the genre of death announcements in Ghana from a sociolinguistic perspective in order to draw attention to the underlying sociocultural perspectives. The study examined 636 death notices from three of Ghana's top public newspapers namely the *Daily Graphic*, *Ghanaian Times*

and *Mirror*. The study showed that death announcements do not merely announce fatalities, rather they reflect Ghanaians' sociocultural norms, beliefs, and practices, age, gender, and status. The present study on MAs is similar to Afful (2020), exploring certain sociocultural practices in Daily Graphic. However, the difference is in the fact that Afful (2020) explored the rhetoric of DAs while this study explored the rhetoric of MAs.

Furthermore, Muhammad (2020) studied death announcements and found that the usual order can be Move 1: Signaling the Event, Move 2: Identifying the Deceased, Move 3: Reference to Next of Kin, Move 4: Date of Death, Move 5: Cause of Death, Move 6: Funeral Arrangements and Move 7: Death as Truth. Only three of these, (Move 1, Move 2, and Move 6), were obligatory; the rest were optional, occurring sporadically. The cultural, religious and social impacts firmly incorporated in the structure of death notices were also investigated. It turned out that for both the reading public and the survivors, the notices communicated important information that eventually helped safeguard the social position of the deceased (even after his/her death) and strengthen the social ranking of the survivors. Salahshour (2017) also studied death announcement notices and identified that the people of Tabriz are informed to act expectedly in the event of a citizen's death, thus, showing the powerful role of genres in shaping, directing and regulating the social behaviour of communities.

Jabril et al. (2015), on the other hand, investigated how language is employed in various newspaper announcements to convey much deeper sociocultural, religious and political messages by employing the various parts of the announcements, such as the use of multimodal resources, its placement

in the newspaper etc. The review focused on two types of genres: congratulatory, obituary or death announcements. The study's findings indicated increased communication in congratulations and thank-you messages. It explains how the announcements achieve certain communicative goals and how they are influenced by variables like gender and socioeconomic class. In contrast, analysis of obituaries and death announcements highlights how language is used in the lead-up to death to connect with a wider audience as well as the deceased.

Further, Behnam and Alizadeh (2015) explored death notices' schematic structure and linguistic features. The results revealed that the death announcement genre in Tabriz has nine (9) core moves containing caption, the profile of the deceased, a list of family members, date, time, and address of the ceremony, invitation and a concluding sentence, a list of surnames of the relatives, names of organizations and companies expressing their regrets, the name(s) of clergyman present in the mosque, an announcement of when and where women should refer to participate in ceremony. Interestingly, women are the final individuals named in a death announcement in Tabriz in a brief statement indicating where and when they should attend to support the grieving family.

Fernandez's (2006/2007) work draw attention to metaphorical language in obituaries. It included rhetorical questions, second-person invocations, metaphors, hyperbole, negative and positive loaded words, and mitigating apology expressions. From the 257 Victorian obituaries he collected, he found that metaphors are the most frequent literary device, as it was used to depict death as a journey, a loss, a happy life, a rest, a reward, and

the ultimate goal of existence. He concluded that these literary techniques were meant to add more emotion to obituaries. This means pain propel people who experience it to use language in a special manner. The present study is similar to Fernandez as it also explores how pain is enacted in memorial announcements (MAs).

Furthermore, Elekaei et al. (2015) conducted a study death announcement using a multimodal viewpoint. First, in order to identify generic and schematic structures, common linguistic features, communicative roles and generic components, they explored different expressions of the death announcement genre used by men and women in Iran. Seven moves were identified: These seven components opening, stating the announcer, characterizing the deceased, stating the close relatives, outlining funeral and burial arrangements, outlining arrangements for receiving condolences, and a list of family members. Six were obligatory and one was optional. The length of the announcements and lexical choices were just a couple of the notable disparities between them. First, third, seventh, fortieth day, and anniversary death announcements were compared in the second corpus analysis to identify any potential correlations. Additionally, several sociocultural values as well as Iranian and Islamic norms about men and women, were illustrated by the lexico-grammatical features and schematic structure.

Jalilifar et al. (2014) also examined Iranian funeral announcements to determine whether hidden sociocultural interactions have evident effects on language. They examined fifty funeral announcements from various Iranian ethnic backgrounds, using Swales' (1990) rhetorical technique. Nine moves were discovered through data analysis, five of which were consistent across all

ethnic groups. These findings suggest a possible interconnection between funeral announcement elements and a set of sociocultural norms. Jalilifar et al's (2014) findings corroborate the findings in the present study since it also explores the relationship between the language used in MAs and the sociocultural connotations they provide.

Moreover, Aliakbari and Tarlani-Aliabadi (2016) examined the generic structure and the lexico-grammatical patterning of death notices to reveal their communicative functions. Based on Swales's (1990) Genre Analysis, the study identified 12 moves in the corpus. They pointed out that those recurrent moves reflect the Iranian sociocultural norms and social and religious beliefs. Consequently, Elhambakhsh, Amirjalili and Kashefi (2015) conducted a study to categorize the various types of death announcements (such as memorial ads, funeral announcement posters, memorial cards, etc.) and to compare the genres of memorial cards (MCs) in English and funeral/Memorial Announcements (FMAs) in Persian. In addition to introducing the deceased, both languages' MCs and FMAs also contained information on the memorial service's date, time, and location as well as literary or religious passages, the clergymen who were invited, and their signatures. The Persian FMAs distinguished between several types of ceremonies and listed and invited the family, friends, or acquaintances, whereas the English MCs provided the deceased's birth and death dates along with a word of acknowledgment. The findings may help L2 authors learn the most common structural patterns and the reflected cultural difference.

To add to the above, Hasempour (2016) conducted a study using the Speech Act Theory to examine and analyse 50 funeral posters in Iran. There

were five speech acts, although only four were used in the texts. Declarative, directive, expressive and representative were used most frequently from least to most frequently. The result showed that the most frequent speech act used in funeral posters, among the four, were declarative and directive. This shows the nature of language Iranians use to express pain. Apparently, this study provides insight to the current study on how Africans, specifically Ghanaians, use language to express pain.

Ondimu (2014) conducted a study examining how Kenyans express their societal beliefs and attitudes regarding death through obituaries' language and schematic structure. The findings revealed a distinctive structure of six (6) moves in obituaries, with some moves containing optional elements. The study demonstrated that obituaries in Kenya, as a genre, are characterized by a unique structure and that the language used in obituary writing is significantly influenced by the social and cultural perspectives on death within the society. This study similarly portrays the Ghanaian cultural way of writing obituaries.

Oladejo's (2018) explained how the language of obituaries was organized to reveal experiential and interpersonal meanings. The study examined how language influences readers' behavior and the announcers' mentality in obituaries. The study discovered that the announcements aided readers in understanding and examined what writers were thinking and that contextual elements improved the announcements' communicative significance by evoking empathy from the audience. The study concluded that the announcements focus more on human emotions and behaviors. According to the study, Nigeria's religion, language, and culture are all intertwined. This

is similar to the Kenyan study conducted by Onimdu (2014). Thus, it can be said that Africans share a common characteristic when it comes to funeral genres and language.

Al-Zubaidi (2014), on the other hand, investigated the schematic and sociocultural framework of the death notice genre in Iraqi newspapers. The study looked at a corpus of 150 death notices gathered from three regional Iraqi newspapers, using Swales's (1990) rhetorical method to genre analysis. Eleven (11) component moves were found out, of which four (4) were obligatory and seven (7) were optional. Additionally, the lexico-grammatical elements and generic structure all reflect Iraqi Arabic speakers' sociocultural presumptions and conventions. This shows that language and socio-cultural norms are intertwined.

Cebat (2016) also explored the rhetorical structure of a large sample of death notifications. This in-depth structural analysis contains all death notices published in the online edition of the New York Times (America) in three months period; 1st October, 2012 – 31st December, 2012). The study, using quantitative and qualitative methods, found four unique subgenres of the death notice, such as thank you notice, with each serving different communicative goals. The study found that while hybrid subgenres, which combine the goals of two genres, are theoretically possible, they rarely occur. As a result, it can be concluded that such subgenres are not common in American funeral tradition and discourse on death. One example of a subgenre is the thank-you notice, which is submitted after the funeral ceremonies and expresses gratitude to medical staff, clergy, and/or community members who cared for the deceased in their final days or participated in the ceremonies.

Alali and Adjaye (1998) investigated how Ghanaians express their feelings about the loss of loved ones and the meanings they give to death and dying by looking at the content of obituaries and funeral announcements. The deceased is shown as being adored, committed, and treasured, whereas death is personified as emotionless and a continual agonizing experience. The content analysis identified defining traits that link attitudes and meanings Ghanaians associate with death. As a result, they concluded that Ghanaian English-language death notifications seem to be collective reflections of the society's ideas toward dying and death. The present study is similar to Alali and Adjaye (1998) since they situated their study within the Ghanaian context to bring out how Ghanaians experience and express grief using funeral genres.

Bonsu (2007) studied the presentation of the dead in everyday life and explored how obituaries serve as a means of managing impressions and presenting the identities of deceased individuals in everyday life. He examined how obituaries function not only to announce a death but also to construct and convey a particular image or narrative about the deceased. The study's analysis focused on the rhetorical and sociocultural elements involved in crafting obituaries, bringing out how these texts reflect broader societal values and norms. This study was situated obituaries within the context of everyday life, showing how they were used to shape and manage the legacies of individuals after their passing.

Moreover, Issa and Abuhakema (2011) thoroughly examined the rhetorical devices employed in Muslim and Christian obituaries in *Al-Ahrm.*, a renowned daily newspaper in Egypt. The presence of these rhetorical devices is also explained in terms of language and culture. The study showed that both

forms of obituaries contain twelve (two mandatory and 10 optional) communicative gestures, with some difference in frequency and substance. The study also demonstrated that the two types of death announcements shared a similar overall rhetorical structure and that the structure is influenced by the deceased person's or his or her family's religion and social standing. This study provided insight for this present study on how socioeconomic status influences lexical choices in memorial announcements.

Manieson (2014) mentions that funeral announcements in Ghana have seven moves, namely Banner heading/caption, Chief Mourners Enclave (CME), Family Cliché (FC), Multiple Names Syndrome (MNS), the announcement of the place of death cum what is here termed Life Time Portrait (LTP), Family Tree Portrait (FTP) and Funeral Arrangement (FA). These moves in the funeral announcements help individuals know a brief history of the deceased and the arrangements for the final funeral rites. Manieson emphasized that, sometimes, the structure of the announcements is influenced by certain factors such as social, and economic status (Manieson, 2014). Similarly, MAs also have moves that announce and help individuals to know more about the deceased, however, fondling memories and longingness are usually established in this genre.

Since the section has explored studies on funeral announcements, bring out how sociocultural contexts influence language used in this respect, the next funeral genre to be discussed will be condolences, tributes, one-week funeral celebration and funeral brochure. Condolences are not just expressions of sympathy; they are acts of active, conscious support and encouragement in the face of adversity. They reduce the pain of those affected (Muihaki, 2004).

Zhou and Jurgens (2020) believe that offering condolence is a natural reaction upon hearing someone's distress. Thus, it is an expression of feelings of compassion toward someone who has lost a dear one hearer's sadness (Searle & Vanderveken, 1985: 212).

Yahya (2010) uses Manes and Wolfson's (1980) ethnographic approach to analyze condolences expressed by Iraqi Arabic speakers. The study investigates the fundamental language patterns in those condolences where it was revealed that, since death is a natural element of man's existence, an expressive act of Speech Act Theory was dominantly used. Moreover, the study showed that these condolences include offers of support, encouragement, concern, and empathy. The study is similar to this one since it explores how language is used to express sympathy and longing in Memorials.

On the other hand, Adeoye et al. (2021) investigated the use of language in condolences among the Yoruba of southwest Nigeria. Their data was drawn from the Holy Bible, the Holy Quran, the Nigerian national dailies, some Yoruba-authored books, the WhatsApp social media, participant observation, and tape recording of numerous events of language use in some homes of people who have at one point or another experienced bereavement. The results demonstrated that some laments call for elocution, patience, circumlocution, allusive analogies, and allusive anecdotes; others inspire celebration, while others are just rhetoric.

Funeral tribute is another funeral genre that has gained the attention of scholars. Mayne (2021) investigated the grammar of death and pain of Ghanaian funeral tributes. The study employed transitivity to examine how linguistic choices were made to construe death and funeral tributes (FTs) in

Ghana. Her findings were that death and pain are construed as things (realized by nouns), processes (realized by lexical verbs and sometimes metaphorical expressions suggesting a journey), and as a quality (realized by adjectives). Mayne's study relates to this current study since it also explores how language is used to express pain and longingness in Ghanaian funerals. The next type of funeral genre to be discussed is a one-week celebration.

One-week funeral celebration is usually a day set aside to commemorate the demise of an individual and this usually when the date and preparations made for the funeral is established. Jack, Amoah and Hope (2019) explored the financial Costs of one-week funeral Celebrations in Ghana. They realized the cost of funeral celebrations on personal finances and on productivity through man-hour loss and the hosts often incur costs. Thus, celebrating one week to decide the burial date has its own cost before the funeral itself. They recommended reducing funeral celebration days to one day, especially Saturdays, so attendees can leave on Friday after work and return on Sunday. Families could reduce how much they spend on food and drink by organizing simple but befitting burials. This shows to some extent how Ghanaians honor and invest in funerals to say final goodbyes to their loved ones.

Adjah (2022) examined 107 Ghanaian funeral brochures, exploring the language used, belonging to all classes of people in the society, printed between 1993 and 2006. The focus of discussion is the value of these funeral brochures as a rich source of biographical information. It concludes by calling on librarians to begin acquiring funeral brochures as part of their collection because these funeral brochures have become a valuable source of historical,

social and biological information. The following section will explore studies done on memorials generally and narrow it to memorial announcements being part of a funeral genre.

Memorial Announcements (MAs)

Memorial Announcement is a funeral genre that aims to inform others about an individual's death and provide details regarding a memorial service or gathering (Covington, 2020). It typically begins with a heading that conveys the purpose of the communication, followed by the full name and photograph of the deceased (Afful, 2012). The announcement includes the period / the date and place of passing, expressing the loss and sadness experienced. Memorial Announcements can be distributed through various means, adapting to cultural customs and personal preferences. Thus, they serve as a formal and respectful way to inform individuals to unite, honor the deceased, and find solace in their shared remembrance. Memorial Announcements are different from other funeral genres. The distinction between Memorial Announcements and the constellation of funeral genres is significant, as they serve different purposes and encompass various aspects of the funeral process. Memorial Announcements are communication tools used to inform a wide circle of friends, family, and acquaintances about the passing of an individual (Geser, 1998). These announcements can take the form of newspaper memorial pages, online memorial pages, or social media posts. Their primary objective is to share the news of the person's death and provide essential details about the memory of the deceased. They serve as a way to spread the word and ensure that those who knew the deceased continue to commemorate them (Schaefer et al, 2020). Whereas, the constellation of

funeral genres refers to the diverse range of rituals, ceremonies, and customs associated with funerals, these genres encompass various practices that differ based on cultural, religious, and personal preferences. Traditional funerals, for example, are formal and structured ceremonies that often adhere to religious or cultural traditions. They typically involve a visitation or wake, a funeral service at a place of worship or funeral home, and the burial or cremation of the deceased. This genre provides a familiar framework for grieving individuals and allows them to follow established customs and rituals.

In summary, while Memorial Announcements primarily serve as notifications and provide logistical information about the passing of an individual, the constellation of funeral genres encompasses the diverse range of rituals, ceremonies, and customs associated with funerals. Understanding these different genres helps us appreciate the variety of ways in which people mourn, remember and celebrate the lives of those who have passed away. It is against this assertion that this study will explore how people, especially Ghanaians represent their experiences and pain about their loved ones in Memorial Announcements (MAs) published in newspapers (*The Daily Graphic*). The subsequent section touches on the relationship between the current study and other studies.

Relationship between the Present Study and the Previous Studies

Past studies such as De Vries and Rutherford (2004); Simon (2002); Covington (2020) and Scarre (2019), among others, indicate that researchers and scholars concentrate mostly on tangible memorials which are erected for patriotic citizens who, in diverse ways have fought or contributed immensely for their nations. Individuals visit these places periodically to mourn their

loved ones as and when they deem it important. Most importantly, the aim of this study concerns Memorial Announcements (MAs) published in the *Daily Graphic* (Ghanaian newspaper). Therefore, the diverse studies reviewed on funeral genres such as messages of condolences, funeral announcements, tributes, one-week funeral celebrations and memorials provide an insightful understanding of the present study, especially the schematic structure, lexicogrammatical features, and communicative functions, among others, in the various aspects of the genre types. This helps to identify the relationship between the previous and current studies. These prior studies provided valuable insights into the different aspects of funeral genres. These studies explored the schematic structure, lexicogrammatical features, communicative functions and other relevant elements within these genres. This knowledge is invaluable in establishing a link between previous research and our present study.

Firstly, these earlier studies delved into the organizational patterns commonly found in condolence messages, funeral announcements, tributes, and memorials. By leveraging this understanding, our study can discern any distinct structural characteristics unique to Memorial Announcements. We can then compare and contrast these features, shedding light on how MAs differ from other funeral genres.

Moreover, the linguistic and grammatical features prevalent in condolence messages, funeral announcements, and memorials have been explored in previous research. This prior knowledge serves as a point of reference for analyzing the lexicogrammatical choices made in the Memorial

Announcements featured in the Daily Graphic. This allowed the examination of language use and style within the context of MAs more comprehensively.

Also, the majority of studies examining funeral genres have uncovered that condolence messages often fail to accurately convey the true depth of the sender's sentiments. Instead, they tend to be influenced by cultural norms and often come across as mere rhetoric (Adeoye et al., 2021; Oladejo, 2018). These prior research works, especially those focused on memorials, provide essential context for our current study by highlighting a gap in the existing research and clarifying this study's focus.

Historically, memorials have predominantly concentrated on physical manifestations such as monuments, plaques, and cemeteries, with limited attention given to newspaper memorials. Given that memorials are traditionally intended to celebrate, remember, glorify, and foster loyalty, my research interest lies in investigating how these purposes are manifested in Memorial Announcements (MAs) within the Ghanaian cultural context.

Chapter summary

In this chapter, I reviewed literature relevant to the present study. The chapter first introduced the theoretical review that underpins this study. The review then focused on past studies on funeral genres; funeral announcements, condolences, one-week celebrations, funeral brochures, Memorials in general, and particularly, MAs.

CHAPTER THREE

RESEARCH METHODS

Introduction

This chapter outlines the specific methods used to conduct the research, building upon the background and relevant literature discussed in previous chapters. It covers various important aspects such as the research design, data sources, procedures for data collection, sampling method, analytical approach and procedure, and the challenges faced during the research and how they were overcome as well as how reliability and ethics was ensured.

Research Design

The research employed a qualitative research design that investigates individuals' beliefs, experiences, attitudes, behaviors, and interactions (Fraenkel & Wallen, 2000). The qualitative research design aims to understand how individuals interpret and understand their lives, experiences, and the world around them (Creswell, 1994). The primary objective of qualitative research is to comprehensively comprehend the dynamics and nature of social interactions and uncover the various types, characteristics, and organizational aspects of documents as social constructs in their own capacity and their claimed representations (Altheide, 1996). Qualitative research centers around interpreting social meanings that individuals assign to their experiences, circumstances, and situations and the meanings embedded within texts, images, and other objects. Unlike quantitative research, which primarily relies on statistical data, qualitative research focuses on words, texts, and images. However, it is important to note that qualitative researchers may also

incorporate numerical data, and quantitative researchers may incorporate qualitative elements in their work (Hesse-Biber, 2010).

The main reason for choosing the qualitative design is that the present study is descriptive. In choosing this study design, I agree with Creswell (1994) that qualitative research is appropriate for descriptive research such as the present study. Specifically, the present study employs content analysis as a qualitative research approach for the analysis. Content analysis studies record human communication (Babbie, 2013), whether written, verbal, or visual (Elo & Kyngäs, 2008). According to Babbie (2013), forms of data suitable for content analysis include books, magazines, web pages, poems, newspapers, songs, paintings, speeches, letters, e-mail messages, bulletin board postings on the internet, laws, and constitutions as well as any components or collections thereof. Qualitative content analysis allows the researcher to objectively interpret the content of a text by identifying themes or patterns (Hsieh & Shannon, 2005).

Research Setting

The Landscape of Ghanaian Media

During colonial times, the British introduced media to the Gold Coast (now Ghana) with the first newspaper and radio. These mediums were often used to promote British interests and counter anti-colonial sentiments. Radio, for instance, was initially used to transmit BBC programs and maintain colonial control (Anyidoho, 2016). After gaining independence, Ghana followed a socialist ideology under leaders like Kwame Nkrumah. State ownership of media was favored to prevent capitalist influences and maintain control over information dissemination (Anyidoho, 2016). Private newspapers

were eradicated, and censorship was used to suppress dissent. Different political regimes had varying degrees of control over the media. Military governments, like under General Acheampong and Flt-Lt Rawlings, used media as tools to propagate their political agendas (Yankah, 2004). They imposed bans on private newspapers and enforced self-censorship among journalists. During periods of civilian rule, such as the National Liberation Council (NLC) regime and the government of Dr. Busia, media-government relations were more peaceful. Bans were lifted, and steps were taken to promote press freedom, like repealing the Newspaper Licensing Act.

The Fourth Republic, initiated by Rawlings, marked a shift towards political liberalization. State-owned media's monopoly became unsustainable, and the government began to allow private participation in the media landscape. Private newspapers and radio stations gained more freedom to operate. The Fourth Republic saw the licensing of private radio and TV stations, breaking the state's control over broadcasting. The introduction of stations like Joy FM brought more diverse voices to the airwaves and provided a platform for previously marginalized perspectives.

As the internet gained prominence, it posed both opportunities and challenges for traditional media outlets, including newspapers. The rise of online platforms complicated the traditional print media's viability as people started consuming news digitally.

In summary, Ghana's media history is characterized by a transition from colonial-era state control to varying degrees of media-government relations under different political regimes. The Fourth Republic marked a significant shift towards press freedom and private media participation, with

the rise of private radio and TV stations diversifying the media landscape. However, the advent of the internet has further transformed how information is consumed, impacting traditional media outlets like newspapers.

The Value of Print Media in the Ghanaian Society

According to Anagnost (1997), social categories in the media (such as editorials, announcements, and ads) are put in motion through a variety of narratives in an attempt to locate the nation locally, nationally, and internationally (cited in Hasty, 2005). Because of this, “news media not only provide a set of strategic texts for conceptualizing the nation, but also shape a set of strategic everyday practices that organize connections among state officials, journalists, and the varied groups who make up the audiences of news” (anagnost.p.11).

In Ghanaian society today, print media is crucial for disseminating knowledge. Many people in Ghana today depend on newspapers for information, including advertisements and opinions about Ghana and the outside world. According to Hasty (2005), newspapers may appear to be only surface discursive representations of social facts and perspectives, adjunct to politics but not constitutive (p.7). As a result, relying on newspapers as a medium for expressing and displaying such viewpoints ought to more accurately reflect social reality than the process of informing the general public on a nation’s political, social, and economic issues. In light of this claim, it is highlighted how readers would assess news sources based on their “transparency of reflection and neutrality of important information” (p.8). Additionally, for the sake of this study, public institutions are funded by the state, whereas private institutions are businesses that run their own operations.

For this reason, the institution, which comprises both the public and the private, that seeks the welfare of the people in society is no exception.

People must be aware of the policies and programs these organizations and institutions run to make informed choices. The Ghanaian society must find strategic ways to market its products and operations to the public due to its involvement in reaching out to the people, which is constantly increasing. As a result, these institutions now have the means to reach their goals in both urban and rural areas as quickly as possible, thanks to the media. In light of this, Lippmann (1997) holds the following opinion: The newspapers would fail if they were required to translate every aspect of human society so that every adult could have an opinion on every debatable subject. It cannot be presumed that the consensus of the entire populace can control a world with a division of labor and a distribution of power. Unintentionally, the notion makes the reader out to be omnipotent and places the burden of achieving what representative government, industrial organization, and diplomacy have failed to do on the press (p.228).

The newspaper has mostly evolved into one of the fundamental components of the ordinary Ghanaian's everyday existence. When someone seems to be missed, people often express their mood by making announcements, most often in the newspapers. As a result, according to Bawden (2001), the newspaper is the traditional means of keeping records through which the community and the world at large are understood and their views expressed.

Sampling Procedure

The sampling procedure adopted was a purposive non-probability sampling technique to enable me to obtain adequate sample for the study. A sample size of 200 MAs was used for the present study. Topp, Barker and Degenhardt (2004) define non-probability sampling as characterised by judgment and deliberate effort to obtain representative samples by including typical areas or groups in the sample. This means the newspapers had a section for funeral announcements and no section or part for memorial announcements; therefore, such newspapers were not considered since the study's focus is on memorial announcements. Besides that, there were a few MAs that had faint print out and very tiny printing, making it difficult to read. Those MAs were also not considered.

Data and Data Collection Procedure

Data collected for the present study were obtained from the *Daily Graphic*, a Ghanaian newspaper, where the memorial announcements were published. I visited the University of Cape Coast (UCC) Main Library (Sam Jonah Library) and I contacted the attendants at the section of the newspaper (periodicals) to help me obtain access to *Daily Graphic* in stock. Upon approval, I looked through all the newspapers in circulation within six weeks and photocopied the MAs found in the various newspapers. Notably, the *Daily Graphic* was chosen for the research because it is a popular and easily accessible daily newspaper with national distribution. According to market offices, the *Graphic* circulates a hundred thousand; *Times*, thirty-five thousand; *Guide*, forty-five thousand; and *Chronicle*, thirty thousand newspapers daily (Yankson et al., 2010). Up to today, the growing number of

readerships keeps increasing. Research into the readership of the *Daily Graphic* shows that, it has a wider readership. Since institutions want to be nationally visible and add to their popularity, they publish in the *Daily Graphic*. Memorials Announcements of public institutions were opted for, since these institutions are given the opportunity in the media to express their support and empathy to their loved ones.

Data Analysis Procedure

Through content analysis, I analyzed the data according to the research questions. Each memorial announcement selected was coded to help identify and interpret the data through the qualitative method, and with the support of some statistical tools such as percentages and tables which provided illustrative sample texts and explained the factors that influence the various facts obtained.

Swales's (1990) rhetorical approach was utilized to identify the moves and steps that run through the data. The data identified was classified based on Huttner's (2010) classification Model. Huttner's classification model is presented below.

Table 1: Classification of Moves (Hüttner, 2010)

Frequency of occurrence	Status	Comments
90% -100%	Obligatory	genre exemplar is usually considered inappropriate or in some way “flawed” without this move.
50% - 89%	Core	typical of the genre, considered part of an appropriate and acceptable genre exemplar.
30% - 49%	Ambiguous	status can only be decided with further expert information – can be core or optional, acceptable or unacceptable (Phase 2 decisive)
1% - 29%	Optional	not considered a typical feature of genre, can be considered an acceptable addition (=truly optional) move or unacceptable (-> Phase 2 decisive)

This model aided in the classification of the moves into core, optional, obligatory and ambiguous. Through analysis, moves that are peculiar to Memorial Announcements (MAs) were identified.

Thereafter, the sequence of the moves as well as the textual space was also analysed. Further analysis explored the nature of the lexico-grammatical resources used under each move and discussed the socio-cultural indices of socioeconomic status, gender, and age on memorial announcements.

Problems Encountered and Strategies Adopted

The researcher encountered two major challenges during the data collection process. First, the researcher found accessing the newspapers from UCC’s Sam Jonah Library very difficult. Sometimes, the library attendants did not allow the researcher to take the newspapers out of the library to allow me to photocopy the published memorials. Upon further consultation with the

Library Management, the researcher was allowed to photocopy the newspapers in an office in the basement of the Sam Jonah Library. Also, selecting the papers in which MAs were published was difficult for the researcher. The researcher faced the challenge of going through all the papers for a particular month to select those that contained memorials. This activity delayed the data collection process as the researcher had to take her time to go through the newspapers carefully to select the targeted ones.

Trustworthiness

Erlandson et al (1993) refer to reliability as trustworthiness; thus, reliability can be ensured through peer debriefing, persistent observation, and prolonged engagement with the text (Hsieh & Shannon, 2005).

I ensured reliability by giving the data to a Senior Research Assistant who was well versed in identifying the schematic structure of a genre using Swales' (1990) model and a second-year Master of Philosophy English student who was also familiar with the identification of moves. Using 10 samples of the data, I asked one of my colleagues and an Assistant Lecturer to run a move analysis on the sample to see if I would find consistency. Fortunately, my colleague's results revealed 85% agreement with the analysis conducted by the researcher, and that of the assistant lecturer showed 80% agreement. The differences were discussed and agreements reached with some understanding.

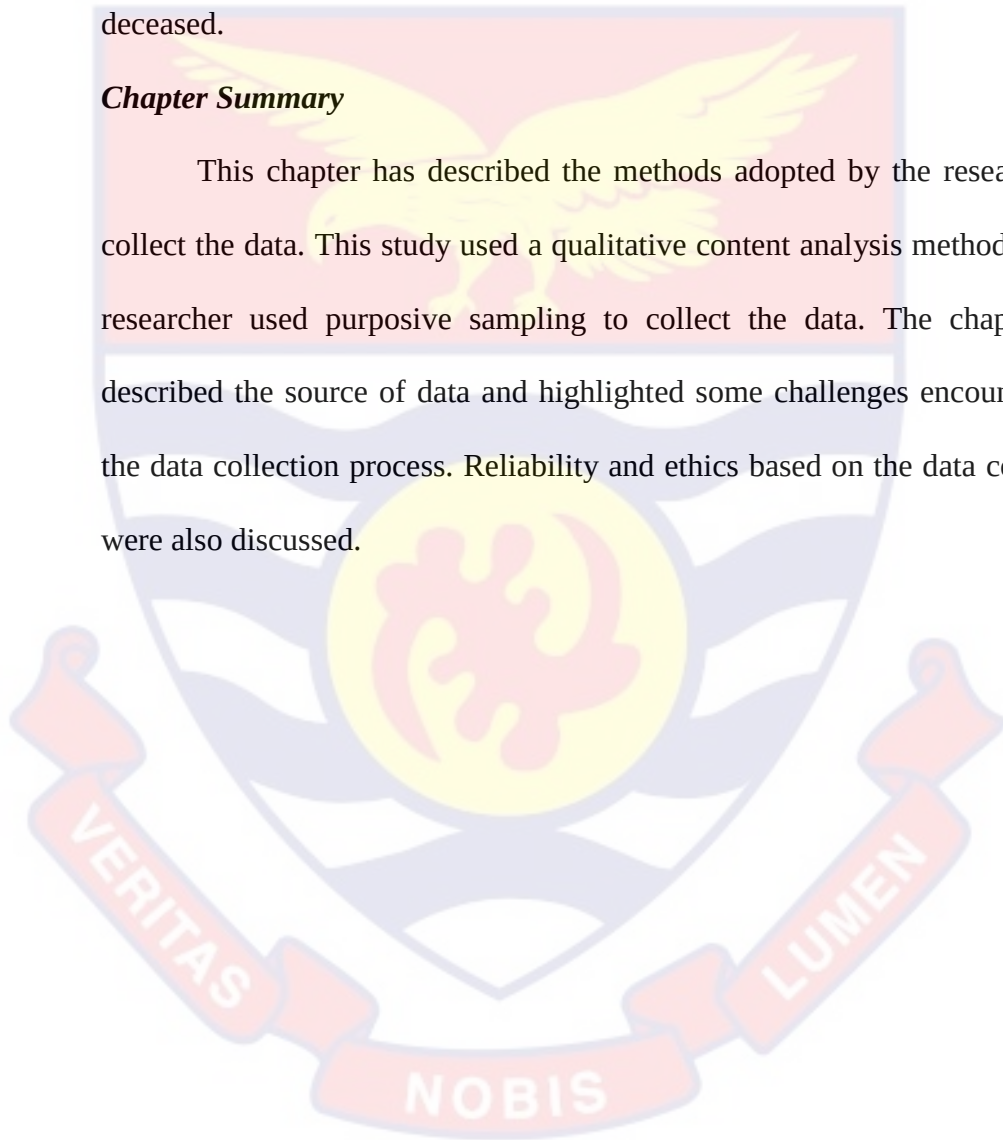
Ethical Consideration

Arifin (2018) explains that ethical consideration is important in every research but it becomes more salient in qualitative research, given that it involves a interpretiveness. To ensure ethical integrity in this study, a credible and reputable source which is *Daily Graphic*, was considered for the study and

an ethical clearance form approved by the university helped to obtain the data from the Daily Graphic. Ethical issues were catered for by using the full formal names, titles and social affiliations of the deceased and not making uncomfortable comments about them during the analysis. Moreover strictly, the pictures of the deceased were extracted to protect the identity of the deceased.

Chapter Summary

This chapter has described the methods adopted by the researcher to collect the data. This study used a qualitative content analysis method and the researcher used purposive sampling to collect the data. The chapter also described the source of data and highlighted some challenges encountered in the data collection process. Reliability and ethics based on the data collection were also discussed.



CHAPTER FOUR

ANALYSIS AND DISCUSSION

Introduction

In this chapter, Memorial Announcements (MAs) are analyzed and discussed. The chapter discusses the schematic structure and the lexicogrammatical elements in MAs. Additionally, it reports and discusses how socioeconomic status, gender, and age influence the schematic structure and lexicogrammatical resources in the *Daily Graphic's* MAs.

Schematic Structure

The first research question of the study is intended to ascertain the schematic structure of the Memorial Announcements (MAs) published in the *Daily Graphic*, a renowned Ghanaian newspaper, as found in the question:

What is the schematic structure of Memorial Announcement realized/found in the *Daily Graphic*?

Find below the analysis and discussion of the frequency of occurrence of moves, textual space of moves, and the sequence of moves.

Frequency of Occurrence of Moves

The analysis of the memorial announcements (MAs) published in the newspaper showed eight moves based on their communicative purposes. Below is the classification of moves identified.

Table 2: Classification of Moves in the Data

No.	Moves	Rhetorical Name	Purpose
1	Move 1	Caption	It announces the number of years of the anniversary. The heading/title seems to be in harmony with the purpose of the announcement and it identifies the genre.
2	Move 2	Epitaph	An inscription to remember the deceased.
3	Move 3	Profile of the Deceased	It helps to identify the deceased.
	Step 1	Name	
	Step 2	Affiliation	
4	Move 4	Period	This indicates the life span of the deceased and the range between the person's demise and the date of the anniversary.
5	Move 5	Day of demise	The day the person died
6	Move 6	Appreciation	The family expresses gratitude to God and the deceased and bids them Farewell. This shows how much the family misses the deceased
	Step 1	Farewell message.	
	Step 2	Longingness	
7	Move 7	Quotation	Families state biblical or philosophical quotes to express their beliefs and to show consolation.
8	Move 8	Identification of the Announcers	Key family members and associations behind the memorial.

The Table above (2) presents the moves identified from the MAs. The following section discusses the moves in detail.

Move 1: Caption

Caption is the first move identified in the Memorials analyzed. This move presents the number of years of anniversary. The table below represents the data.

Table 3: Occurrence of Caption

No.	Year of Anniversary	Frequency	Percentage (%)
1.	One	70	35
2.	Two	3	1.5
3.	Three	4	2
4.	Five	32	16
5.	Ten	41	20.5
6.	Twelve	3	1.5
7.	Fifteen	1	0.5
8.	Eighteen	1	0.5
9.	Twenty	18	9
10.	Twenty-five	5	2.5
11.	Twenty-six	1	0.5
12.	Thirty	3	1.5
13.	Thirty-five	1	0.5
14.	Forty	1	0.5
15.	Fifty	3	1.5
16.	Those without heading	13	6.5
	Total	200	100

The Table (3) above represents the occurrence of the number of year's anniversary people celebrates the passing on of their loved ones. Most of the years that were celebrated were usually the first year (35%), five years (16%), ten years (20.5%) and twenty years (9%). This shows that the deceased are often remembered on the first year of demise followed by half a decade, a

decade and two decades later. As can be seen, the data recorded 6.5% of MAs without caption.

The caption is sometimes written boldly in upper case letters or italicized and boldened to catch attention. This indicates the emotional attitude Ghanaians place on death. This supports Afful's (2010) finding, which establishes that captions in Obituaries reveal the typical Ghanaian's emotional attitude to death. The caption is underlined in some cases, separating from the rest of the text. *Move one* (caption) helps readers to identify what the genre is about even without reading the entire genre. The *caption move* corresponds to Afful and Nkansah (2018), who state that the caption draws attention to what the text is about at a glance. It is attractively presented to draw the attention of readers. Finally, the Caption/Heading is carved, depending on the interest of the family members and friends of the deceased. This shows that language can be used in diverse forms to express the same idea.

Move 2: Epitaph

The second move (Epitaph) presents a phrase or form of words written in memory of the deceased as an inscription for public view. An epitaph is a short inscription or text written to commemorate and honor a deceased. Epitaphs are a method of preserving a person through sayings or even words to live by. Find below Table 4, which presents the distribution of epitaphs found in the data.

Table 4: Distribution of Epitaph Found in the Data Set

No.	Linguistic Expression	Frequency	Percentage
1.	In Memoriam	8	4
2.	In memorial	12	6
3.	In the cherished and loving memory of	1	0.5
4.	Remembering	6	3
5.	Forever in our hearts	29	14.5
6.	Forever cherished and loved	3	1.5
7.	In loving memory	69	34.5
8.	In ever-loving memory	17	8.5
9.	Treasured memories	1	0.5
10.	In cherished memory	1	0.5
11.	In loving and cherished memory	3	1.5
12.	Remembered in love	1	0.5
13.	In loving memory of	17	8.5
14.	always in our hearts	1	0.5
15.	Unforgettable	1	0.5
16.	Indelible memories	2	1
17.	In ever loving and cherished memory	2	1
18.	Fondly Remembered	25	12.5
19.	Happy birthday	1	0.5
	Total	200	100

The table (4) above presents the epitaphs identified from the data. According to Leader (1997) Epitaphs aid in the construction of a departed person's identity based on his or her deeds and inactions during life. Additionally, it serves as a reminder to the audience that their lives, like those of their forebears, are mortal. They often provide a brief summary of feelings expressing love or remembrance or offering reflections on mortality and the afterlife.

Move 3: Profile of the Deceased

The deceased's profile contains the deceased's name and affiliation. The names come in different forms. Thus, some had titles, and others did not. Moreover, some of the names identified had "Also known as" (AKA) added to the formal names of the deceased. The table (5) below indicates in the data, some deceased who were referred to by their nicknames. Andikha and Ambalegin (2022) believe that nicknames serve as a way to pay tribute to a person's unique identity, relationships and the memories associated with the deceased. The discussion begins with full formal names and titles, followed by other naming practices. The "title and the full formal name of the deceased" are typically in bold font for easy identification and sometimes on separate lines. In most African countries, using titles with names is common in everyday conversation (Nwoye, 1992). According to Nwoye (1992), Nigerians enjoy using titles in their Death Announcements, a funeral genre. It was common to find academic and professional credentials and other titles following the deceased's name. Because Ghanaians value titles, some memorials chose to project the titles with the names of the deceased.

The Table (5) below indicates the titles, names and institutions of the deceased.

Table 5: Nature of the Profile of the Deceased in the Data

No.	Title	Name	Institution
1.	Arch	Edmund Taylor	Architecture
2.	Alhaji	Ibrahim Sly Tetteh	Religion (Islamic)
3.	Rev. (Reverend)	Goodwill Kwesi Novietos	Religion (Christian)
4.	Dr /Mrs.	Angelina Darling Adofo-Kissi	Medicine/ Marriage
5	Nii/Dr.	Kpobi	Family / Medicine
6	Obaapanyin	Anna Ephson	Kinship
7	Major (Rtd)	Florence Evangeline Yaasantewaa Dabi	Military
8	Oheneba	Lydia	Kinship
9	Justice	Annie Ruth Jiagge	Law
10	Hon. (Honorable)	George Kwabena Owusu	Political
11	Col.(colonel)/DR.	Herbert Amonoo Abban	Military/Medicine
12	HE/Dr.	KN.	Political/ Medicine
13	Ing.	Benjamin Theophelus Kwesi Adadevoh	Engineering
14	Elder	James	Religion (Christianity)
15	HE/Hajia	Fati Habib Jawulaa	Political/Religion (Islamic)
16	HE/LT/COL./RTD/ DR.	Samuel H.Brew-Graves	Politics/Military/Medicine
17	Professor	Rudolph Darko	academic
18	Pastor / Lawyer	Nii Amassah Kotey	Religion/Law
19	Esq. (Esquire)	Patrick Dankwa Annin	Law
20	Most Rev. Ing. Dr.	Daniel k. Gyampa Markin	Religion/Engineering/ Medicine

Table (5) above presents the nature of the deceases' profile that occurred in the data. Most of the titles that occurred were derived from domains such as

familial, professional, religious, and Kinship. Moreover, full names were used to identify the deceased and other names were occasionally added just beneath the formal names and were placed in parenthesis, beginning with prefixes like “a.k.a.” (Which stands for “also known as”), “alias,” or “nee.” These aided in obtaining additional information about the deceased’s social network before their demise. These other names also aided people who do not know the deceased by their formal names to identify them, as in, Arch. Edmund Taylor, **aka “Lawyer,” Dr. Patricia Solomon, Nee “Kufuor-Mensah.”**

The next point concerns the profile of the deceased. The affiliation of the deceased speaks volumes of the deceased. Some of these associations identified in the data are “paramount chief of LA and president of LA Traditional council,” “one of the first female lawyers in Ghana and the first female judge of the commonwealth,” “Former MP, Techiman South Constituency and Former Deputy Regional Minister, Brong Ahafo Region,” “President/Founder, Liberty Professionals Soccer Academy.” Below is the nature of the Profile of Deceased found in the data.

Extract 1

Adeline Akuffo-Addo, (nee Ofori-Atta)
(Oheneba Obaapanin Yeboakua Abontedomhema of kyebi)

Extract 2

Elder James Kojo Osei, a.k.a (Uncle Napo)

Extract 3

Justice Annie Ruth Jiagge, (nee Baeta)

(one of the first female lawyers in Ghana and the first female judge of the commonwealth)

The profile of the deceased found in the data had the nature of the extracts above. In Extract 1, there is a name “Adeline Akuffo-Addo” without a title, with another name (*nee Ofori-Atta*) and the affiliation (*Oheneba Obaapanin yeboakua Abontedomhema of kyebi*). Moreover, in Extract 2, the name of the deceased came with the title 'Elder', often associated with the Church of Pentecost, showing that the deceased belonged to a religious body. However, this profile did not indicate any affiliation of the deceased. Looking at Extract 3, we see that the profile of the deceased (Annie Ruth Jiagge) has a name plus a title 'Justice', with other names 'Nee Baeta' having the affiliation.

Move 4: Period

The deceased's *date of birth* and *date of death* are noted beneath the profile deceased, which automatically reveals the deceased's age. This portrays the span the deceased lived, that is, the number of years the deceased spent on earth or throughout the entire life. The table below shows the kind of date formats that were used in the memorial announcements.

Table 6: Kinds of Date Formats

No.	Type of Dates	Date Formats
1.	Full forms	3 rd July 2012 (MA 21) January 3, 2022 (MA 6)
2.	Slashed dates	7/11/45 – 25/11/20” (MA 20)

From the Table above (6), some of the dates appeared, and when a full date is written, it typically follows the convention of using the ordinal number (e.g., 2nd, 3rd, 4th) to indicate the day of the month. This format is often used in written or formal contexts, such as official documents, invitations or formal

correspondence. The use of the ordinal number adds a level of formality and specificity to the date (Djenar, 2012). Moreover, some memorials used slashed dates to represent dates in a concise and easily readable format (Hamilton, Haselgrove & Gosden, 2015). Slashed dates are commonly used in regions where the day precedes the month in the date format. It provides a clear visual separation between the day, month, and year, making it easier to quickly identify and understand the intended date (Djenar, 2012).

The socio-cultural implication of dates in MAs indicates the new phase of the deceased's life. In Ghanaian (and for that matter, African) culture, death is not seen as the end of life but rather a transition from one form of existence to another (Bailey & Walter, 2016). As a result, it is important to acknowledge and remember the deceased through memorial anniversaries but stipulate dates to serve as a reminder of the deceased's life.

Move 5: Date of Demise

Twenty percent of the memorials collected began the memorial message by indicating the day the person died. The following are some extracts from the data.

Extract 4

A year ago, you were peacefully called to glory (MA 29)

Extract 5

On January 27, 2021, you were called to eternity (MA103)

Extract 6

Daddy, **exactly ten (10) years ago**, you departed from this world (MA 9)

As can be seen, the dates portray vividness, thus, a way of expressing unforgetfulness to show they will never forget such a day. Moreover, most of the extracts had the pronoun “you.” Referring to a deceased person as “you” can have various implications depending on the context and the relationship between the speaker and the deceased. Using “you” to refer to a deceased loved one conveys a sense of continued emotional attachment and personal connection (Ratcliffe & Byrne, 2021). It reflects the speaker’s relationship with the deceased and the belief that they are still present in some way. Also, referring to a deceased person as “you” in memorials creates a sense of immediacy and intimacy (Mallon, 2008). Mashiri (1999) believes that the use of the pronoun ‘you’ can make the narrative more engaging and evoke a direct feeling of addressing the deceased. Thus, the pronoun “you” enables grief, longing or remembrance to be express. This signifies that the speaker is directly addressing the departed individual, expressing thoughts and emotions or seeking a form of connection.

Move 6: Appreciation

Appreciation is the sixth Move found in the Memorial Announcements (MAs). It is usually written in small font, even though it takes much more space than the rest of the moves. The family usually thanks God for the life of the deceased and thanks the deceased for being part of their lives. The bereaved family remembers how the death occurred and what happened to the family in the absence of the deceased. This leads the bereaved family to bid the deceased farewell, believing they are still with them in spirit and will continue to miss him or her. It is also a “rest well” message that reveals a

place of rest, indicating that death is a journey into a spiritual world and that God is the sole source of life in this world and the world after.

Through appreciation, the deceased is told how he/she is missed by the bereaved family and loved ones. The deceased is told how they will continue to miss him/her. Below are extracts of appreciation (farewell and longingness)

that were found in the data:

Extract 7

We thank God for giving you to us

We believe you are **resting peacefully in the bosom of Almighty God** (MA 1)

Extract 8

We are **grateful to God** for the wonderful life we shared with you.

We shall forever cherish sweet memories of you **till we meet again on the day of resurrection** (MA 23).

Extract 9

Your memories are our keepsakes and we will forever hold them dear. (MA 89).

Extract 10

We **miss you**, Kenny Q! We will forever **hold you in our hearts** (MA 23)

Extract 11

We miss you so dearly, Mama. (MA 27)

Extract 12

We love you every day and now and **we miss you every day** (MA 56)

The extracts above (7-12) express Appreciation of family and friends to the deceased. The dominant pronoun that occurred under this Move is the first-person pronoun “we.” Using “we” in the data typically signifies a collective or communal perspective. It often includes all those gathered in thanksgiving for the life of the deceased or those affected by the loss in a shared experience of mourning, remembrance, and honoring the deceased (Brown, 2008). It emphasises unity and shared grief, acknowledging that the loss affects multiple individuals or a larger group. Moreover, “we” in memorials can extend beyond the immediate mourners to encompass broader community or cultural connections. It acknowledges the broader support network and the deceased’s relationships beyond their immediate family and friends.

Longingness as an aspect of appreciation presents the vacuum the absence of the deceased has created. It brings out some solidarity between the deceased and the aggrieved person. It reveals that the living has some form of interaction with the dead. This is done with words of appreciation that portray what would have been of the deceased when he/she had stayed longer with them and what the bereaved family remembers most about the deceased is included. This indeed makes the bereaved family miss the deceased. Here, the deceased is told how much he/she is missed and how long they will continue to miss him/her. This is in line with Harju (2015) who believes that longingness is a reflection of social nature, emotional needs, and the desire for connection, support and meaningful relationships among human beings. The bereaved shows appreciation for the love the deceased shared with them.

Move 7: Quotation

Move 7 (Quotation) presents both philosophical and religious quotations. It is presented in quotation marks and can be poetic or in the form of a song. The 'quotation' gives the loved ones hope and a feeling that the deceased is in their heart and will always be remembered. Below are both biblical and philosophical quotations from the MAs.

Some Biblical Quotations found in the data include:

Extract 13

...and whoever lives and believes in me, shall never die (John 11 vs. 25)” (MA 17)

Extract 14

those who are righteous will be remembered (Psalm 114),” (MA 195)

Extract 15

weeping may endure for a night, but joy cometh in the morning (Psalm 30:5b) (MA13)

Biblical quotations were often used in Memorials Announcements (MAs) for several reasons. The first was to offer spiritual comfort; hence, incorporating the scriptures provides solace and spiritual guidance to the bereaved. Biblical quotations offer comfort, hope and assurance, reminding mourners of God’s presence, love, and promises during grief (Brueggemann, 2020).

The next set of extracts is philosophical quotations.

Extract 16

“good men must die, but death cannot kill their names” (MA 4)

Extract 17

“...and soonest be, that the dead rise and death shall be no more. Death thou shall die (paraphrased from John Donne)” (MA 183)

These philosophical quotations allude to sayings in the African context. Sayings, also known as proverbs, are concise and memorable expressions that convey a general truth, wisdom, or advice based on common experiences or observations. They are often passed down through generations and are deeply rooted in a culture or society. Sayings can be found in various forms, including idioms, adages, maxims, and aphorisms (Brown, 2008). They identify the faith of the deceased and develop in the family members and friends a kind of comfort and relief.

Move 8: Identification of the Announcers

The last Move is the identification of the announcers. The announcers consists of the nuclear and extended family members lists. In addition to the deceased’s family members, these lists typically include friends and associates the deceased made before passing (Afful, 2018).

In MAs, very close family members have their names specifically written. The following announcers were identified in the MAs, indicating their identity. Extracts include:

Extract 18

“...by your children Aba J, Alda, Kwame, Samuel and Kofi, your in-laws, grand and great-grandchildren and the entire extended family” (MA 5)

Extract 19

“...by mummy Amma, Shaa, Ako, Adwoa and Kofi, nieces and nephews, the entire family (home and abroad), friends and loved ones” (MA 97)

Extract 20

“... by your wife Louisa, Sons, Daughters-in-law, Grandchildren, Sister, Nephews, Nieces and the entire family” (MA 177)

Extract 21

“...by your wife Akyaa, your children; Jessica, Heather and Amy” (MA 100)

Extract 22

“... by your children Kwame Kufuor, Amma Twumwaa, Kwadwo Asare, brother Jojo and siblings, grandchildren’s in-laws and the entire family, (MA 68)

The others are made general, such as;

Extracts 23 (a-d)

- a) “... by Kampong football Academy,” (MA 136), b) “...by family and friends” (MA33), c) “...by family, KEK Group and friends” (MA 19) d) “...by family and loved ones.” (MA 199)

The announcers in the memorials were mostly children, wives and husbands, which may suggest that they suffered the most. Sometimes, job affiliation and friends are listed. It helps to know the relatives and people who are affected. This is because consolation and comfort go hand in hand. Norberg, Bergsten and Lundman (2001) reveal that in the consoling relationship, the helper and the sufferer share the suffering in reciprocal presence and availability. However, this list of names differs from the deceased’s profile since more

information is given about the deceased and the identification of announcers lists the names of those bereaved as confirmed in Elekaei et al. (2015). Table 7 presents the frequency of moves identified in the data.

Table 7: Frequency of Moves in Memorial Announcements (MAs)

Move	Move Name	Frequency	Percentage (%)	Status
1	Caption	187	93.5	Obligatory
2	Epitaph	200	100	Obligatory
3	Profile of the Deceased	200	100	Obligatory
4	Period	112	56	Core
5	Date of Demise	39	19.5	Optional
6	Appreciation	200	100	Obligatory
7	Quotation	62	30.1	Ambiguous
8	Identification of announcers	175	87.5	Core

As shown in Table 7, it is evident that *Epitaph*, *Profile of the Deceased*, and *Appreciation* thus Moves 2, 3, and 6, respectively, have the highest occurrence. These moves occurred in all the 200 Memorials representing 100%, making them obligatory Moves. This means that it is compulsory to see features of Epitaph, Profile of Deceased, and Appreciation in Memorials. Move 1 (*caption*), as shown in Table 7, occurred 187 times, representing, 93.5%. This Move has the second highest frequency, which is obligatory. This is to capture the attention of the readers of the newspaper. According to the table 7 above, Move 8 (*identification of announcers*), being a Core Move, occurred 175 times, representing 87.5%. At the same time, Move 4 (*period*), also a Core Move, occurred 112 times, representing 56%, and Move 7 (*quotation*), an Ambiguous Move, occurred 62 times, representing 30.1%. These are third, fourth and fifth highest according to their frequency,

respectively. Move 5 (*date of Demise*) occurred 39 times, representing 19.5% had the least occurrence and it is an Optional Move. From the data, it is disclosed that every Move in the MAs is important, as the statuses are obligatory, core or ambiguous. It is obvious that Obligatory and Core Moves are mostly considered when writing Memorial Announcements; hence, it can be deduced that they are the mandatory components of the genre of study.

This study revealed eight moves: caption, epitaph, profile of the deceased, period, date of demise, appreciation, quotation and identification of announcers. This confirms the findings of Salahshour (2017), who also identified eight moves in Death Announcement Notices which happens to be a funeral genre (Death as truth, name of the event, elegy in verse, announcement of a death, public invitation (1), listing the bereaved families and affiliated sympathizers, acknowledging religious authority, and public invitation (2). It further confirms the study of Karimnia and Jafari (2019), who identified eight moves in epitaph in the shrine located in the west of Tehran. These findings show a common trend in moves when it comes to funeral genres.

Textual Space of the Moves Identified

The textual space assigned to the identified moves needs to be considered in ascribing these moves as Obligatory and Core. Given this, the next section will discuss the textual space of the moves identified.

Table 8: Textual Space of Moves in Data

Move / sub-move	Total	Average	Percentage (%)
1 (Caption)	538	3	2.72
2 (Epitaph)	600	3	3.03
3 (Profile of the deceased)	2800	14	14.15
4 (Period)	399	2	2.02
5 (Date of demise)	2001	10	10.11
6 (Appreciation)	9691	49	48.97
7 (Quotation)	942	5	4.76
8 (Identification of announcers)	2819	14	14.24
Total	19,790	100	100

As seen in Table 8, the Move which received the highest textual space is Move 6 (appreciation) since it occurred in all the Memorials. Thus, as confirmed by Afful (2005), the higher textual space allocated to a move determines its significance in the community where it is situated. Move 6 had **9691** total words on the memorials, representing 48.97% with an average of 49 words. The bereaved family is of the hope that they can still communicate with the dead even though the deceased is not with them physically. How the family members and friends are emotionally affected is explicitly expressed in Move 6, an *Appreciation message*.

Extract 24

We are grateful for your life and We are consoled with the fact that you are resting peacefully in the bosom of your maker. As the years pass and turn into decades, your memories will forever be etched in our hearts (MA 45).

Extract 25

You touched countless lives during your lifetime, and even after your death, you continue to impact lives through your kind words.

The memory of your life is like the first gleam shining, ever brighter until the fullness of you and you are dearly loved and sorely missed by all. We thank God for keeping you in his bosom, till we meet again.

(MA 34).

The highest textual space is indicated in the extracts above (24 - 25). Move 6 (appreciation) has an average of 49 words for every Memorial Announcement.

The Move with the third highest textual space was Move 8 (identification of announcers), with **2819** words with a percentage of 14.24%, having an average of 14 words. Move 3 (profile of the deceased) had the fourth highest space, **2800**, with an average of 14.15% words. This highlighted the profile of the deceased such as the name and the affiliation of the deceased if there is any. Move 5 (date of demise) had a textual space of **2001**, representing 10.11% with an average of 10 words, with move 7 (quotation), which has a textual space of **942 words**, having a percentage of 4.76% for an average of 5 words. Move 2(*epitaph*) had a total of **600** words, representing 3.03% with an average of 3 words. Move 1-*caption* had a textual space of **538 words**, representing 2.72% and an average of 3 words. Move 4 (period) had the least textual space of **399 words**, representing 2.02%, and had an average of 2 words.

Extract 26 (a and b)

a) July 9, 1955- March 16, 2017 (MA 56)

b) 1957-2019

This section has discussed the textual space. Here, each space assigned to each move has been discussed where ‘appreciation’ had a higher space and ‘period’ having the least.

Sequence of Moves

The previous discussion thoroughly described the existence of moves and their textual space. This section explores the order of moves. Therefore, Table (9) presents the sequence of moves in MAs

Table 9: Sequence of Moves in Memorial Announcements (MAs)

No.	Patterns	Frequency	Total	%
1	8-move sequence			
	1 » 2 » 3 » 4 » 5 » 6 » 7 » 8	22	40	20
	1 » 2 » 3 » 4 » 5 » 6 » 8 » 7	18		
2	7-move sequence			
	1 » 2 » 3 » 4 » 8 » 6 » 8	12	59	29.5
	2 » 3 » 4 » 1 » 5 » 6 » 8	11		
	1 » 2 » 3 » 5 » 6 » 8 » 7	9		
	2 » 3 » 6 » 3 » 5 » 6 » 8	12		
	1 » 4 » 5 » 6 » 7 » 2 » 3	8		
	2 » 3 » 1 » 4 » 5 » 6 » 7	7		
3	6-move sequence			
	2 » 3 » 5 » 8 » 6 » 8	15	63	31.5
	2 » 3 » 4 » 5 » 6 » 8	10		
	2 » 3 » 5 » 7 » 6 » 8	14		
	1 » 2 » 3 » 5 » 6 » 8	11		
	1 » 2 » 3 » 5 » 6 » 8	9		
	2 » 3 » 1 » 6 » 8 » 7	4		
4	5-move structure			
	2 » 3 » 1 » 6 » 8	9	32	16
	2 » 3 » 4 » 6 » 8	4		
	2 » 3 » 4 » 7 » 6	7		
	1 » 6 » 8 » 3 » 4	12		
5	4-move structure			
	1 » 6 » 3 » 4	4	4	2
6	3-move structure			
	1 » 3 » 6	2	2	1
TOTAL		200	200	100

As seen in Table (9) above, the sequence of moves found in the data. The sequence shows the order of the Moves, where some occur more than once in some of the MAs. Moreover, Moves were not static due to the style of presentation. Thus, the sequencing of moves allows us to see the linearity, cyclicity, and embeddedness of the moves/steps (Dudley-Evans, 1994; Hyland, 2004; Swales, 1990) as cited in (Afful, 2016).

Caption usually occurred as the first Move in the memorials. Epitaphs usually occurred as Move 2; however, it sometimes moved to the first position. The Profile of the Deceased (Move 3) usually followed the Epitaph (Move 2), and therefore, it never began a memorial. The Period also occurred under the Profile of the Deceased (Move 3). The Date of Demise (Move 5) usually began the content and it was in the fifth position and that, it did not occur in all the data. Appreciation (Move 6) occurred in all the data and it usually followed the caption (Move 1), the Profile of Deceased (Move 3), and the Date of Demise (Move 5). Identification of Announcers (Move 8) sometimes occurred after or before Appreciation (Move 6). This occurred throughout the data. The seven move sequence, Quotation (Move 7), usually occurred in the later part of the data. This did not occur in all the data. The last Move, which is the Identification of Announcers (Move 8), was the last.

This section has analysed moves identified from the data and has presented the textual space and the sequencing of moves. The next section will explore the lexicogrammatical resources that characterized Memorial Announcements (MAs) in the *Daily Graphic*.

Lexicogrammatical Resources

The following section is in response to Research Question two (2) of the present study:

What lexicogrammatical resources characterize Memorial Announcements in the *Daily Graphic*?

The first part looked at the address terms used in the Memorial Announcements (MAs) and other linguistic items found in the MAs. Yayha (2010) establishes that the language choices used to express sympathy reveals “deep perceptions of meaning with which particular interpretations of loss have been loaded”. This is in line with Jalilifar et al. (2014) who suggest that there is a possible interconnection between funeral announcement elements and a set of sociocultural norms. Hence, the linguistic items used in the MAs will be discussed under each move.

Linguistic resources in Move I (Caption)

The caption was usually expressed in lexicogrammatical resources such as *One Year Anniversary*, *One Year On*, *50th Anniversary*, *twentieth Anniversary*; these linguistic resources are all nominals. Nominals are a fundamental aspect of linguistic structure, encompassing words or groups of words that function as nouns within sentences (Halliday & Matthiessen, 2004). They serve various grammatical roles, such as subjects, objects, or complements, and play a pivotal role in conveying meaning and organizing thoughts in discourse. An anniversary refers to the yearly recurrence of a significant event or occasion (Vellodi, 2022). It marks the completion of a certain number of years since the death occurred. Anniversaries are often celebrated or commemorated to acknowledge and remember important

milestones such as funeral anniversaries. Anniversaries provide an opportunity for reflection, gratitude, and celebration (Deal & Key, 1998). The significance of the numbers is to indicate the time or period of the anniversary.

Linguistic resources in Move 2 (Epitaph)

An epitaph is a short inscription or text written on top of the memorials to convey sentiments, memories, or messages related to the person who had passed away (Sherlock, 2008). Some linguistic items used to express epitaph included the following: These were usually established in noun phrases where adjectives modified the nouns.

The phrase *In Loving Memory*, a prepositional phrase expresses deep affection, love, and emotional connection to the deceased. It signifies that the person is dearly missed and serves as a reminder of the enduring love and bond that continues even after their passing (Neimeyer, Klass & Dennis, 2014). Also, *Cherished Memory* is an inscription that conveys the idea that the memories of the deceased are highly valued and treasured (Vance, 2011). It suggests that the person left behind a lasting impact and is remembered fondly for the qualities, actions, or relationships they had. In addition, “*Forever in Our Hearts*” is an inscription that signifies the memory of the departed person remains eternally present and cherished in the hearts of those who loved them. It implies an enduring emotional connection and emphasizes their lasting impact on their loved ones’ lives (Neimeyer, Klass & Dennis, 2014). The “*Gone but not forgotten*” phrase acknowledges that the person is no longer physically present but emphasizes that they will always be remembered. It serves as a reminder to keep their memory alive and maintain a sense of connection to the deceased (Sherlock, 2008). Moreover, “*Rest in peace*”

expresses a desire for the deceased to find tranquility, solace, and freedom from suffering in their eternal rest. They carry a sentiment of wishing peace and serenity for the departed soul. The “*Forever in Our Thoughts*” inscription emphasizes that the deceased person’s memory remains in their loved ones’ thoughts. It signifies an ongoing presence and serves as a reminder to keep their memory alive through reflection and remembrance. Furthermore, the “*Gone but Forever in Our Hearts*” phrase acknowledges the person’s physical absence while emphasizing their lasting presence in the hearts and lives of their loved ones. It highlights the emotional impact and ongoing significance of their memory (Neimeyer, Klass & Dennis, 2014). Lastly, “*In Ever Loving Memory*” conveys a sentiment of affectionate remembrance. It serves as a tribute to the deceased person, expressing that they are held dear in the hearts and thoughts of those who knew and loved them. These linguistic resources such as ‘**loving**, **cherished**, **forever**’ are adjectives, modifying the noun ‘**memory**’, ‘**hearts**’, ‘**thoughts**.’ The adjectives mostly found are discussed below.

The adjective ‘**Loving**’ emphasizes the deep affection and love that the bereaved individuals have for the deceased. It conveys a sense of warmth, tenderness, and emotional connection. By describing the memories as ‘**Cherished**’, it signifies that they are highly valued, treasured, and held dear. It highlights the importance and significance of the memories in the lives of the mourners. The use of “**Forever**” suggests a sense of eternity and everlastingness. It implies that the memories, love, and emotional bond with the deceased are enduring and will continue indefinitely. ‘**Gone but not forgotten**’ is a phrase that combines contrasting elements. While

acknowledging the physical absence of the deceased, it emphasizes the importance of keeping their memory alive and not letting it fade away. It implies a commitment to remember and honor the person despite their absence. The term ‘**Ever-loving**’ conveys a sense of perpetual, unwavering love. It signifies that the memory of the deceased is not only cherished but will be consistently remembered and held dear.

These adjectives enhance the emotional resonance and depth of the inscriptions, emphasizing the profound impact the deceased had on the lives of those who loved them. They serve to honor, remember, and perpetuate the memory of the person who has passed away. Most of the phrases were imperatives as well.

Linguistic items in Move 3 (Profile of the Deceased)

The first to be discussed is the use of personal names in Memorials. The dominant lexical words found in move 3 (profile of the Deceased) are all nominals, specifically proper nouns such as Doris, Papa Kow, Frank. Personal names used as address terms can have various implications, depending on the social context and relationship between the speaker and the person being addressed (Afful, 2006). For example, formality informs the choice of personal names in Memorials. Using someone’s full formal name, such as ‘Maame Kwartemaa’ or ‘George Michael Oppong’ signals formality and respect in professional or formal settings. Moreover, familiarity influences the choice of personal names in memorials. Thus, using someone’s first name (FN), such as ‘John’ or ‘Susan’, can indicate familiarity or closeness between the speaker and the addressee, especially in informal or social situations (Griffin, 2010). Therefore, choosing appropriate terms based on the social

context and the relationship between the addresser and the person being addressed is important. Since these names are incredibly important parts of one's identity, they carry deep, personal, cultural, familial, and historical connections even after death.

Table 10: Names of the Deceased

No.	Title	Full Formal Names	Nick Names
1.	-	James Villiers Legge Philips	Big Daddy
2.	-	Alex Eric Kwamivi Ashiagbor	Charlie
3.	-	Elsie Aba Tevie	Caterpillar
4.	-	Edward Nii Lante Nanka- Bruce	Duke of Potroase
5.	Mrs.	Unity Nora Atta-Nyamekye	-
6.	-	Robert Christian Amanor-Boadu	-
7.	Mrs.	Faustina Nana Aba Owusu Ansah	-
8.	-	Cynthia Pamela Manuel	-

The data from the Table (10) above had more full formal names (FFNs) than nicknames (NNs). The use of full formal names (FFNs) ensures proper identification and recognition. It affirms individuality and uniqueness, providing a way to distinguish the deceased from others and honor their specific identity, and this is in line with Griffin (2010) who claims that they are often extremely important for social interactions. Moreover, it is a sign of formality and respect; thus, it means the family and friends acknowledge the person's complete name and serve as a formal way of paying tribute to their life and memory. Moreover, full formal names (FFNs) can reflect family connections and lineage. They may include the deceased's given name (example, Herbert), middle name (example, Amonoo), and surname (example, Abban), highlighting their familial ties and the legacy they leave behind (Neimeyer, Klass & Dennis, 2014). This can be particularly significant in

memorializing ancestors or those with special importance within a family's history. Thus, the full name (FN) in funeral memorials helps create a comprehensive and accurate representation of the honoured person. It carries a sense of formality, respect, and individuality while acknowledging family connections, cultural practices, and legal considerations.

The use of nicknames in Memorial Announcements (MAs) can be a sensitive issue. It largely depends on the deceased's cultural, personal, and family preferences (Leslie & Skipper, 1990). Factors that inform the use of nicknames in memorials include the speaker having a close and personal relationship with the deceased, and the deceased being known by a nickname among their friends and family. That case, it may be appropriate to use that nickname in the memorial or other funeral genre (Afful, 2006). However, the frequency of occurrence of nicknames is low, reflecting the formal nature of the genre.

Occupational Titles

The naming practices in Memorial Announcements (MAs) vary, depending on the cultural and religious practices of the deceased and their family (Mensah, 2021). The following are instances of titles found in the data. Suppose the deceased held a professional title such as “Doctor”, “Professor”, or “Industrieel Ingenieur”. In this case, referring to them by that title is appropriate, especially if it is an important part of their identity and accomplishments (Qin, 2008). This usually reflects the status of the deceased. Status is considered from social, economic, religious, and political angles, where public figures such as barristers, medical doctors, educationists,

philanthropists, and political figures are remembered to be celebrated (Afful, 2020). Examples of occupational titles found in the data are presented below:

Table 11: Occupational Titles Found in the Data

No	Occupation	Title	Full Names
1	Medicine/Ph.D	Dr.	Kwame Tuffour Jeremias Engman Kwesi -Amankwa
2	Law	Lawyer	Kwadwo Owusu Afriyie Kwame Frimpong
		Justice	Annie Ruth Jiagge
3	Engineering	Ing.	Emmanuel Victor Larbi Benjamin Theo Kwesi Adadevoh Nelson Offei Osae Samuel Nkoom Amoah
4	Academic	Professor	Rudolph Darko
		Prof.	Jacob Benjamin Quartey-Papafio T. C Ankrah
5	Architecture	Arch.	Edmund Taylor Adrian Nii Martey Okine
6	Military	Major	Ibrahim Rida
		Maj. (Rtd)	Florence Evangeline Yaasantewaa Dabi
		Col. Dr.	Herbert Amonoo Abban
		He Lt. Col.	Samuel H. Brew-Graves
		Lt. Col..	Peace K. Ametame
7	Religion	Rev.	Nii Addo Ankrah
		Father	Stephen Nii Tettey
		Most Rev. Ing. Dr	Daniel K. Gyampa Markin
		Rev.	Goodwill Kwesi Novieto Emmanuel Agyem-Frempong
		Pastor	Nii Amassah Kotey
8	Politics	Her Excellency	Haijia Fati Habib Jawulaa
		Honorable	Nelson Yawo Avega Agbesi
		Hon.	George Kwabena Owusu
		Hon. Dr.	Godfred Osei Bonsu Twum
		His Excellency	The late Albert Yaw Osebre

Table (11) shows the nature of the titles that were found in the data. However, some of the names had double titles reflecting the deceased's simultaneous roles. The significance of double titles can vary, depending on

the context in which they are used (O'Rourke & de Diego Balaguer, 2020). The recognition of double titles indicates that an individual holds expertise or authority in multiple fields. For instance, a name such as *Hon. Dr. Godfred Osei Bonsu Twum and HE Dr. K. N. Dsane- Selby* shows they have earned both a political status and a doctorate in an academic discipline. Some also had instances such as political and legal positions, such as *Hon. Lawyer Nelson Agbesi*. These highlight their achievements and qualifications in different areas of knowledge. Moreover, hierarchical distinctions signify different levels of authority or responsibility within an organization or hierarchy. For example, in military or governmental contexts, the deceased's name had "*Lieutenant Colonel Peace K. Ametame*. Some also had religious and other professional titles, such as ***Most Rev. Ing. Dr. Daniel K. Gyampa Markin***, ***Pastor Lawyer Nii Amassah Kotey***, and *Rev. Ing. Samuel Nkoom Amoah*.

The significance of double titles ultimately depends on the specific context in which they are used. They represent professional achievements, hierarchical positions, cultural norms or identification purposes. They served to provide additional information and clarity regarding a person's roles, qualifications or social standing (Shamir & Eilam, 2005).

Linguistic items in Move 4 (Period)

The deceased's *birth year* and *death year* are noted under the period. This portrays the span the deceased lived, that is, the number of years the deceased spent on earth. This is written differently in the data. Most of the data had full dates such as February 28 - March 27, 2021, September 10 1928- September 20 2016, December 12 1931- May 19 2017, February 23, 1925- August 8, 2001, 3/3/18-10/6/97. Thus, most of the dates in the data had the

day followed by month and year. The essence of using full-date forms in memorials lies in their ability to establish order, provide accuracy and precision, offer context and understanding, enable organization and retrieval of information, facilitate commemoration and celebration, and fulfill legal and administrative requirements across a wide range of domains (Bastian, 2023)—however, some of the periods covered just the month and year. Examples are March 1951-April 2020, February 1922 -June 2012, July 1945 - May 2020, June 1926- June 2016 and May 1933 – August 2006.

Using only the month and year can help protect the privacy and maintain anonymity, particularly in personal narratives or sensitive situations (Saunders, Kitzinger, & Kitzinger, 2015). It allows individuals to share their experiences while preserving a certain level of confidentiality regarding specific dates or events. Sometimes, the exact day within a month may not be crucial, and the focus is primarily on the month and year. This format is employed when providing approximate dates or estimations, such as in historical reconstructions or when recalling past events with uncertainty (Block & Zakay, 2008). It is important to note that using just the month and year can benefit certain contexts.

Moreover, some dates had just the year of birth and the year of death. *Instances are 1989- 2020, 1948- 2021, 1938-2021, 1945-2020, 1961-2020, 1947-2021 and 1951-2021.* These dates are usually used when discussing long periods or historical eras (Ramsey, 2009).

Thus, using only the year allows for a broad understanding of the timeframe. This format helps categorize events, movements, or trends within a specific historical context without the need for specific months or days. In

some situations, the exact date might be unknown or less relevant; therefore, using the year provides an approximation (Block & Zakay, 2008). It allows for a general understanding of when an event occurred or a historical figure was active without specifying the precise time within that year.

Linguistic items in Move 5 (Date of Demise)

This move (5) talks about the actual day the deceased died. Thus, the significance of the date of demise lies in its role as a marker of finality, a point of remembrance, a legal and administrative necessity, a historical record, a prompt for reflection on mortality, and a connection to an individual's personal history (Stone, 2012). Examples found in the data include

Extract 26

A year ago today, November 25 2021

Extract 27

Today is exactly 5 years ago, in the evening of that fateful Friday, February 10 2017, at 7:10 pm.

Extract 28

June 2 2021 has become a date no one can erase.

Extract 29

A year ago, on August 11 2021

Most of the data began with the date of demise and they were written either indicating anniversary of the deceased. It mostly had the day, as seen in the extracts above (25th, 10th, 2nd and 11th); thus, extract 27 explicitly indicated the day name “Friday” followed by the month such as (November, February, June and August). Some also had a time of demise, such as evening and 7:10 pm as established in Extract 27. The significance of ‘A year ago’,

‘...years ago’, as seen in extracts 26, 27, and 29 implies the passage of time, invites reflection and comparison, marks milestones or anniversaries, evokes nostalgia, allows for evaluation and progress assessment, and provides contextual information within a timeline. The date of demise serves as a crucial point of remembrance and commemoration. It becomes a significant anniversary, providing a specific day to honor the memory of the deceased. Family and friends often mark this date with memorial services, rituals, or personal reflections to pay tribute and keep the memory alive.

Linguistic items in Move 6 (Appreciation)

Appreciation in memorial announcements (MAs) is a vital element that provides solace, closure, and an opportunity to honor the deceased while offering support to those who grieve (Mitchell et al, 2012). They acknowledge the impact of the person’s life, express gratitude, and allow family and friends to bid a meaningful and heartfelt farewell.

Extract 30

We **celebrate** your impact on our lives and your remarkable legacy on earth. Continue to rest in the Lord’s bosom. (MA 59)

Extract 31

We will **cherish** our memories of you and continue to press on in Jesus’ name. (MA 111)

Extract 32

We **thank** the Lord for giving you to us and believe you are resting peaceably in the bosom of the Lord. (MA 133)

From the extracts above (30-32), appreciation was realized in linguistic items such as ‘celebrate’, ‘cherish’ and ‘thank’. To cherish means to hold dear,

treasure, or deeply appreciate (Warner et al, 2022). Celebration is a way to honor and appreciate the deceased's life (Arredondo & Casillas, 2019). Expressing gratitude and thanks is a significant part of showing appreciation (Cheng, 2010). The appreciation in these memorials was directed to the deceased mostly. Sometimes, the family thanked God for the life of the deceased. Moreover, the pronouns used had implications. Using the pronoun "you" in Memorials indicates a sense of closeness and intimacy between the person delivering the memorial and the deceased (Brubaker & Hayes, 2011). This is a way to express personal feelings and memories of the deceased person and to create a more intimate and emotional connection. Thus, using "you" as an address term in memorials can be a meaningful way to express personal feelings and memories of the deceased person (Stone, 2012). Moreover, the use of "we" conveys a feeling of inclusiveness (McDannell, 2001). This aids a deeper emotional connection by expressing one's thoughts and memories about the deceased (Doss, 2012). It demonstrates that family and friends share in the loss of the deceased.

step 1 - farewell

With the farewell, they were captured through linguistic resources such as 'continue to rest in the bosom of the Lord' or 'rest in peace' as found in the extracts above. The "continue to rest in the bosom of the Lord" expression carries a religious connotation and is often used in Christian funeral services. It reflects the belief that the deceased is experiencing eternal rest and comfort in the loving embrace of God (McDannell, 2001). It expresses the hope and reassurance that the person's soul is at peace and in a state of eternal rest in the presence of the divine. The phrase "Rest in peace" is one of the most well-

known and widely used expressions to convey a wish for the deceased to find eternal peace and tranquility. It is a sentiment expressed across various cultures and belief systems. It signifies the hope that the person's soul will find rest and serenity in the afterlife, free from the struggles and hardships of earthly existence (Behnam & Alizadeh, 2015). Farewell in memorials offers a space for individuals to come to terms with the loss and find closure (Doss, 2012). It helps acknowledge the reality of the person's passing and begin the process of accepting their absence.

step 2 - longingness

Expressing longingness in memorials provides an outlet for individuals to openly acknowledge and share their deep yearning for the presence of the deceased (DeGroot & Leith, 2018). It allows the grieving process to unfold and offers comfort and solidarity among those who long for their loved ones (Harju, 2015). Instances found in the data include:

Extract 33

We do **miss you** greatly and think of you every day. (MA 89)

Extract 34

So loved, so missed, so dearly (MA 16)

Extract 35

We really **miss you**. Love you always (MA 92)

From the extracts (33-35), longingness was captured in linguistic items such as 'miss' and 'love most'. The word "miss" signifies a deep sense of longing and the feeling of absence when someone is no longer present. Moreover, adverbials such as "so" was used to indicate degree. In memorials, expressing that you miss the deceased conveys the intense longing to have

them back in your life, to experience their presence, and to share moments together once again. It reflects the void created by their absence and emphasises the depth of the missed emotional connection. Moreover, the word “love” represents the strong emotional bond and affection between individuals. In memorials, expressing love for the deceased showcases the enduring connection and the ongoing affection that remains even after their passing. It conveys the deep longing to express love, be in their presence, and continue to hold them in one’s heart. Moreover, Longingness was found in the kinship terms used in the memorials and this is discussed below.

The use of kinship terms in memorials can be a way to express love, affection, and fond memories of the deceased (Pauletto, Aronsson & Galeano, 2017). However, it is important to use endearment respectfully and appropriately. The relationship between the person delivering the memorial and the deceased informs the use of endearment. Examples in the data include “Mom,” “Papa,” “Dad,” “love,” “Daddy,” “Mommy,” “Father,” “Mother,” and “dear wife.”

Extract 36

- a. “**Dear wife**, I fondly remember you every day.” (73)

Extract 37

- b. “**Dad**, you left us wonderful memories.” (139)

Extract 38

- c. “**Mummy**, you remain in our hearts on your journey in life. (91)

Extract 39

- d. “**Papa**, your legacy of love lives on”. (66)

Extract 40

e. “Eternal rest be granted upon you, **dear** mummy” (13)

Extract 41

f. “**Papa**, no one can assuage the pain neither could a thousand tears bring you back” (67)

Extract 42

g. “**Dad**, the memories we shared with you are forever etched on our hearts”. (85)

Extract 43

h. “**Daddy**, exactly 10 years ago, you departed from this world” (19)

Extract 44

i. “**Daddy**, we miss you”. (191)

Extract 45

j. “**Dear** mum” (88)

The above kinship terms (eg. ‘Papa’, ‘Dad’) suggest that the person was a close family member or friend, thus, using endearment such as ‘Dear’ can be a meaningful way to express the bond and affection shared with the deceased.

Linguistic items in Move 7 (Quotation)

The use of bible quotations and philosophical quotes in memorials provides comfort, inspiration, and a deeper reflection on life, death, and the human experience. By incorporating Bible quotations and philosophical quotes into memorials, individuals can tap into spiritual, moral, and intellectual guidance that resonates with the deceased’s beliefs or the values they held dear.

Extracts found from the data include:

Extract 46

“The Lord keep watch between me and thee, whilst we are absent one from another (Genesis 31:49)” (MA 34)

Extract 47

“Thou will keep him in perfect peace whose mind is stayed on thee. Amen (Isaiah, 26:3)” (MA 60)

Extract 48

“Death be not proud, though some have called thee mighty, and dreadful, but thou art not so for those whom thinkest, thou overthrow, die not, poor death, but a well-deserved rest in the bosom of the almighty with an ever-living legacy in the hearts of loved ones. Good men must die, but death cannot kill their names” (MA 187)

Extract 49

“Like falling leaves, the years slip by but these precious memories never die; they live with us in memory still, just not today but always will.” (55)

From the extracts above, (46-49), 46 and 47 are bible quotations. Bible quotations are often used in memorials to draw on religious scriptures’ wisdom, teachings, and comforting messages (Finnegan, 2011). Most bible quotations used in the data as found in Extracts 46 and 47 provide solace, offer hope, and remind attendees of the deceased’s faith and spiritual beliefs. Bible passages may be selected based on their relevance to the person’s life, their favourite verses or verses that provide comfort during times of grief and loss. These linguistic features serve to convey the messages and emotions associated with remembering and honoring the deceased. The references to

religious texts, prayer-like language, personification, poetic elements, and metaphors contribute to the overall tone, meaning, and impact of each extract.

Furthermore, as found in Extracts 48 and 49, philosophical quotes from renowned thinkers, writers, or philosophers offer broader perspectives on life, death, and the human condition (Reimer-Kirkham, 2016). Therefore, most linguistic items used provide comfort, provoke contemplation and offer insights into the meaning and purpose of life.

Linguistic items in move 8 (Identification of Announcers)

This section highlights the names or identifies the bereaved, usually including family and friends. This word often invokes a sense of remembrance and honor for the person or event being commemorated (Doss, 2012). Lexical items that were dominant were ‘fondly’ and ‘remembered’ plus names. In the context of memorials, the word “fondly” signifies that the memories of the deceased bring joy, comfort, and a sense of closeness. It conveys the idea that the deceased presence, personality, and impact continue to be held in high regard and are deeply appreciated by those who remember them. The word “remembered” signifies the act of keeping someone’s memory alive. It emphasizes the importance of preserving the thoughts, experiences and legacy of the deceased in the minds and hearts of those who knew them. Remembering someone means actively holding onto their presence and ensuring they are not forgotten over time.

Examples found in the data are:

Extract 50

Fondly remembered by wife and children” (MA 48)

Extract 51

“Remembered with love by your **widow and family**” (MA 169)

Extract 52

“Fondly remembered by the entire family” (MA 179)

Extract 53

“Fondly and lovingly remembered by your parents, siblings, family and friends” (MA 108)

These instances used general terms such as ‘wife’, ‘husband’, ‘children’, ‘family’, and ‘friends’. This is because some individuals may prefer to maintain privacy or anonymity, especially in public memorial settings or when publicly sharing their grief. Using general terms allows them to protect their identity while still expressing their connection to the deceased. Moreover, using general terms like “wife,” “husband,” or “children” may be symbolic and inclusive. It acknowledges the role and significance of the relationship without explicitly naming individuals, allowing others in similar relationships to relate and connect to the sentiment expressed. It was also realized that women who were spouses of the deceased were stated first before the rest. Those who fondly remember the deceased is usually family and friends. This finding contrast with Behnam and Alizadeh (2015) that women were final individuals named in Death Announcements (DAs) in Tabriz, showing the nature of patriarchy practiced in Tabriz. Unlike Ghana, the widow is placed first and supported.

Some of the memorials had the names of the announcers explicitly written such as:

Extract 54

“fondly remembered by **Staff of Assenta Property Consulting** and the **Sarah Nyarko family of Jamasi-** Ashanti Region.”

Extract 55

“Fondly remembered by **wife, Akyaa, Your children, Jessica, Heather and Amy** and the **entire Yamoah family**” (MA 72)

Extract 56

“Remembered by the Sackey, **Sowah & Allied families, friends and loved ones.**” (MA 39)

People might write their names since it allows for clear identification and recognition of their relationship with the deceased. It also helps establish their specific roles, such as being a spouse, child, sibling, or friend and highlights their connection to the person being remembered. Furthermore, including names in memorials might be a way for individuals to express their personal grief and connection to the deceased. It signifies their unique bond and emphasizes their experiences, memories, and emotions related to the person who passed away.

Influence of Some Social Variables on Memorials

This part sought to explain how gender, age, and socioeconomic status influence the use of schematic structure and the lexicogrammatical resources of the Memorial Announcements (MAs) in the *Daily Graphic*. The first part focused on gender, followed by age and socioeconomic status.

Gender

The gender of the deceased influenced the content of the memorials. Gender refers to the social and cultural roles, behaviors, and expectations associated with being male or female (Eisend, 2019). It is a complex concept

encompassing many aspects of identity, including biological sex, gender identity, gender expression, and the social and cultural norms surrounding gender (Alesina, Giuliano & Nunn, 2013). According to Eisend (2019), women are known primarily as caregivers and homemakers; their memorial content focuses more on their mother and wife roles. This means that women were more likely to have details about their family and personal life mentioned, while men had their professional accomplishments highlighted. Instances found in the data are presented subsequently.

Extract 57

On 27th January 2021, you were called to eternity.

Painful as it is we celebrate your life.

Your husband, children, mother, brother, sisters, grandchild and the entire family still remember you.

Extract 58

Dear Mum (Sarah Akosua Nyarko),

We still miss you, but we are happy you are with God our Father.

Extract 59

Wife of Ato Kwamina Arhin

Those we love don't go away

You are loved

You are missed

You are remembered

Always and Forever in our hearts.

The extracts above (57-59) show that women were ascribed to their sociocultural roles as mothers and wives. However, the case of men was

different. Thus, since men are primarily considered to be breadwinners, their memorials focus more on their career and professional achievements.

Extract 60

Hon. George Kwabena Owusu

Ghana's former Ambassador to Algeria

A foundation Member of the New Patriotic Party

Daddy, its been three years we miss you; we love you and cherish you

Extract 61

His Excellency the late Albert Yaw Osebre

Former MP, Techniman South Constituency and Former Deputy

Regional Minister, Brong Ahafo

Daddy, we miss you; we love you dearly but the Lord loves you most.

We thank you for being part of our lives.

Extract 62

Alfred Danso Darkwah

Former CEO, Earbeam Group of Companies

The Memories you made with us linger on. The legacy you left keeps growing.

Extract 63

Henry Gatome Dzidula-Adadevoh

Fondly remembered by the Board of Directors, PTA, Management,

Teaching & Non-Teaching Staff of Stanward School.

Though you are gone, you are forever in our hearts.

From the **extracts** (60-63), the professional achievements of these men are stated. This fulfills their sociocultural roles as providers. Comparing these two cases, reflects Ghanaian society as one that emphasizes the accomplishment of the male figure more than the female (Afful, 2020). This was portrayed in the use of titles. Generally, men were described by their own achievements, as shown in titles of all kinds. Out of the 200 MAs, 105 were men. Among these, 97 (92%) described the males by their accomplishments shown in a title or cluster of titles. On the other hand, only (27%) of the 26 female MAs described the females by their accomplishments. Females were mainly portrayed as daughters, sisters or wives. Titles ranged from “Mr.” or “Madam” to Professor Emeritus, while professions included managing directors, educationists, lawyers, doctors, engineers, architects and political heads for both genders, where relevant. Multiple professions as in the following, described men;

- **Dr.** Kwame Amoako-Tuffour
- **Ing.** Emmanuel Victor Larbi,
- **Arch.** Edmund Taylor,
- **Professor** Rudolph Darko
- **Major** Ibrahim Rida
- **HE Lt. Col. Dr.** Samuel H. Brew-Graves
- **Pastor lawyer** Nii Amassah Kotey
- **His Excellency** the late Albert Yaw Osebre.

The above suggests the plethora of titles found in the data; mostly, men had these titles. Only a handful had MR. as titles. Examples are found below;

- **Mr.** Kofi Ampim

- **Mr.** Kenneth Kwatei Kojo Quartey
- **Mr.** Yaw Asante
- **Mr.** Kwesi Sainti Baffoe-Bonnie

The implication of “Mr.” first of all traditionally signifies a male gender identity. It helps in assuming a person’s gender and their marital status as male and married.

Age

Age refers to the amount of time a person has lived since birth. It measures the chronological time that has passed since a person’s birth date (Kirkwood & Austad, 2000). Age is often used as a demographic variable in research and statistics, and is also a key factor in many aspects of society, including education, employment, healthcare, and retirement (Kierkegaard, (2020).

Age can impact a person’s physical and cognitive abilities, social roles and expectations, and opportunities and experiences (Handy, 2012). For the schematic structure, age of the deceased occurred 112 times, representing 56% of the total data. One of the most significant ways that age impacts the content and tone of a memorial is through the length and detail of the tribute. Ultimately, the way age influences memorial writing in newspapers depends on a variety of factors, including the individual’s life experiences, cultural background, and the particular publication’s style and values.

Below are two different extracts from the data to depict how age influences memorial through the choice of words.

Extract 64

As the years pass and turn into decades, you will forever be remembered with silent tears and will continue to live in our hearts and memories. You touched countless lives during your lifetime and even after your death, you continue to impact lives through your kind works.

You will be missed for the generations to come. (42 years)

Extract 65

It's been five years since you left us to be with your maker, your life was a blessing and an inspiration. Your legacy of hard work and dedication is forever exalted. You are loved and missed by all. May the soil lie gently on you and continue to rest peacefully in the Lord. (92 years)

From the first extracts (64-65), the language used expresses pain and sorrow towards the demise of the deceased; however, the second extract seeks to celebrate the deceased. This is due to the influence of the age. Afful (2020) believes age also influences the presentation of DAs, which aligns with this study's findings. The second extract emphasizes legacy since the memorial is about 92 years old. This means older individuals who have lived longer and have had more experiences, accomplishments, and relationships result in a comprehensive and detailed memorial.

Socioeconomic Status

One of the most significant ways is that the amount of space and attention given to an individual in a memorial may vary based on their socioeconomic status, thus, a memorial for an individual who has his socioeconomic status stated may use more formal and respectful language,

while a memorial for someone whose socioeconomic status was not stated may use more familiar and informal language. Socioeconomic status was classified under the profile of the deceased and this occurred 42 times representing 21% of the total data. This usually occurred under the name of the deceased. This reflects the relevance of socioeconomic status in memorials.

Extract 66

Baffour, exactly 5 years today you left us to be with your maker. Your demise has indeed created an irreplaceable vacuum in the lives of your family and children, especially your daughter Adwoa Asare Owusu Esq. It is difficult to find words that connote the depth of your unflinching care and support. **(Bantamahene & CEO of Ben “O” investment)**

Extract 67

Memoirs and memories of you still linger in our hearts. A decade seems like yesterday to us. You are, this day, fondly remembered by your sons and daughters-in-law, your grandchildren, great-children, the Adadevoh, Beckley, Degador and Allied families, the EP Church, Nima, Adenta, GhIE (Ghana Institution of Engineering), Moba 1950 year Group and the Grand Lodge of Ghana. **(Ing. Benjamin Theophilus Kwasi Adadevoh)**

The content of the memorial may vary based on socioeconomic status. For example, if the individual was known for their philanthropic contributions or community service, the memorial may focus more on those aspects of their life. This is exemplary in Examples 66 and 67. Some people may choose to

state their socioeconomic status to highlight the achievements and accomplishments of the deceased. In other words, it can be said it is a way of acknowledging and honoring the sacrifices and hard work of their family or community in achieving their success. Alternatively, if the individual was known for their business accomplishments, the memorial may focus more on their professional achievements. This aligns with the findings of Muhammad's (2020) significant messages and information that reflected the socioeconomic status of the deceased eventually help to safeguard the social position of the deceased (even after his/her death) and to strengthen the social ranking of the survivors as well.

Some of the Announcements did not show the socioeconomic status of the deceased. This could be that the focus is on the social role the deceased played rather than the socioeconomic. Below are extracts:

Extract 68

In life, you were loved dearly

In death, we love you still

There will always be a place in our hearts

That only you can fill

Dad & Mom, Entire Family & Friends (Maame Adwoa Boateng)

Extract 69

A year today you left us in despair, We take consolation in the fact that you are in heaven with our maker, you will always be loved and remembered by your Children, Grandchildren, family and friends.
(Mabel Jean Kwenin)

The examples above (68-69) do not highlight the socioeconomic status of the deceased. It presents language devoid of the influence of socioeconomic status. This shows that socioeconomic status greatly influences memorial writing (Afful, 2020). This finding also corroborates Issa and Abuhakema (2011) the overall rhetorical structure and lexical items used in funeral genres such as funeral announcements are influenced by the deceased person's or his or her family's social standing. Some people choose not to state their socioeconomic status in memorials since they may feel that their socioeconomic status is irrelevant or important to the memorial's focus (Mohammed, 2020). Here, they highlight other aspects of their life, such as their achievements, relationships, or personal qualities. Additionally, others might want to keep their personal information private and may feel that their socioeconomic status is not relevant to the public commemoration of their life.

These findings are in line with Afful (2020) who realized that Ghanaians' sociocultural norms, beliefs, and practices, age, gender, and status generally affect how funeral genres such as DA's are constructed. This also aligns with the findings of Elekaei et al. (2015) who claimed that, a number of sociocultural norms are illustrated by the lexico-grammatical features and schematic structure.

Chapter Summary

The analysis of the data in relation to the research questions was presented and discussed in this chapter. First, the schematic structure of Memorial Announcements (MAs) was identified and discussed. That is, the frequency of occurrence, sequencing and textual space of moves were highlighted. Eight moves were identified: caption, epitaph, profile of the

deceased, period, date of demise, appreciation, quotation and identification of the announcers. The second part explored the linguistic features in the data; these features were discussed accordingly. The last part discussed how variables such as gender, age and socioeconomic status of the deceased in the MAs influenced the rhetorical structure and the lexico-grammatical features.



CHAPTER FIVE

SUMMARY, IMPLICATIONS AND RECOMMENDATIONS

Introduction

This concluding chapter provides a systematic overview of the thesis by summarizing the significant issues discussed in the various chapters. It emphasizes the major findings of the study and explores their implications. Additionally, suggestions for future research are presented.

Summary of the Study

The aim of the study was to examine the schematic structure of Memorial Announcements (MAs), the lexicogrammatical resources employed, and socioeconomic status, gender and age discussed. This study sought to answer the following research questions:

1. What is the schematic structure of Memorial Announcements found in the *Daily Graphic*?
2. What lexicogrammatical resources characterize Memorial Announcements in the *Daily Graphic*?
3. How do gender, age, socio-economic status influence the use of schematic structure and the lexicogrammatical resources used in Memorial Announcements in the *Daily Graphic*?

The study also employed Swale's (1990) Genre analysis as its theoretical framework. Again, the conceptual work which focused on the types of funeral genres was expounded and the distinction between the previous studies and the present also employed the qualitative approach, specifically content analysis due to the descriptive nature of the data. Hence, qualitative content analysis was employed to interpret and analyse the data (MAs). The data was

obtained from the Memorial Announcements (MAs) found in *Daily Graphic*. Two hundred (200) Memorial Announcements (MAs) were used for the study. Move analysis was employed to identify the schematic structure and these Moves were classified into optional, core, obligatory and ambiguous using Huttner's model.

Key Findings

This section presents the key findings of the study. These are discussed according to the three research questions.

The first research question was to examine the schematic structure of the Memorial Announcements (MAs) found in the *Daily Graphic*. The study revealed that MAs in the *Daily Graphic* follow a consistent eight-move structure. The first move is the caption, which serves as a bold and catchy heading for the announcements, signifying the celebration or memorialization of the deceased. The second move is the epitaph, where euphemistic expressions and various linguistic items are used to honor and remember the deceased. The third move presents the profile of the deceased, using lexicogrammatical resources such as personal names and titles, including professional, occupational, religious, or political titles. The fourth move is the period, which includes the birth year and death year of the deceased. The fifth move is the date of demise, which marks the finality of the deceased's passing and serves as a point of remembrance and reflection. This move typically includes the specific day, month, and year, emphasizing anniversaries or specific dates associated with the deceased. Move six is the appreciation: step 1 (farewell message) and step 2 (longingness), which is the most prominent move in terms of textual space, appearing in all the memorials analyzed. This

move uses linguistic elements to express gratitude, honor the impact of the deceased's life, and offer support to those grieving. It also provides an outlet for individuals to express their deep yearning for the presence of the deceased. Move seven is the quotation, which utilizes specific linguistic items to provide comfort, inspiration, and deeper reflection on life, death, and the human experience. The final move, move eight, involves the identification of announcers.

The textual space indicated that move 6 had the highest space followed by move 8. The move with the lowest space was move 4. With sequencing, Caption usually occurred as the first Move in the memorials. Epitaph usually occurred as Move 2; however, it sometimes moved to the first position. The Profile of the Deceased (move 3) usually followed the Epitaph (Move 2), and therefore, it never began a memorial. The Period also occurred under the Profile of the Deceased (Move 3). The Date of Demise (Move 5) usually began the content and it was in the fifth position and it did not occur in all the data. Appreciation: farewell messages and longingness (Move 6, steps 1 and 2) occurred in all the data and it usually followed the caption (Move 1), the Profile of Deceased (Move 3), and the Date of Demise (Move 5). Sometimes Appreciation (Move 6) occur just before (Move 8) identification of announcers. The eighth sequence, Quotation (Move 7) usually occurred in the later part of the data. This did not occur in all the data. The last Move, is the Identification of Announcers (Move 8),

The second research question explored lexicogrammatical resources that characterize Memorial Announcements (MAs) in the *Daily Graphic*. The study found that different moves employed specific linguistic items to convey

their intended meanings. For example, the caption often included phrases like "One Year Anniversary," "One Year On," "50th anniversary," and "Anniversary" to signify the milestone being commemorated. The epitaphs used expressions such as "Loving Memory," "Cherished Memory," "Forever in Our Hearts," and "Gone but not Forgotten" to honor and preserve the memory of the deceased. The profile of the deceased utilized personal names and titles to highlight the achievements and qualifications of the deceased. The period section included instances like "1989-2020" and "1948-2021" to represent long periods or historical eras associated with the deceased. In the appreciation move, linguistic elements were employed to express gratitude, honor the impact of the deceased's life, and offer support to those grieving. Expressions such as "We celebrate your impact on our lives and your remarkable legacy on earth" conveyed a sense of appreciation and remembrance. Longingness allowed individuals to share their deep yearning for the presence of the deceased, often using words like "miss" to signify a profound sense of longing and emotional attachment. Quotations within the memorials provided comfort, inspiration, and deeper reflection on life, death, and the human experience. Examples such as "The Lord keep watch between me and thee, whilst we are absent one from another (Genesis 31:49)" or "Like falling leaves, the years slip by but these precious memories never die; they live with us in memory still, just not today but always will" served to evoke contemplation and emotional resonance. Finally, the identification of announcers section highlighted the names or identifiers of the bereaved individuals. Terms like "fondly" and "remembered" conveyed the importance of preserving the memory and legacy of the deceased. The use of general

terms like "wife," "husband," or "children" allowed for privacy and inclusivity, while explicit names established specific relationships and personal connections to the deceased.

The third research question examined the influence of gender, age, and socio-economic status on the use of schematic structure and the lexicogrammatical resources of a memorial in the *Daily Graphic*. The study found that gender played a significant role in shaping the content of the memorials, with women often being described in their roles as caregivers and homemakers, focusing on their family and personal life. In contrast, men's memorials highlighted their professional accomplishments, aligning with societal perceptions of men as providers. Moreover, age also influenced the language and tone of the memorials. Older individuals, who had lived longer and had more experiences, accomplishments, and relationships, were more likely to have comprehensive and detailed memorials. On the other hand, younger individuals often had shorter and less detailed tributes. Lastly, the socioeconomic status was another factor that influenced the writing of memorials. The amount of space and attention given to an individual in a memorial could vary based on their socioeconomic status.

Implications of the study

The findings and conclusions of this study, based on the research questions, have significant implications. Genre analysis of Memorial Announcements (MAs) has important implications for both theory and practice.

From a theoretical perspective, genre analysis provides a deeper understanding of the conventions and characteristics of different genres. By

identifying the typical moves, stages, and language patterns within a genre, researchers can recognize and articulate the specific features that define and distinguish that genre. In the case of Memorial Announcements (MAs), the identification of eight moves and their corresponding language patterns help establish conventions and norms within this genre. This knowledge allows users to adhere to established patterns and conventions when creating their own Memorial Announcements (MAs), ensuring consistency within the genre and facilitating the recognition and interpretation of the information provided.

Moreover, genre analysis enables a comprehensive understanding of the communicative purposes and intentions behind Memorial Announcements (MAs). By examining the structure, language choices, and move patterns within MAs, both writers and readers can effectively convey and interpret emotions, meanings, and personal connections to the deceased. Writers can craft their announcements in a way that aligns with the intended purpose of the genre, while readers can accurately comprehend and respond to the messages conveyed. Understanding the communicative dimensions of Memorial Announcements enhances the effectiveness of communication within this genre, facilitating meaningful exchanges of emotions and remembrances.

In practice, the insights gained from genre analysis of Memorial Announcements have practical implications for individuals or companies crafting these announcements. By understanding the established conventions and typical moves of the genre, practitioners can create more effective and appropriate texts. They can follow the recognized structure, such as including a caption, epitaph, profile of the deceased, and other essential elements, ensuring that their announcements align with the expectations of the genre.

This adherence to conventions helps readers recognize and interpret the information provided, facilitating the communication of the intended messages.

Finally, this study has implications for scholarship on funeral genres. Even though a considerable number of studies have been conducted on funeral genres largely, across the globe (Afful, 2012; Bailey & Walter, 2016; Adu-Gyamfi, Antwi Fordjour, Marfo & Adjei Forson, 2020), past studies mainly focused on the different forms and significance of memorials without paying attention to the rhetorical structure of memorials (Doss, 2008; Heckenback, 2012; & Scarre, 2019). Hence, this study explored the rhetorical structure of Memorial Announcements, the lexicogrammatical resources, and how sociolinguistic variables such as gender, socioeconomic status, and age influence the choice of lexicogrammatical resources in Memorial Announcements. This adds a different dimension to the analysis of funeral genres.

Conclusion

This study sheds light on Memorial Announcements (MAs) as a distinct yet underexplored funeral genre, emphasizing their critical role in the context of mourning and remembrance within Ghanaian society. By analyzing the rhetorical structure, lexicogrammatical resources, and the influence of sociolinguistic variables such as age, gender, and socioeconomic status, we have demonstrated how these announcements are crafted to express grief, celebrate achievements, and offer solace to the bereaved. The findings reveal that MAs are not only a means of honoring the deceased but also a reflection of the sociocultural norms and values of the community. This study

contributes to a deeper understanding of the intersection between language and culture in the expression of grief, highlighting the importance of MAs in maintaining cultural continuity and social cohesion. Future research in this area can further explore the evolving nature of this genre and its impact on the collective memory and identity of societies.

Recommendations for Further Research

The following suggestions for further research are made in light of the study's findings.

First, I recommend that a comparative analysis of Memorial Announcements (MAs) across different cultural and linguistic contexts be conducted. This can be done to investigate how the structure, language patterns, and communicative purposes vary in Memorial Announcements (MAs) from diverse cultural and linguistic backgrounds. This comparative approach will contribute to cross-cultural understanding and shed light on the influence of cultural norms and practices on the genre.

Moreover, I recommend an exploration of the discursive practices employed in Memorial Announcements (MAs) for the construction of personal and collective identities. Investigating how individuals use language to position themselves in relation to the deceased, their social roles, and their communities will be worth exploring.

Lastly, I recommend that a Multimodal Analysis will be conducted on these Memorial Announcements (MAs). To some extent, Memorial Announcements (MAs) include multimodal elements, such as visual images, symbols, or design features and these multimodal elements interact with the linguistic aspects of the genre to convey meanings and emotions. This

multimodal analysis will provide a more comprehensive understanding of the genre and its communicative strategies.



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APPENDIXES

1.

P151

UNIVERSITY OF CAPE COAST
CAPE COAST

Daily Graphic, Monday, August 30, 2021

71

25
Years On

**EUGENE
AKOTO-BAMFO**
(SNR)
APRIL 16, 1944 – AUGUST 30, 1996



In our hearts you will
forever live
For nothing that is loved is ever lost.
We really miss you. Love you always.
Rest peacefully in the bosom of the Lord
Till we meet again
**Your wife Vida, Children, Grandchildren
& the entire Family**

VERITAS
LUMEN
NOBIS

2.

66

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Daily Graphic, Monday, December 6, 2010

P 11/0

10 Years
3 Anniversary



3 Gilbert M^{ENSAH} QUAYE

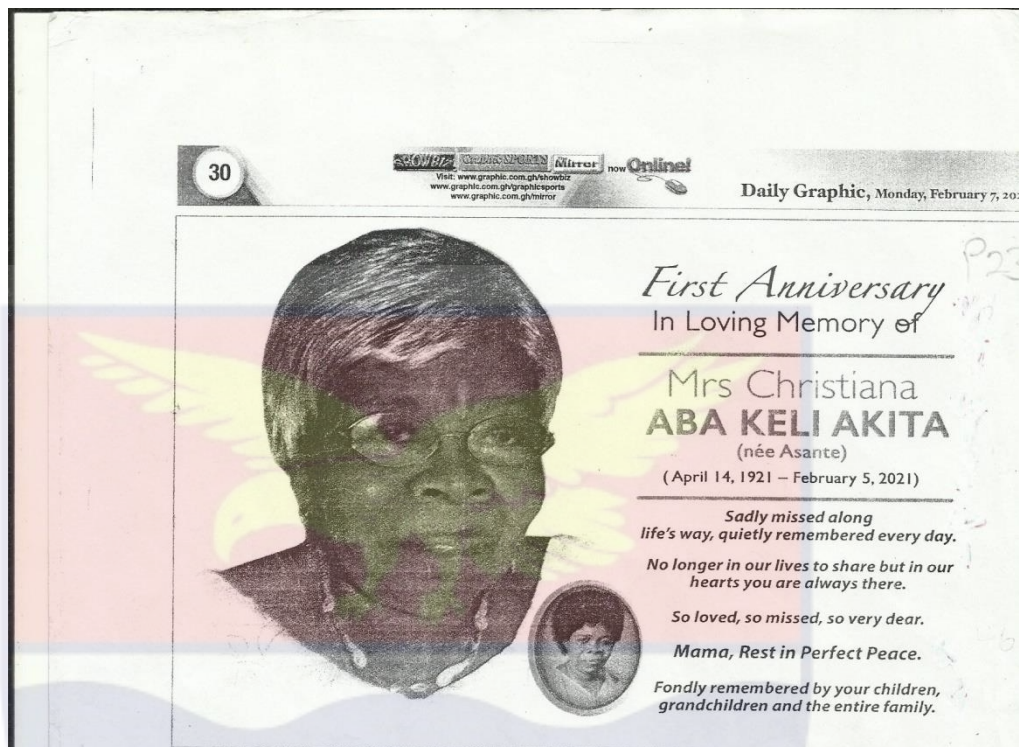
Death, be not proud, though some have called thee mighty and dreadful, but thou art not so.
For those whom thou thinkest thou overthrow, die not, poor death, but a well deserved
rest in the bosom of the Almighty with an ever living legacy in the hearts of loved ones.
And soonest be, that the dead rise, and Death shall be no more. Death thou shall die!
(Paraphrased from John Donne.)
Good men must die, but death cannot kill their names.

**YOUR memory is our Keepsake with which we will never part.
GOD HAS YOU IN HIS KEEPING, WE HAVE YOU IN OUR HEARTS.**

FONDLY REMEMBERED BY your wife, children, and grandchildren.

112

3.



4.

P 196

daily Graphic, Thursday, December 16, 2021

Visit: www.graphic.com.gh/showbiz
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now Online!

45

2 years on



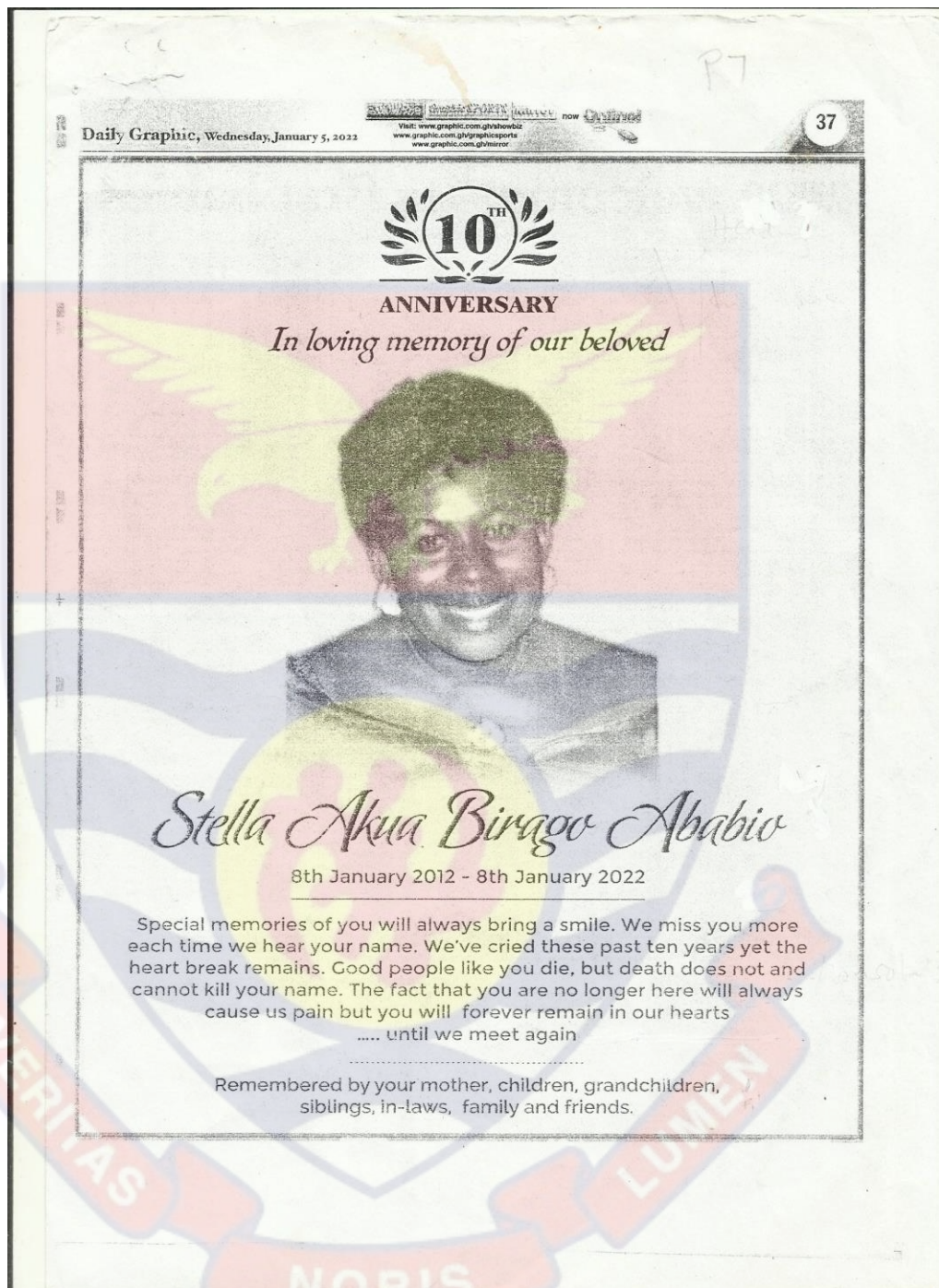
Mr. Yaw Asante
A.K.A. Morgaise
1957-2019

FOREVER IN OUR HEARTS

Fondly remembered by your dear wife (Akua Birago), son (Paa Kofi Annor Asante), family, and loved ones.

...weeping may endure for a night, but joy cometh in the morning. Psalm 30:5b

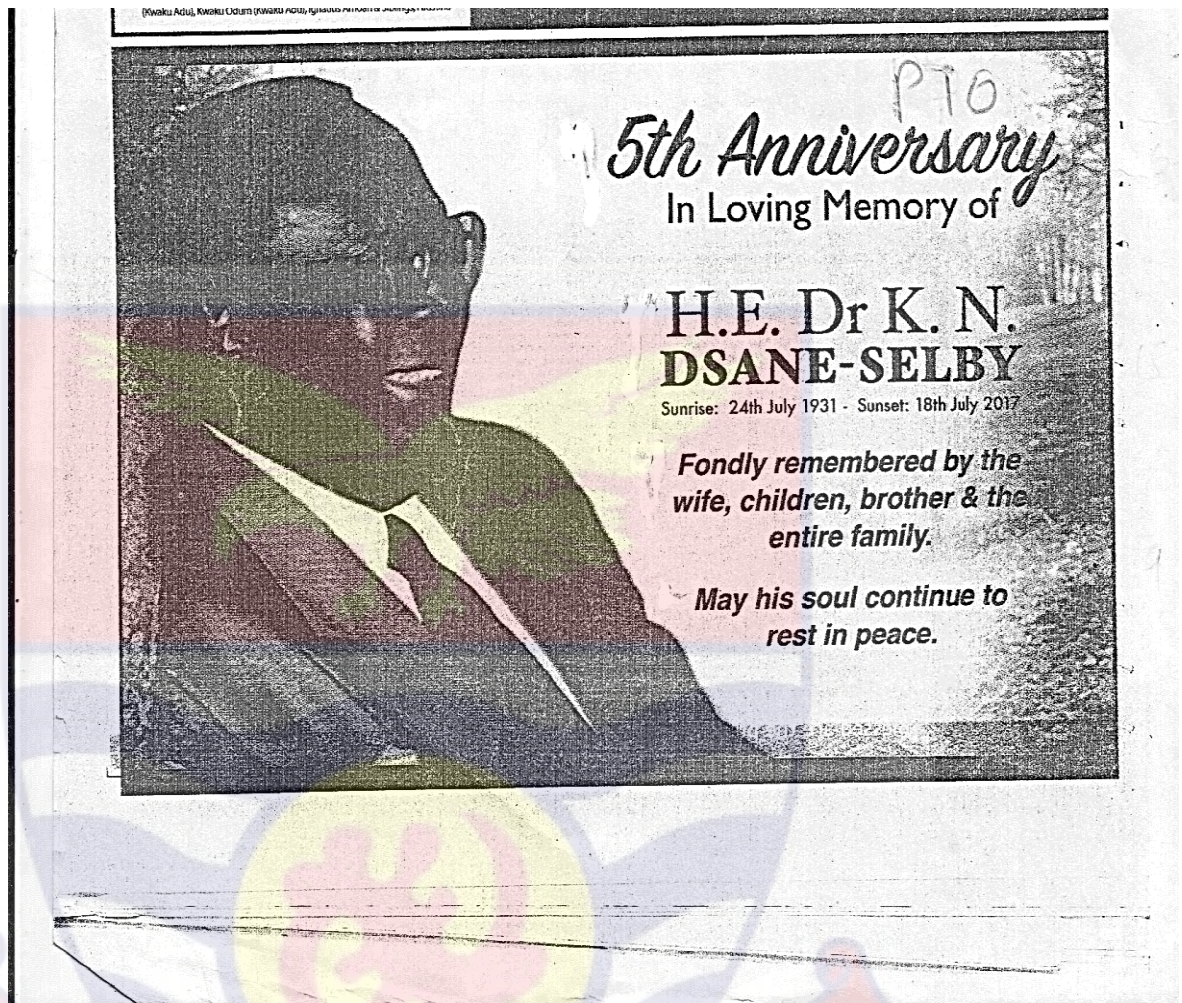
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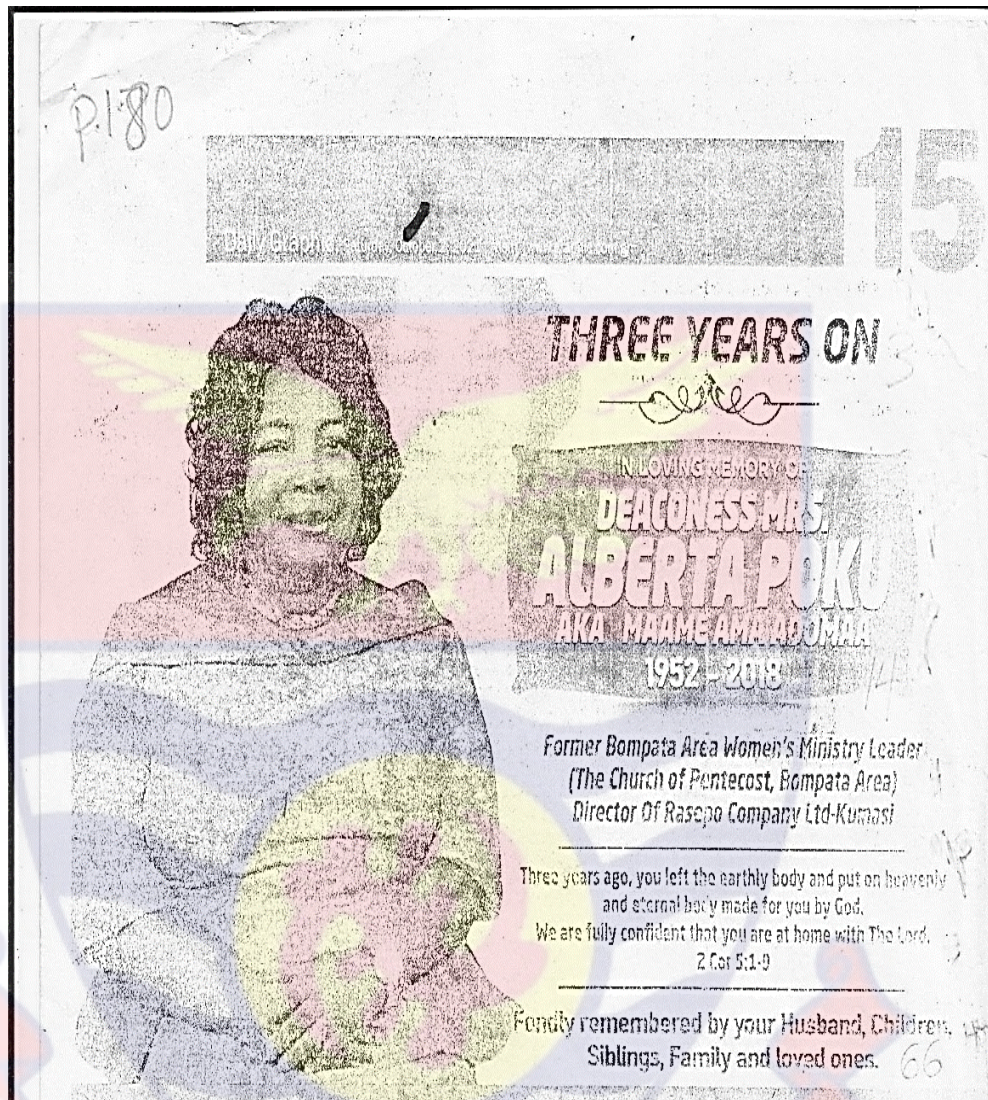
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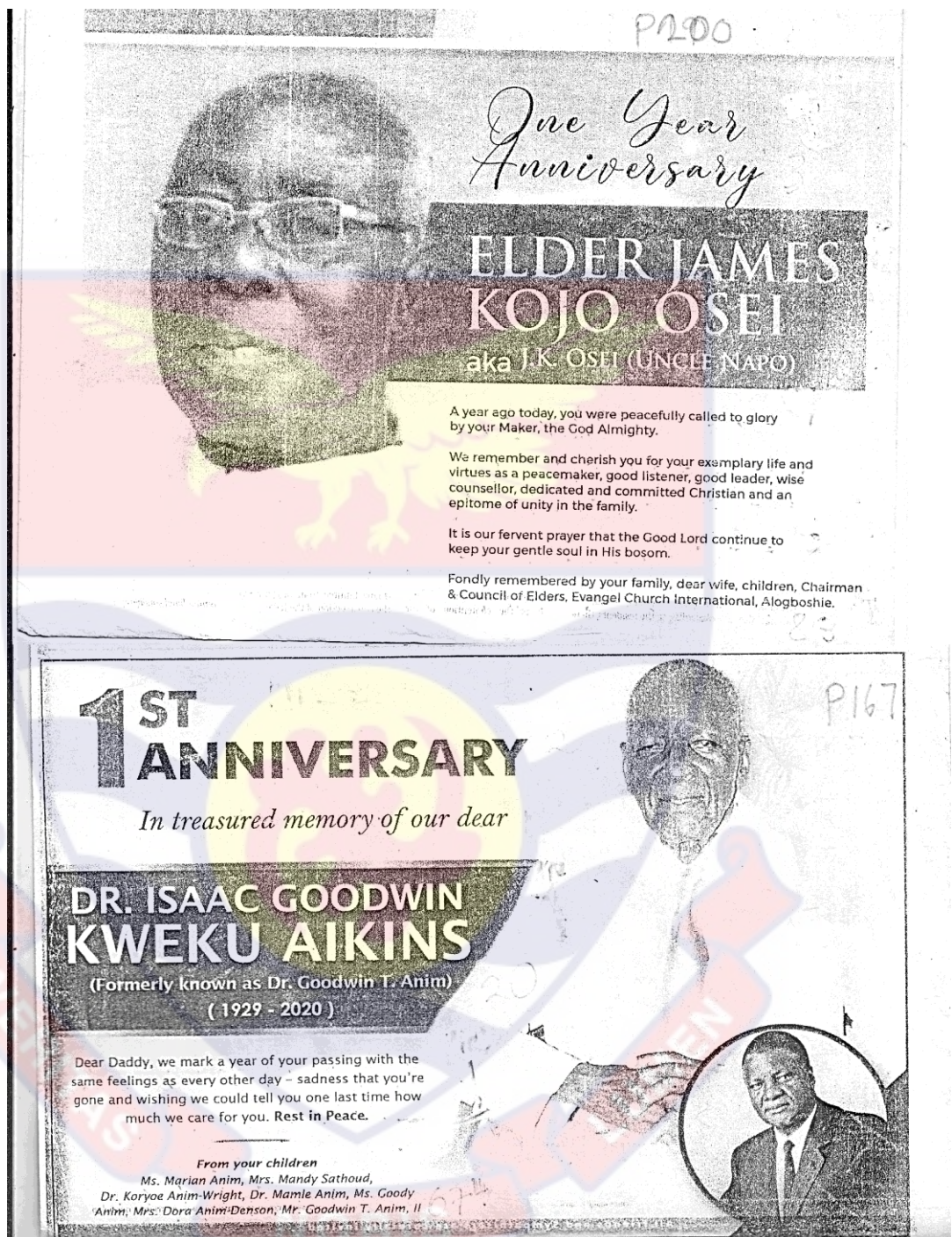
7.



8.



9.



10.

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Daily Graphic, Monday, October 18, 2020

P173



1st Anniversary
Forever In Our Hearts.

IN MEMORY OF OUR BELOVED
**JACQUELINE
LUCILLE
Zwennes**
(née Farrell)

(Senior Partner of Messrs Gaisie, Zwennes, Hughes & Co)
10TH FEBRUARY 1935 - 17TH OCTOBER 2020



Your love was felt by all who came in contact with you.
Mummy, you played your role as wife, mother, grandmother, sister, auntie,
cousin and friend with credit.
From your children – Yetunde, Baba, Carla and Nana, your nieces and
nephews, grandchildren and the entire family.

"Dear Mummy, we will forever love you, and always celebrate
and exalt your memory".
From your son,
Nana.

Rest In Peace

"So now faith hope and love abide, these three; but the
greatest of these is love."
1 Corinthians 13:13

11.

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Daily Graphic, Friday, March 26, 2021

33

In Loving Memory



CHARLESTEYE MACCARTHY
(Charlie P. 1964-2020)

Charlie, I speak of you as we have always done
Remember you for the good times, laughter, and Fun
You are alive in our hearts, although you're asleep
But memories we've shared are ours to keep.

Remembered with love by your widow, Cynthia
MacCarthy, children, Charlotte, Stephania, Catherine, Ceal and Chinika, your
brothers and sisters and The Alormenu- MacCarthy and Akwafo families.

12.

