

CONTENTS

Foreword	15
Preface	21
CHAPTER 1	
Introduction	25
The Idea of Playful Blasphemy: Transgressive Transformations in Yorùbá Traditional Proverbs	25
Postproverbial or Post-proverbial?	41
CHAPTER 2	
Contesting the Proverb Paradigm: Typologies of Yorùbá Postproverbials	43
The Basic Structure of Postproverbials	52
Typologies of Postproverbials	53
Proverbs and Postproverbials as Speech Acts	66
The Character of Postproverbials	69
CHAPTER 3	
Eponymous Postproverbials: Authorizing the Deviant Tongue	73
The Difference of the Eponymous Postproverbial	74
Eponymous Postproverbials: The Logic of Illogicality	79
Analysis	80
CHAPTER 4	
Àṣàkaṣà: Decomposition of a Speech Act and the Rise of Funk in Yorùbá Music	87
The Challenge of Alterations	87
In the Trail of Àṣàkaṣà	88
The Deconstruction of Transgression	89
An Art Named Transgression	89

The “Ill-remembered” Proverb	91
Fújí and the Philosophy of Funk	91
Postproverbials as Funk	93
The Singer of Verbal Prostheses	95
The Sense and Reception of the Banal	96
CHAPTER 5	
Framing Non-sense: Postproverbial Bytes in Yorùbá Video Films	109
The Figuration of Postproverbials	112
Character Types and Inflexions of the Proverb Text	113
CONCLUSION	
The Limits and Values of Proverb Rupture	123
APPENDIX I	
Questionnaire	127
APPENDIX II	
Yorùbá Proverbs and their Postproverbial Variants	131
APPENDIX III	
Discography of Abass Akande Obesere Adeniyi (in chronological order)	147
Filmography: A Selection (in order of production)	148
REFERENCES	
.....	149
INDEX	
.....	157