

CONTENTS

Maps, Diagrams and Tables	vii
Acknowledgements	viii
Note on orthography	x
1. Anthropology, text and town	1
2. The interpretation of <i>oriki</i>	10
1. The place of <i>oriki</i> among oral genres in Okuku	10
2. <i>Oriki</i> , definition, and the transcendence of time	12
3. Encounter with <i>oriki</i>	16
4. <i>Oriki</i> as literary text	21
5. <i>Oriki</i> as a relationship with the past	25
6. Paths to interpretation	34
3. <i>Oriki</i> in Okuku	39
1. Okuku today	39
2. Okuku history	50
3. What <i>oriki</i> do	67
4. Contexts of performance	87
1. The variety of styles	87
2. The mastery of <i>oriki</i> performance	96
3. The bride's enjoyment	105
4. Death and other worlds	117
5. The <i>oriki</i> of origin	135
1. Introduction	135
2. The idea of origin	138
3. Identification through town membership	146

4. <i>Ile</i> in Okuku	153
5. The demarcation of <i>ile</i> by <i>oriki orile</i>	165
6. <i>Oriki orile</i> of the mother	168
7. Emblematic language	172
6. The <i>oriki</i> of big men	183
1. Big men, reputation and <i>oriki</i>	183
2. Hierarchy and the dynamics of self-aggrandisement	187
3. Big men in the early nineteenth century	195
4. Wartime big men up to 1893	203
5. The basis of big men's competition	212
6. Big men 1893-1934	220
7. Farming, trade and big women	230
8. Big men 1934-1984	236
7. Disjunction and transition	248
1. Introduction	248
2. Crossing boundaries and merging identities in <i>oriki</i>	249
3. Disjunction and juxtaposition	261
4. The <i>oriki</i> of women	270
5. Profusion and difference	277
Appendix	292
Notes	304
Bibliography	329
Glossary	336
Index	341