Exploring *Ubuntu* in Benin and Yoruba Cultures: A Sociolinguistic Study of Proverbs, Myths, and Superstitions in the Selected Cross-Cultural Nigerian Novels

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Abstract
This work is a sociolinguistic study that explores *Ubuntu* via linguistic devices (proverbs, myths, and superstitions) in select cross-cultural Nigerian novels. The novels used for this study are *Imagine This,* and *Oloi: A Queen Shrouded in Mystery.* Despite the plethora of papers on the use of these linguistic devices in the works of African indigenous writers, there is a paucity of literature examining the use of Yoruba and Benin proverbs, superstitions, and myths to portray *Ubuntu* in novels. The purpose of this study is to prove that the concept of *Ubuntu* is replicated in the culture of the Yoruba, and Benin peoples via their linguistic devices. The population for this study is the proverbs, myths and superstitions contained in the two novels. Purposive sampling was used in selecting the linguistic devices that were subsequently analysed qualitatively. Expository research approach was used in identifying and analysing the linguistic devices used to communicate *Ubuntu*. The research was anchored on Samkange's theory of *Ubuntu*. It was discovered that *Ubuntu* is indeed a recurring concept in the Yoruba, and Benin cultures. The study concluded that a basic understanding of the concept of *Ubuntu* by readers of Nigerian literature is essential for the holistic appreciation of the proverbs, myths, and superstitions employed by novelists. More research should be carried out to improve the reader's understanding of linguistic devices employed by African writers in their literary works.
Keywords: *Ubuntu*, Benin culture, Yoruba culture, proverbs, myths, superstitions

Introduction
The alphabet is fixated, but not the range of words it can create or the scope of ideas and concepts it can communicate. And even if a group of people were given the same set of words to create a piece of writing, the end result may have many similarities and dissimilarities as well. This is because these words can be used to create different linguistic devices. Linguistic devices are vehicles used in communicating language. Asides attested devices like alliteration, sibilance, personification and the likes, there are peculiar linguistic devices that African writers often incorporate into their writings. They include myths, fables, storytelling, and proverbs. While the reader of such works may casually assume that these peculiar linguistic devices are arbitrarily selected and employed by the writer, this cannot be further from the truth. Asides the depth of meaning these set of linguistic devices possess and impart on the literary piece, and regardless of the distinctive African culture the linguistic device is culled from, they individually and collectively portray *Ubuntu*.

Indigenous African societies, as aptly described by Malunga (2009, as cited by Garmon & Mgijima, 2012), are predominantly *Ubuntu* cultures that employ the use of proverbs, myths and superstitions, fables, and storytelling for optimal communication– proverbs to douse tension, infuse humour, ensure relativity, and provide depth of meaning; and, story-telling to foster communalism, socialisation, and relaxation. This oral tradition is increasingly being applied in the writings of indigenous African literature writers. While some writers use proverbs, for instance, as an introductory sentence in every chapter of their novels, others infuse it into the work itself. Although these proverbs and myths help to embellish a literary work as well as provide depth of meaning, the focus of this research is to sufficiently demonstrate that these linguistic devices are not arbitrarily selected and employed by African writers as mere tools of embellishments but also for communication, as well as prove that the linguistic devices of other African cultures outside South Africa do communicate *Ubuntu* expressly.

A plethora of writers of Nigerian literature employ proverbs, myths and superstitions in their literary works. However, many readers struggle with ambiguity whenever they come across certain proverbs, myths, and superstitions in literary works as they cannot fully appreciate their use, regardless of the culture on which the literary piece is based on. This is especially true as they are to unable to decipher the different levels of meanings and to recognise the central concept(s) and sociocultural worldview

around which these set of linguistic devices are built on. To these sets of readers, these linguistic devices are an unnecessary distraction or mere embellishments at best. This in turn robs them from gleaning the entirety of information embedded in the work by the writer as well as deriving maximum pleasure from the literary piece.

To the best of the researcher's knowledge, there are relatively very few studies that have x-rayed the meanings and relevance of the proverbs, myths and superstitions used in Nigerian literature through the lenses of the *Ubuntu* theory. There is also a paucity of literature asserting the embedding of the concept of *Ubuntu* in the literature of the Benin and Yoruba peoples, as well as examining how an understanding of the concept and theory of *Ubuntu* can help the reader have a fuller understanding of the Yoruba and Benin proverbs, myths, and superstitions employed in literary works. This study fills in the connotative gaps in the light of *Ubuntu* which has been largely overlooked by previous studies. It is also a sociolinguistic inquiry that proves that most proverbs and myths used in Nigerian literature are built around a central concept, which when identified can solve the challenge of ambiguity to the reader, helping the reader fully appreciate their use, regardless of the culture in which the literary piece is based on.

The purpose of this study is to illustrate that the concept of *Ubuntu* is sufficiently embedded in the Yoruba, and Benin indigenous languages, as demonstrated by their proverbs, myths and superstitions employed in the chosen novels. This work also intends to prove that an understanding of the *Ubuntu* theory is a key to helping readers decode and appreciate the proverbs, myths, and superstitions used by Nigerian novelists. This study is delimited to the analysis of the portrayal of *Ubuntu* in the languages of the Yoruba and Benin peoples, via the proverbs, myths, and employed in the novels, *Imagine This* by Sade Adediran, and *Oloi: A Queen Shrouded in Mystery* by Erebor Eturuvie.

Research Questions
To illustrate that the proverbs, myths, and superstitions employed in indigenous Nigerian literature are not mere embellishments but are used with intentionality by the novelists to communicate a chosen concept, theme, or worldview, the researcher came up with the following research questions:
● what are the culturally distinctive attributes of the proverbs, myths, and superstitions used in the chosen novels that portray *Ubuntu*?
● what aspects of the Yoruba, and Benin language prove that *Ubuntu* is embedded in their cultures?

Conceptual Framework
Proverbs, myths, and superstitions are all vehicles that communicate both the language and the culture of a people. "Folktales, proverbs, myths and legends, all parts of the rich African folklore, are very much alive and they infuse modern African literature with motifs, themes, characters, and techniques" (Ojaide, 1992, p. 46). Proverbs are "a proposition or group of propositions deriving from the experiences of the wise men in the society, affirming clearly or metaphorically popular indisputable truths." (Shonhiwa, 2012, as cited in Sibanda, 2015, p.2) They also serve as a guide to social interactions (Sibanda, 2015), helping to foster peaceful interpersonal relations. Proverbs evolve from "traditional lore, history, and religion, and is usually attributed to elders as it is believed to contain words or wisdom from the elders and ancestors" (Olatunji, 1984, as cited in Sibanda, 2015, p. 16). This is often why the elderly, as well as those who live in close proximity to elders in communal settings, are usually more adept at the use of proverbs unlike those who live among their peers in urban settings (Ehondor, 2017). Proverbs "add flavor to the idea or truth we want to express based on common sense and a community's shared experience." (Mohammad & Majed, 2019, as cited in Oboko, 2020, p. 123). It is a trite statement often used in popular speech that both conceals and communicates clear and abstract intellectual and societal concepts while utilizing elements such as brevity, aesthetics, terseness, sensibility, and truth (Oboko, 2020). Again, the meaning of a proverb depends on a number of factors such as "the adroitness of the user, context of the utterance, cultural inference, and the interpretative ability of the hearers as well as other linguistic considerations." (Oboko, 2020, p. 124)

Linguistically, proverbs serve as a source of metaphor and figurative language (Ehondor, 2017). They are linguistic features and speech patterns that help to fill in the cultural and linguistic lacunas that often exist in African literature rendered in the English language and are essential elements of the traditional rhetorical strategies of the African people (Adewole, 2020). They are often described as the "core of verbal interaction in Africa" (Oduaran & Oduaran, 2006, as cited in Ehondor, 2017, p.4) and "the palm oil with which words are eaten." (Achebe, 1981, p. ix) They are "the gems of wisdom, a mixture of wisdom and philosophy… coined… to impart practical knowledge to mankind… great truth with profound thinking and tons of experience." (Ehondor, 2017) Proverbs are usually metaphoric but they are not metaphors. They simultaneously help to create vivid imagery in the mind of the reader and reduce verbosity in the work (Achebe, 1981).

In Africa, proverbs can be used in every societal setting as they are immensely beneficial in addressing a plenitude of societal issues including nature, life, and even the supernatural (Boateng, 1983, as cited in Ehondor, 2017; Kudadijie, 1996, as cited in Ehondor, 2017). Proverbs also perform the following functions: they are stylistic devices that help create figurative expressions; they preserve and transmit morality, values, and culture across generations; they reveal the ethnography of a person or people, providing invaluable insight to their general philosophy of life, and; strengthens the traditions of a society (Ehondor, 2017).

Finnegan (1970, as cited in Ehondor, 2017, p. 5) rightly asserts that "proverbs are highly context and culture dependent and thus cannot be understood outside the cultural context in which they are spoken" as they tend to take on completely different meanings when severed from their original cultural contexts. However, despite the fact that technology has made the world a global village and is significantly instrumental to the changing values and cultures of today's societies, proverbs are still very relevant in modern day communication (Ehondor, 2017).

Fieldhouse (1995, p. 165) defines myth as "a traditional narrative, usually involving supernatural or fancied persons, and embodying popular ideas on natural or social phenomena." Myths often contain supernatural beings (such as gods, spirits) or events and are also usually used to explain natural events (Differencebetween, 2015). Proverbs, myths, and superstitions are all examples of oral tradition, as the oral traditions of different cultures are instrumental to the creation of their prose and literature (Betts, n.d). Myths are an essential component of the rich oral tradition of African literature, as different culture and societies have their own fair share of myths which are often rooted in superstitions. Myths are very symbolic, giving them some semblance of universality (Sibanda, 2015).

On the other hand, a superstition is a belief in or a practice based on supernatural influences such as luck, evil spirits, ghosts, witchcraft, traditional beliefs or religious ideals (Knowledgenuts, 2018). Superstitions were man's attempts to understand nature, his existence, and to predict the future (Odejobi, 2013). They signify the limitations to the power and knowledge of man as well as "the underlying inherent fear of mankind, caused by the uncertainties of this world." (Odejobi, 2013, p. 222). However, superstitions vary from society to society as they are deeply enshrined in the cultural beliefs of the particular society to which they belong to (Knowledgenuts, 2018). This simply implies that as a rule of thumb, every society or culture has a fair share of superstitions that are peculiar to her. However, some myths and superstitions occur across different cultures, some with an uncanny exactness while some others have but slight disparities either in syntax or in semantics.

The word, *Ubuntu*, is from the Nguni languages of Zulu, Xhosa and Ndebele and is a traditional African concept which essentially means "humanity towards others" (New World Encyclopedia, para 1, 2020; Metz & Gaie, 2010). It connotes the "interdependence of all beings in the universe" (Metz & Gaie, 2010, p. 275). It refers to a set of values and practices that people of African origin strongly believe is instrumental to making people full, authentic human beings (Mabvurira, 202; Metz & Gaie, 2010). Here, it is believed one's "deepest moral obligation is to become fully human", and that this goal cannot be achieved if one isolates oneself or stands in opposition to the rest of the individuals in one's society (Metz & Gaie, 2010, p. 275). So much value is placed on *Ubuntu* that anyone who is deficient in its

acquisition is considered an animal (Pearce, 1990; Bhengu, 1996, Letseka, 2000; as cited in Metz & Gaie, 2010).

Morphologically, the word *Ubuntu* "consists of the augment prefix u-, the abstract noun prefix bu-, and the noun stem -ntu meaning 'person' in Bantu languages" (Kamwangamalu, 2007, p. 25). It also has numerous phonological variants in different languages (Kamwangamalu, 2007; Akinola & Uzodike, 2017). Hence, different renderings of the word, *Ubuntu*, do exist. *Ubuntu* is called: *gimuntu* in Angola, *muthu* in Botswana, *bato* in Cameroon, *bantu* in Congo, *vumuntu* (Mozambique), *omundu* (Namibia), *biakoye* (Ghana), *bantu* (Rwanda), *maaya/hadama de ya* (Mali), *utu/munto/mondo* (Kenya), and *mutunchi/iwa/agwa* (Nigeria: in the Hausa, Yoruba, and Igbo languages respectively), (Mugumbatej, 2021; Mabvurira, 2020, Akinola & Uzodike, 2017).

Ubuntu is a traditional African concept which essentially means "humanity towards others" (New World Encyclopedia, 2020, as cited in Attado, 2022, p. 131). It is "the spiritual foundation of most African societies" (TEDx, 2019, 3:12). It is a cultural worldview that is characterized by "being: "a community person", "a respecter of social norms and customs", "a hospitable person", and having respect for other members of the society" (Obioha, 2020, as cited in Attado, 2022, p. 131). It is replicated in different cultures and languages indigenous to East, West, Central and South Africa (Akinola & Uzodike, 2017). *Ubuntu* as a concept was evoked and adapted by the late Archbishop Desmond Tutu in 1994, to foster the mediation of South Africa's Truth and Reconciliation Commission (Ogude, 2019). He helped make popular the Nguni saying (a Zulu proverb), "*Umuntu ngumuntu ngabantu*, which roughly translates as "I am because you are; we are because you are"" (Ogude, 2019, p. 2; TEDx, 2013), or as "people are people through other people" (Khomba, 2011, p. 22), or simply as "I am myself through you" (Akinola & Uzodike, 2017, p. 5).

Sub-Components of *Ubuntu*
● *Authentic Personhood: Ubuntu* is authentic personhood (Ogude, 2019). The "essential structures of authentic personhood" earmarked by (Obioha, 2020, pp. 118-123) are being: "a community person", "a respecter of social norms and customs", "a hospitable person", and having respect for other members of the society. *Ubuntu* implies that "an authentic individual human being is part of a larger and more significant relational, communal, societal, environmental and spiritual world." (Africa Social Network, 2021, para. 3) It simply insinuates that one can become a complete, wholesome person by cultivating humanness through the instrumentality of human relationships (Metz, 2011). *Ubuntu* is "rooted in a relational form of personhood… is different from the western notion of self which is rooted in individualism", and does not invalidate individuality (Paulson, 2020, 00:53). It emphasizes values such as "caring, sharing, reciprocity, co-operation, compassion and empathy." (Ndjavera, 2019, p. 37)
● *Spirituality/Religion – the Spiritual World:* Spirituality is also a major sub-component of the *Ubuntu* theoretical framework, as the notions connected with *Ubuntu* were birthed from primitive, traditional societies who strongly believed that their late ancestors were still alive – that they were the "living dead" – and that the relationships they had had with them could still be sustained (Metz, 2011, p. 534). African ancestorhood (the belief that dead ancestors still share a communal connection with their living relatives) is a recurrent cultural belief among African societies (Osei-Nyame, 2020). African societies also believe in the plurality of gods. In modern African societies, however, there is the practice of different religions such as the traditional religion, Judaism, Islam, and Christianity. These religions constitute the spiritual framework on which *Ubuntu* is often anchored.
● *Community life/living:* Friendliness is a prized value in *Ubuntu* cultures as it is a key to developing a healthy communal life (Metz, 2011). Friendliness is defined as "the ability to share a way of life and care for others' quality of life" (Metz, 2011, p. 545). It is considered especially important as it is believed to confer on one "identity and solidarity" as well as dissuade anti-social behaviour (Metz, 2011, p. 538). One is only permitted to be unfriendly when the other party has first been unfriendly and in the process violated one's rights (Metz, 2011). As Biko (1970, as cited in Lundin & Nelson, 2010) rightly asserts, Africa's greatest gift to the world would not be industrial technology or military might but the ability to build quality human relationships.

● *Societal well-being: Ubuntu* cultures place the welfare of the society over and above the personal interests of individual members (Metz, 2011). Whenever personal interest and societal interest clash, the interest of the society is given precedence. This in itself guarantees that the basic rights and needs of the most vulnerable in the society are upheld and met. As a matter of principle, no individual member of a society is indeed all right if any member is in any form of distress. Thus, the aim of *Ubuntu* is to ensure that the rights of all are protected, and available resources equitably redistributed.

● *Humanistic:* The humanity of every individual is paramount, inspiring a spoken creed often found in the values, customs and figurative and idiomatic expressions of the native languages of the people with an *Ubuntu* culture. The ideal of humanity over things cuts across the divide of race, tribe, social class, or educational qualification. It is the guiding principle behind the decisions made in such societies, the total embodiment of *Ubuntu*. African societies in particular are humanistic, exalting the community and healthy, positive behaviour above individual members of the community (Khomba, 2011).

● *Human Relations (building respectful relationships):* The humanity of every individual is the basis of inter-personal relationships, as it commands mutual respect, justice, and fairness. It is the foundation of human relations. The ability to overlook the faults of others is a major sub-component of *Ubuntu* (Akinola & Uzodike, 2017), and is key to maintaining healthy human relations. The collective possession of a similar set of personal values also aid in fostering healthy inter-personal relationships and in building respectful relationships.

● *People-Centered Leadership:* Every elder in *Ubuntu* societies is treated with respect on the assumption that they live lives bigger than themselves. They constitute a formidable force laden with the responsibility to speak truth to power. They provide guidance, tutelage, and counsel to the political class, reminding them of the need for equity and people-centered leadership.

● *Intra-personal and Inter-personal Values:* The essence of intra-personal and inter-personal values is the regard for self and the regard for others respectively. This simply implies that to recognise the humanity of others, one must first recognise one's humanity, as this is the basis for values and empathy. Values are a s et of spoken and written codes which individuals in a society hold themselves accountable to. They serve as a moral compass and a litmus test to every member of a society. Inter-personal and intra-personal values are important sub-components of *Ubuntu* (Maphalala, 2017, p. 29, as cited in Mugumbate & Chereni, 2019). Khomba, 2011, p. 129). The crux of the *Ubuntu* philosophy is that the community is more important than the individual, fostering positive behaviour and the ability to think within the community context (Khomba, 2011).

● *Environmental Values:* The environment is important to the concept of *Ubuntu* as it is the meeting point of every member of the community which includes the living and the dead, "ancestors, deities, spirits and the earth goddess." (Obioha, 2020, p. 112) It also implies that taking care of the physical environment is of utmost importance, and that deliberate efforts should be made to preserve mother earth for the good of the present and upcoming generations.

Theoretical Framework

Ubuntu doubles as both a concept and a framework. The theory of *Ubuntu* is significant to different kinds of studies as *Ubuntu* is multi-dimensional, having many nuances and frameworks (the orature, scholarly, liberation, and practice), and cutting across different spheres of life (Mugumbate & Chereni, 2019). The three pillars of *Ubuntu* are "interpersonal values (regard for others), intrapersonal values (regard for self), and environmental values" (Maphalala, 2017, p. 29, as cited in Mugumbate & Chereni, 2019). *Ubuntu* has three fundamental maxims centered on human relations (building respectful relationships), the sanctity of life (valuing the wellbeing of people), and people-centered status (providing humane leadership) (Samkange and Samkange 1980, as cited in Mugumbate & Chereni, 2019; Africa Social Work Network, 2021). *Ubuntu* had always existed orally but had never been put in writing until Mbiti and Samkange did so, causing them to be regarded as "the fathers of written *Ubuntu*" (Mugumbate & Chereni, 2019, p. 29).

Many scholars have analysed the use of proverbs, myths, and superstitions in African literature, but very few have done that using the lenses of the *Ubuntu* theory. Employing the *Ubuntu* theory in the analysis of proverbs, myths, and superstitions used in the novels of African writers helps to dispel the assumption that they are used arbitrarily and as mere embellishments, while providing a deeper

understanding of the sociocultural worldview of the novel's setting. A collection of select proverbs, myths, and superstitions contained in Adediran's *Imagine This,* and Erebor's *Oloi: A Queen Shrouded in Mystery* would constitute the focus of this study. It is the goal of the researcher to analyse data excerpts in line with this theory in order to usher in a new perspective to the study of linguistic devices in Nigerian novels.

Empirical Studies

Esimaje et al. (2014) explored forty proverbs from four indigenous Nigerian cultures (ten proverbs each from the Hausa, Igbo, Yoruba, and Ivie (Benin) cultures) with the aim of proving that proverbs are a representation of the cultures they belong to. They identified and analysed the similarities between the selected proverbs and x-rayed their distinct semantic and cultural meanings. They also examined the symbolic value (the essential message) of each of these proverbs. While Esimaje et al.'s study has a lot in common with this present study, the most poignant difference between the two studies is this present study is carried out through the lenses of Samkange's theory of *Ubuntu*. Also, the emphasis of Esimaje et al.'s study is on proverbs as no mention is made of other linguistic devices.

Nwabudike (2020) also performed a sociolinguistic analysis of the proverbs used in Ola Rotimi's *The God's Are Not To Blame*, examining fifteen proverbs randomly selected from the text. Nwabudike's study highlighted male dominance in the use of proverbs, as the increased disposition of leaders and elders to the use of proverbs as against youths and commoners, and the circumstances surrounding the use of proverbs. He employed Hymes' "S-P-E-A-K-I-N-G" acronym to show the dynamics of gender, age, class, and context in the proverbs used in the play, with the aim to prove that the use proverbs in speech is an important conversational strategy for effective communication. Nwabudike's study is remarkably different from the study in view because this present study analyses data of Benin proverbs as well, not just Yoruba, myths and superstitions from Yoruba, and Benin literature, and also applies Samkange's theory of *Ubuntu*.

In Omeora and Inegbeboh's study (2013), the symbolic and aesthetic value of twelve proverbs from Southern Nigeria (Yoruba, Esan, Urhobo, Igbo, Ika, and Benin) were critically examined. These proverbs were analysed using Dell Hymes' "SPEAKING" model of speech act analysis. The proverbs were also deconstructed using Finnegan's template of "shortness, terseness, fixity and poetic (aesthetic) quality in style and sense."(Omeora & Inegbeboh, 2013, p. 21) The proverbs were further investigated using Egudu's three-pronged method, the acts of: suggestion and indirection, creating a situation, and imagination and invention (Omeora & Inegbeboh, 2013). Again, while this paper shares a few similarities with the research at hand, it differs greatly from it as it makes no reference to *Ubuntu*.

Methodology

This research adopted the qualitative (descriptive) design which permitted the researcher to represent, interpret, and describe the data collected from the two literary works. With this design, the researcher was able to describe the proverbs and myths used as well as highlight their relevance to the individual works and to *Ubuntu*. The researcher used an expository research approach in identifying and analysing the proverbs, myths, and superstitions used by the authors to communicate *Ubuntu* in the novels, *Imagine This,* and *Oloi: A Queen Shrouded in Mystery*. The study employed these two novels as its major instruments. The corpus of this study consisted of the proverbs, myths, and superstitions identified in the novels.

Analysis

Imagine This by Sade Adediran

Imagine This is a monologic epistolary novel that contains thirty-five (35) Yoruba proverbs and fifteen (15) Yoruba myths and superstitions. Just as in Akunyili-Parr's novel, each major section of the author's entry is introduced by a suitable proverb. Asides this however, proverbs and myths and superstitions are also used within the work itself, amply portraying the rich Yoruba cultural tradition and beliefs to the ardent reader. Ten (10) proverbs and ten (10) myths and superstitions were randomly selected with relevance to *Ubuntu* and documented in Appendices A and B and in **Table 1** and **Table 2** respectively.

Table 1
Analysis of Proverbs from Sade Adediran's "Imagine This"

	Yoruba Proverb	**Relevance to Ubuntu**
1.	"It takes an entire village to raise a child." (Adediran, 2009, p. 95)	Communal living, societal well-being
2.	"All lizards lie prostrate; how can a man tell one who has a belly ache?" (Adediran, 2009, p. 49)	Intrapersonal and interpersonal relationships
3.	"When there are no elders, the town is ruined and when the master dies, the house is desolate." (Adediran, 2009, p. 187)	Leadership, societal well-being, human relations
4.	"Because friendship is pleasant, we partake of our friend's entertainment, not because we have not enough to eat in our own house." (Adediran, 2009, 202)	Communal living, human relations
5.	"Until the rotten teeth is (sic) pulled out, the mouth must chew with caution." (Adediran, 2009, p. 25)	Human relations
6.	"When the roots of a tree begin to decay, it spreads death to the branches." (Adediran, 2009, p. 172)	Interconnectedness
7.	"A jealous person has no flesh upon them, for however much they feed on jealousy, they will never be satisfied." (Adediran, 2009, p. 226)	Interconnectedness, social justice, human relations
8.	"Ashes fly back in the face of him who throws them." (Adediran, 2009, p. 231)	Social justice, human relations
9.	"It is the fly that has no one to advise it that follows a corpse into the grave." (Adediran, 2009, 201)	Human relations, interconnectedness
10.	"If two people raise their voices in the street, how will onlookers be able to tell which one is mad?" (Adediran, 2009, p. 228)	Human relations

Table 2
Analysis of Myths and Superstitions from Sade Adediran's "Imagine This"

	Yoruba Myth/Superstitions	**Relevance to Ubuntu**
1.	Yoruba myth/superstition 1 (Appendix D).	Superstitious beliefs, the spirit world
2.	Yoruba myth/superstition 2 (Appendix D).	The spirit world, interconnectedness
3.	Yoruba myth/superstition 3 (Appendix D).	The spirit world, societal well-being
4.	Yoruba myth/superstition 4 (Appendix D).	Superstitious beliefs, the spirit world
5.	Yoruba myth/superstition 5 (Appendix D).	Spirituality, superstitious beliefs, social justice
6.	Yoruba myth/superstition 6 (Appendix D).	The spirit world, superstitious beliefs
7.	Yoruba myth/superstition 7 (Appendix D).	Superstitious beliefs, the spirit world, interconnectedness
8.	Yoruba myth/superstition 8 (Appendix D).	Superstitious beliefs, the spirit world, interconnectedness
9.	Yoruba myth/superstition 9 (Appendix D).	Superstitious beliefs, the spirit world, interconnectedness
10.	Yoruba myth/superstition 10 (Appendix D).	Superstitious beliefs, the spirit world, interconnectedness

Oloi: A Queen Shrouded in Mystery by Eturuvie Erebor

This novel aptly portrays the rich cultural values of the pre-colonial Benin Kingdom. The plot and setting of the novel, as well as the use of proverbs, myths, and superstitions throughout the novel sufficiently reveal the mysterious culture of the Benin people which is usually shrouded in mystery, away from the probing eyes and minds of the non-Benin indigene. All five (5) proverbs and ten (10)

myths and superstitions used in the novel and their relevance to *Ubuntu* documented in Appendices C and D and in **Table 3** and **Table 4** respectively.

Table 3

Analysis of Proverbs from Eturuvie Erebor's "Oloi: A Queen Shrouded in Mystery"

	Benin Proverb	**Relevance to Ubuntu**
1.	Benin proverb 1 (Appendix C).	Societal values
2.	Benin proverb 2 (Appendix C).	Interconnectedness
3.	Benin proverb 3 (Appendix C).	Superstitious beliefs, the spiritual world
4.	Benin proverb 4 (Appendix C).	Societal values, superstitious beliefs
5.	Benin proverb 5 (Appendix C).	Interpersonal relations

Table 4

Analysis of Myths and Superstitions in Erebor's "*Oloi: A Queen Shrouded in Mystery*"

	Benin Myth/Superstition	**Relevance to Ubuntu**
1.	Benin myth/superstition 1 (Appendix D).	Superstitious beliefs, interconnectedness, the spirit world
2.	Benin myth/superstition 2 (Appendix D)	Superstitious beliefs, interconnectedness, the spirit world
3.	Benin myth/superstition 3 (Appendix D).	Superstitious beliefs, societal values, interconnectedness
4.	Benin myth/superstition 4 (Appendix D).	Superstitious beliefs, societal values
5.	Benin myth/superstition 5 (Appendix D).	Societal values, superstitious beliefs, interconnectedness
6.	Benin myth and superstition 6 (Appendix D).	Religion, superstitious beliefs
7.	Benin myth/superstition 7 (Appendix D).	Societal values, superstitious beliefs
8.	Benin myth/superstition 8 (Appendix D).	Superstitious beliefs, interconnectedness, the spirit world
9.	Benin myth/superstition 9 (Appendix D).	Societal values, superstitious beliefs
10.	Benin myth/superstition 10 (Appendix D).	Superstitious beliefs

Discussion of Findings

In keeping with the study's objectives, research questions, and analysis of data, the research yielded the following findings:

Research Question 1: What are the culturally distinctive attributes of the proverbs, myths, and superstitions used in the chosen novels that portray *Ubuntu*?

The culturally distinctive attributes of the proverbs, myths, and superstitions used in the novels that portray *Ubuntu* are highlighted below.

● *The belief in the gods and in the powers of the supernatural:*

The belief in the plurality of gods and in the supernatural power they wield in the affairs of mere mortals is entrenched in the Yoruba, and Benin cultures as portrayed by the proverbs, myths, and superstitions contained in the two novels. This belief eliminates the veracity of coincidences and authenticates the belief in the co-existence of the spirit world and the human world. Again, the belief in and acceptance of these proverbs, myths, and superstitions are instrumental to shaping the sociocultural worldview of these societies, a key component of this being the belief that the spirits of our long dead ancestors live among us. In other words, *Ubuntu* societies supposedly consist of the souls of both the living and the living dead.

- *The belief in life after death:*
  Both cultures (the Yoruba and the Benin cultures) believe in life after death. They believe that death is but a rite of passage to a higher plane of existence which is still intricately interconnected to human existence on the earth as we know it. Simply put, *Ubuntu* cultures posit that people never really die. They either transcend to become guiding spirits or are reincarnated back to the earth. Either way, the interconnectedness between the spirit world and the world of humans is supposedly maintained.

- *The belief in communal life and corporate responsibility:*
  Unlike the "I think, therefore I am" philosophy that tilts towards individualism and guides western cultures, the *Ubuntu* "I am because you are" philosophy is built on the principle of communal living and one's responsibility to one's neighbour. It accentuates man's need for community, the benefits to be derived from it, as well as his responsibility towards his members of his community and his community as a whole. Asides from one's perceived responsibilities to individual members of his community, one is also obligated to upholding the cultural values and norms of his society as it is considered a disservice to deviate from them.

- *The use of proverbs in daily conversations:*
  In *Ubuntu* societies, proverbs are not merely for special occasions but are used in everyday conversations as well. Myths and superstitious beliefs are also often mentioned and alluded to. Because of this, many who grow up in *Ubuntu* societies particularly those who are close to elders are very conversant with their meanings and significance, and aptly use them daily both to beautify their speech and to foster communication.

Research Question 2: What aspects of the Yoruba, and Benin language prove that *Ubuntu* is embedded in their cultures?

All excerpts (Appendices A – D) of proverbs, myths, and superstitions analysed demonstrate *Ubuntu* both via meaning and in relevance. Although many non-Yoruba, and non-Benin readers may not be able to fully grasp and appreciate a good number of the proverbs, myths, and superstitions used in these novels, their use sufficiently illustrate *Ubuntu*. The meanings of the selected excerpt of myths, proverbs, and superstitions are highlighted below:

The Meanings of the Yoruba Proverbs from Appendix A

Yoruba Proverb 1:	When in a difficult situation, you must be careful about the choices you make and the decisions you take.
Yoruba Proverb 2:	Everyone has a problem to deal with; we just do not show it.
Yoruba Proverb 3:	A family or society that is without the wisdom and counsel that comes from elders is always in disarray.
Yoruba Proverb 4:	Friendships (relationships) are all about companionship, harmony and love.
Yoruba Proverb 5:	When in a difficult situation, you must be careful about the choices you make and the decisions you take.
Yoruba Proverb 6:	When the damage occurs at the foundation, there is nothing you can do to fix it.
Yoruba Proverb 7:	The jealous person is always the first victim of jealousy as he is the first beneficiary of the spite and hate he inflicts on others.
Yoruba Proverb 8:	We all reap what we sow. Actions generate a ripple effect. Whatever you do to others would definitely come back to you.
Yoruba Proverb 9:	One who fails to follow the advice and corrections of elders is on the way to destruction.
Yoruba Proverb 10:	Learn to tolerate people's weaknesses and shortcomings.

The Meanings of the Yoruba Myths and Superstitions from Appendix B

Yoruba Myth/ Superstition 1:	It is a common belief in the Yoruba culture that bedwetting from the age of 7 is a disease or a curse. Upon Omolola's (the main character's) relocation to the village, she used to bed wet. Because of this, her Aunty, Iya Rotimi, puts her in a chalk circle and her cousins dance around her, clapping and singing. It is believed that the dancing and singing would cure her.

Yoruba Myth/ Superstition 2:	The excerpt here explains the concept of *abiku* in the Yoruba culture. *Abiku* is a deeply rooted belief in Yoruba culture and is often used to explain incidents of infant mortality in the region. It is a complex concept that involves spirituality, mythology, and traditional healing practices. According to Yoruba mythology, *abiku* children are believed to be spirits who have chosen to be born into human families but do not intend to stay for long. It is believed that their restless and wandering spirits cause them to fall ill and die at a young age. To prevent this from happening, the family seeks the help of a *babalawo* (a traditional healer) to perform rituals and ceremonies that will keep the *abiku* child alive. One of the ways the *babalawo* achieves this is by making the child unattractive to the spirits so that they will not be tempted to take the child back.
Yoruba Myth/ Superstition 3:	This is a portrayal of the Yoruba's superstitious belief in *Sango* (the god of lightning and thunder) and how it is used to enforce moral behavior in the society. In the Yoruba culture, Sango is a powerful and revered deity known for his ability to control lightning and thunder. He is also believed to be a god of justice and punishment, and his power is often invoked to punish those who have committed crimes or wronged others. Rituals are often carried out to appease Sango and ensure that he punishes the guilty party. Using Sango, the god of lightning and thunder, to control robbery and catch thieves is a significant aspect of Yoruba culture. It is a reflection of the belief in the power of the belief in the power of the gods to bring justice and maintain order in the society.
Yoruba Myth/ Superstition 4:	The *egungun* festival is a masquerade event that celebrates and honours ancestors and it is considered a sacred and highly respected occasion. The belief that forbids women and girls from seeing an *egungun* at night is rooted rooted in theYoruba tradition and customs surrounding the *egungun* festival. It is believed that only men are allowed to see the *egungun* at night because they are considered to have the strength and courage to face these powerful spirits. Additionally, the Yoruba culture places a great emphasis on gender roles and expectations. Women and girls are on gender roles and societal expectations. Women and girls are considered appropriate for their gender. Therefore, the prohibition of women and girls from seeing the *egungun* at night can also be seen as a way to reinforce these gender roles and maintain social order.
Yoruba Myth/ Superstition 5:	Divination is a spiritual practice that involves seeking supernatural insight or knowledge to reveal hidden information or to seek guidance in decision-making processes. *Babalawos* are practitioners of divination in Yoruba traditional religion, and they use various divination tools and methods to uncover hidden truths, diagnose spiritual problems, and offer solutions. This highlights the cultural significance of divination in Yoruba traditional religion, where it is used to determine the truth in situations where the facts of a matter are not known.
Yoruba Myth/ Superstition 6:	Yoruba people believe that death is not the end but a transition to the afterlife, where the deceased will be reunited with their ancestors. Therefore, mourning is seen as a crucial part of this transition, as it helps the deceased to detach from their earthly life and prepare for their journey to the afterlife. The ancestors are believed to have a powerful connection to the spiritual world and can help the deceased navigate their journey to the afterlife. In conclusion, the Yoruba culture views mourning not just as a way to express grief but to acknowledge the struggles of the deceased, celebrate their victories and lifetime, honour the deceased, and seek the guidance of the ancestors.
Yoruba Myth/ Superstition 7:	In the Yoruba culture the hair is considered a symbol of beauty and is valued as an important part of a person's identity. A wife is expected to shave off her hair as a mark of respect when her husband dies as it is a significant sacrifice

	and symbolizes a deep level of mourning and respect for the deceased. It is also common for the hair to be buried with the deceased as a sign of the wife's dedication and loyalty to her husband, even in death.
Yoruba Myth/ Superstition 8:	The use of a hand mirror near the body is considered forbidden in Yoruba tradition because it is believed that it can trap the spirit of the dead person, preventing them from leaving to the afterlife. Whenever this rule is broken, the stipulated ritual sacrifices must be carried out to ensure a proper transition of the spirit of the dead to the afterlife and protect the living from any kind of harm.
Yoruba Myth/ Superstition 9 :	In the Yoruba culture, the Oba is the traditional ruler or king of a kingdom, town, or village. The excerpt suggests that if the current Oba (Bimpe's father) were to pass away, there would be a specific set of the mourning customs that would be observed in the village. The mourning period would last for three moons, which is equivalent to approximately three months. Each household in the village would be required to kill a goat as part of the mourning process. It is believed that this sacrifice helps to appease the spirits of the deceased and ensure that their journey to the afterlife is smooth. One of the Oba's wives would be buried with him. This is a traditional practice in Yoruba culture as the wives of a deceased husband are expected to be buried with him as a sign of loyalty and respect. The belief is that the wife will continue to serve and support her husband in the afterlife.
Yoruba Myth/ Superstition 10:	In Yoruba culture, the river is considered a sacred and powerful force, often associated with the goddess Osun. Osun is the deity of love, beauty, fertility, and prosperity, and she is believed to reside in the river. The act of suicide is considered taboo in Yoruba culture, as it is believed that it goes against the natural order of things and disrupts the balance of the universe. Moreover, the act of suicide by the river is particularly significant because it is seen as a direct challenge to the power and authority of Osun, who is the protector of the river. The consequences of such an act can be severe, and it is believed that the wrath of Osun can bring about calamity, misfortune, and illness to the community. Therefore, to appease Osun and restore balance, a burial ritual must be performed, and offerings must be made to the goddess. This ritual is known as "ebó" in Yoruba culture and is meant to appease the deity and restore harmony to the community.

The Meanings of the Benin Proverbs from Appendix C

Benin Proverb 1:	The traditions of the Benin people, particularly as regards the office of the Oba, was sacrosanct.
Benin Proverb 2:	The Oba is dead.
Benin Proverb 3:	The Oba ruled over humans and other earthly elements.
Benin Proverb 4:	No one could bed a woman the Oba has bedded.
Benin Proverb 5:	One who is obstinate would come to a sad end.

The Meanings of the Benin Myths and Superstitions from Appendix D

Benin Myth/ Superstition 1:	The gods often reveal the future to the Chief Priests through the dreams and visions of the night.
Benin Myth/ Superstition 2:	Only the Crown Prince and heir without spare could look the Oba in the eye.
Benin Myth/ Superstition 3:	The death of the Oba could only be announced by the Crown Prince because the office of the Oba could never be vacant.
Benin Myth/ Superstition 4:	No man could sleep with a woman who has had sexual relations with the Oba without going mad or dying.
Benin Myth/ Superstition 5:	Only a duly married wife of the Oba could get pregnant for the Oba.
Benin Myth/ Superstition 6:	In the Benin culture, the Oba was not mere mortal but also doubled as a god with supernatural powers.

Benin Myth/ Superstition 7:	Seven symbolized perfection.
Benin Myth/ Superstition 8:	The ceremonial ritual of cleansing the land of Benin was a customary rite during the coronation.
Benin Myth/ Superstition 9:	The words of Oba and the Iyoba were law because they are gods. Hence, they could not afford to speak carelessly.
Benin Myth/ Superstition 10:	In the Yoruba culture, the river is considered a sacred and powerful force often often associated with the goddess, *Osun*. *Osun* is the deity of love, beauty, and fertility.

Conclusion

Ubuntu is an indigenous way of life. It symbolises our past, present, and future. In *Ubuntu* lies the key to unraveling our personal, national, and societal challenges – if we are indeed willing to glean from the knowledge, experiences, and choices of our progenitors who have walked this path before us. Language use (the use of linguistic devices that portray our rich indigenous culture) is also key to the effective communication of our rich history, be it in writing or in speech. Through the intentional use and analysis of our indigenous languages, we would be able to proffer solutions to societal challenges, communicate effectively, and to infuse creativity into our speeches and writings.

Recommendations

Based on the findings made in this work, the following are recommended:

- Researchers should be more inclusive when analysing the linguistic devices used in literary works of African (Nigerian) writers.
- The works of modern authors should be used rather than literature classics in order to make research of this nature less stereotypical.
- Steps should be taken to educate readers of African literature on the concept of *Ubuntu* and its relevance in decoding African proverbs, myths, and superstitions.
- More research should be carried out to establish the relevance of *Ubuntu* to the linguistic devices of other indigenous cultures in Nigeria, and indeed, Africa.

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Appendix A
Selected Proverbs from Adediran's *Imagine This*

Delineation	Yoruba Proverb
Yoruba Proverb 1	"It takes a whole village to raise a child." (Adediran, 2009, p. 95).
Yoruba Proverb 2	"All lizards lie prostrate; how can a man tell one who has a belly ache." (Adediran, 2009, p. 49)
Yoruba Proverb 3	"When there are no elders, the town is ruined and when the master dies the house is desolate." (Adediran, 2009, p. 187)
Yoruba Proverb 4	"Because friendship is pleasant, we partake of our friend's entertainment, not because we have not enough to eat in our own house." (Adediran, 2009, p. 202)
Yoruba Proverb 5	"Until the rotten teeth is (sic) pulled out, the mouth must chew with caution." (Adediran, 2009, p. 25)
Yoruba Proverb 6	"When the roots of a tree begin to decay, it spreads death to the branches." (Adediran, 2009, p. 172)
Yoruba Proverb 7	"A jealous person has no flesh upon them, for however much they feed on jealousy, they will never be satisfied." (Adediran, 2009, p. 226)
Yoruba Proverb 8	"It is the fly that has no one to advise it that follows a corpse into the grave."(Adediran, 2009, p. 201)
Yoruba Proverb 9	"If two people raise their voices in the street, how will onlookers be able to tell which one is mad?" (Adediran, 2009, p. 228)
Yoruba Proverb 10	"Ashes fly back in the face of him who throws them." (Adediran, 2009, p. 231)

Appendix B
Selected Myths and Superstitions from Adediran's *Imagine This*

Delineation	Yoruba Myth/Superstition
Yoruba Myths / Superstition 1	"To make matters worse, I wet the bed last night, so before they all went to school, Iya Rotimi put me in a chalk circle and made my cousins dance around me, clapping and singing… Rotimi said the dancing and singing were going to cure me. But there is nothing wrong with me. I hadn't wet the bed in a long time. Daddy cured me with the cane and stooping down." (Adediran, 2009, p. 6)
Yoruba Myths / Superstition 2	"Aina told me Yinka got her scarred face when she was a baby. "She sick well well, so dem take am go Babalawo," Aina said, her eyes shining in the glow of the fire, "Na im cut am, so she no go die." I took that to mean that she fell ill and they took her to a witchdoctor and he cut her face open to keep her alive… The spirits wanted to take Yinka back because she was so beautiful, so they had to make her ugly." (Adediran, 2009, p. 24-25)
Yoruba Myths / Superstition 3	"The Witch finally let me in, though I could tell she was still angry with me. She said that if I didn't confess then she wouldn't be able to perform the ritual and I would die at dawn. She had put a curse on the oranges so that if anyone stole one, they would be struck by lightning… eventually she believed me, so she woke my cousins up and started interrogating them…We heard a clap of thunder and she broke down in tears… Then came the ritual to soothe *Sango*, the angry God of lightning and thunder… all of a sudden the sky lit up with flashes of lightning… Iya Rotimi took two sleeping pigeons… and cut their necks and dripped their blood into the hole. She then stripped Rotimi to the waist and she smeared the blood all over his body… By then Rotimi had broken down and was crying. "*Mo fe ku*, I don't want to die"". (Adediran, 2009, pp. 29-31)
Yoruba Myths / Superstition 4	"Yesterday was the start of the *egungun* festival (masquerade). Women and girls are not allowed out after nightfall in case we see the *egungun*. "Make una no come out o, if you see am you no go get pikin o, na only man fit see de egungun after night," Mama said." (Adediran, 2009, p. 35)

Yoruba Myths / Superstition 5	"Money has gone missing and as usual the finger is pointing at me… so tomorrow we are going to see a *Babalawo* (witchdoctor) to find out the truth. I just hope she doesn't take me to Baba Kayode, because if you're innocent you end up with a hole in your tongue… Each person has to kneel in a chalk circle with funny markings. Then, Baba Kayode chants something under his breath and circles his fist round their head before throwing six cowrie shells inside the circle… We went to see the leaf *Babalawo* first thing in the morning… Each of us had to sit opposite him as he placed ten huge leaves in a pile on the ground… He stared at me and I became afraid as I placed my hand, facing upward, in his palm… He put each leaf on top of the other… He repeated the same incantation, spat on top of the leaves, called my name, pulled the iron with me and turned the leaves." (Adediran, 2009, p. 31-33)
Yoruba Myths / Superstition 6	"Baba, my grandfather, has died… Baba was descended from the kings of Idogun. Whenever a descendant dies, the *egungun* come out to guide the spirit into the next world…" (Adediran, 2009, p. 45-46)
Yoruba Myths / Superstition 7	"Mama has shaved off all her long, silky, smelly hair because it is the custom of a wife to shave her hair when the husband dies, as a mark of respect. There was a little ceremony beforehand and the hair will be buried with Baba… Baba has been buried and with him Mama's and Iya Tayo's hair." (Adediran, 2009, p. 46, 50)
Yoruba Myths / Superstition 8:	"I got something in my eye while I was sitting next to Baba's body so I used the hand mirror that was on the table and someone snatched it out of my hands and said it was forbidden to look into a mirror next to a dead body. If I had looked, then I would've seen the *egungun* escorting Baba on his journey home. If I'd seen this, Baba would not have been able to leave. His ghost would have been stuck here… I did sneak back to see if I could see Baba or the *egungun* through the mirror… You'll never believe what happened last night! I saw Baba and it wasn't a dream… I really did see him, only he wasn't blind like he was before he died… He smiled at me and then just disappeared… I rolled over to go back to sleep, but then the *egungun* started knocking on our door. "Who no wan our Baba go? Who dey hold am here o?... Make you let am go, im time be now o." I became scared… "Na Lola o, na she dey look for mirror,"… So another ritual had to be done to clear the path for Baba. This time a goat was sacrificed and I was made to eat the eye." (Adediran, 2009, p. 48-49)
Yoruba Myths / Superstition 9:	"Bimpe (the current Oba's daughter) says that if her father dies then the whole village will have to kill a goat each and mourn for three moons and that they would have to bury one of his wives with him." (Adediran, 2009, p. 62-63)
Yoruba Myths / Superstition 10:	"Bisi… dressed up in her Sunday white lace and went to the river and poured a gallon of poison down her throat. Because she killed herself by the river, she has angered the *Orisha Oshun*, Goddess of the river. She'll have to be buried down there and they'll have to appease *Oshun*, or things will go very badly for the village." (Adediran, 2009, p. 123)

Appendix C
Selected Proverbs from Erebor's *Oloi: A Queen Shrouded in Mystery*

Delineation	Benin Proverb
Benin Proverb 1	"A king must have a queen, even if he does not want one." (Erebor, 2021, p. 4).
Benin Proverb 2	"The great white chalk is broken." (Erebor, 2021, p. 80)
Benin Proverb 3	"… the mornach of the sky reigning on land…" (Erebor, 2021, p. 38).
Benin Proverb 4	"… the tree the leopard has climbed the hyena cannot climb." (Erebor, (Erebor, 2021, p. 99)
Benin Proverb 5	"You have become the proverbial dog that fails to heed its owner's voice…" (Erebor, 2021, p. 173)

Appendix D
Selected Myths and Superstitions from Erebor's *Oloi: A Queen Shrouded in Mystery*

Delineation	Benin Myth/Superstition
Benin Myths / Superstition 1	As the chief priest of this kingdom, every matter that concerns the king also concerns me… I do not see the king with any other woman than the queen. She was revealed, first to my father, and then to me, in dreams and visions of the night." (Erebor, 2021, p. 173)
Benin Myths / Superstition 2	"Osad drummed his fingers impatiently on his thigh even as he maintained eye contact with his father. Only he, in the kingdom could look the king in the eye. It was one of the perks that came with being an only son and heir without spare." (Erebor, 2021, p. 17)

Benin Myths / Superstition 3	"The death of the king would not be announced until he (the Crown Prince) was in Benin. He would be making the announcement himself". (Erebor, 2021, p. 38)
Benin Myths / Superstition 4	"He had been raised to believe that a woman's virginity was sacred… as a Benin king, such as he now was, when he slept with a woman, no other man could sleep with her. It was considered taboo, and the Benin people believed the gods killed such a man or made him mad." (Erebor, 2021, p. 59)
Benin Myths / Superstition 5	"She was *his*. And now she also had that which belonged to him. He had given her his seed. He knew that they had made a baby last night. He didn't need the chief priest of Benin Kingdom to tell him this, as crown prince and now Oba, there were some things that he knew for himself, and this was one of them." (Adediran, 2009, p. 68)
Benin Myths / Superstition 6	"Osad Edoni is the new Oba of Benin. As Oba, he is one of the gods of the kingdom." (Erebor, 2021, p. 98)
Benin Myths / Superstition 7	"Chief Zogie Alile received his daughter, and lifted Eki's veil slightly, enough for Prince Ezoti to identify her and be sure he was taking the right bride to his nephew. Next, he officially handed Eki to the older man by placing her on his lap seven times. On the count of seven, the older man embraced her signaling her acceptance into the Benin royal family as the next king's wife." (Erebor, 2021, p. 110)
Benin Myths / Superstition 8:	Osad walked on foot, as tradition dictated… It was a journey a little more than five miles and ahead of him were the traditional dancers who performed the customary ritual of cleansing the ground upon which the king trod." (Erebor, 2021, p. 121)
Benin Myths / Superstition 9:	"As she sat on her throne next to his, he noticed that she mirrored his actions, and at the same time that he did, she produced a handkerchief and placed it over her mouth." (Erebor, 2021, p. 130)
Benin Myths / Superstition 10:	"The Benin people revered their king and believed that his displeasure in a subject could lead to the individual's devastation." (Erebor, 2021, p. 140)