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Abstract: This study examines how cultural practices and belief systems are constructed in Onunwa performance _ popular infancy-rites ritualistic lyrics of the Igbo of south-eastern Nigeria. The study applies a combination of discourse approach, ethnography, and pragmatics in the analysis of data, showing how discourse, is representational of sociocultural experience, identity, and social relationships. Data comprise 10 translated texts that were rendered in songs and performed during a session of Onunwa dance of the Ngwa tribe of the Igbo. The study demonstrates that the infancy rites songs generally performed by women, re-enact some culturally determined gender roles as opposed to western popular advocacy of gender equality. Masculinity and femininity in this context are perceived as divine and unchanging, while traditional womanhood is natural, legitimate and inevitable and women affirm, defend and indeed perpetuate it. Onunwa rejects radical feminism and gayism and maintains the cultural position that there is a biological difference between a man and a woman. In all, this study shows how culture permeates our everyday discourses and argues that discourse is indeed a cultural practice.