



THE NEXUS OF REALITY, SUPERSTITION, AND SUPERNATURAL DISCOURSE IN ELECHI AMADI'S *THE CONCUBINE*

Okpeh, P.O., Aderonke, M.O., and Onucheyo, A.F.

²Department of English and Literary Studies, Federal University Lokoja, Nigeria

²Department of English and Literary Studies, Federal University Lokoja, Nigeria

¹Department of English and Literary Studies, Adekunle Ajasin University (Annex Lagos), Nigeria

(Corresponding Author, Onucheyo, A.F. Email: onucheyoantoniof@gmail.com 08076420068)

Abstract

This study examines the interconnectedness (nexus) of reality, superstition, and supernatural discourse in *The Concubine* by Elechi Amadi. The novel presents a vivid depiction of an African traditional society where physical reality coexists with metaphysical forces. Through the tragic experiences of Ihuoma and her suitors, Amadi explores how superstition and belief in the supernatural shape human behaviour, social norms, and interpretations of reality. The study adopts a literary-analytical approach and argues that the novel blurs the boundaries between the real and the supernatural, presenting them as mutually reinforcing elements within African cosmology. Findings reveal that reality in the novel is culturally constructed through communal beliefs, while superstition functions as a framework for interpreting events that transcend empirical explanation. The study concludes that *The Concubine* presents a holistic African worldview in which the material and spiritual realms coexist and jointly influence human destiny. It further demonstrates that supernatural discourse serves as a legitimate means of explaining reality within the cultural context of the novel. The study recommends that scholars and students of African literature should adopt culturally sensitive approaches when analysing African texts, paying greater attention to indigenous belief systems and cosmological perspectives that shape literary representations of reality and human experience.

Keywords: Reality, Superstition, Supernatural Discourse, African Cosmology, Magical Realism

1.0

INTRODUCTION

There is no ethnic group, society, nation or continent that is void of literature and culture, thus, African literature is deeply rooted in the cultural, philosophical, and spiritual realities of the continent, often portraying a seamless interaction between the physical and metaphysical worlds. Unlike Western literary traditions that frequently separate reality from the supernatural, African narratives tend to integrate both dimensions into a unified worldview (Okpewho, 1983). This holistic perception reflects the belief that human existence is influenced not only by observable phenomena but also by unseen spiritual forces.



In *The Concubine*, Elechi Amadi presents a compelling narrative that encapsulates this duality. First published in 1966, the novel is set in a traditional pre-colonial Nigerian society and vividly portrays the everyday lives, customs, and belief systems of the people. Amadi's narrative technique blends realism with elements of myth and spirituality, thereby illustrating how reality is constructed through cultural beliefs, superstitions, and supernatural influences (Amadi, 1966).

At the center of the narrative is Ihuoma, a woman admired for her beauty, kindness, and moral integrity. Despite her seemingly normal human existence, her life is marked by a series of tragic events, particularly the mysterious deaths of the men who attempt to marry her. This recurring misfortune introduces a layer of ambiguity that challenges the reader's understanding of reality. While the events may appear coincidental from a rational perspective, they are interpreted by the community as manifestations of supernatural forces.

This duality raises critical philosophical questions about the nature of reality: Is reality limited to what is physically observable, or does it extend into the realm of the unseen? Through this ambiguity, Amadi invites readers to consider the possibility that reality is not absolute but is instead shaped by cultural perceptions and spiritual beliefs. Consequently, *The Concubine* provides a rich framework for examining the nexus between reality, superstition, and supernatural discourse within the context of African traditional society (Irele, 2001).

2.0 REVIEW OF LITERATURE

2.1 Conceptual Clarifications

2.1.1 Reality

Reality in *The Concubine* extends beyond mere physical existence to include socially and culturally constructed meanings. At one level, reality is depicted through the daily activities of the villagers farming, marriage ceremonies, conflict resolution, and communal interactions. These elements ground the narrative in a recognizable and realistic setting.

However, this notion of reality is not independent of the community's belief systems. Rather, it is interpreted through a cultural framework that incorporates spiritual causality. Events such as illness, death, and misfortune are rarely viewed as random or purely natural occurrences; instead, they are often attributed to supernatural influences or the will of the gods. This perspective aligns with the African worldview in which reality is seen as a fusion of the material and spiritual realms (Mbiti, 1969).

Thus, reality in the novel is both empirical and metaphysical. What is considered "real" is shaped by collective belief, making it a dynamic and culturally mediated construct rather than an objective, fixed entity.

2.1.2 Superstition

Superstition in the context of *The Concubine* refers to culturally sanctioned beliefs that may not be empirically verifiable but serve as explanatory frameworks for understanding life's uncertainties. These beliefs include faith in omens, divination, ancestral spirits, reincarnation, and destiny.



Within the novel, superstition functions as a guiding principle for behavior and decision-making. For example, the villagers consult diviners and medicine men to interpret unusual events or predict future outcomes. Such practices are not viewed as irrational but are instead deeply embedded in the cultural fabric of the society. They provide a sense of order and meaning in a world where many phenomena cannot be easily explained through empirical means.

Scholars have argued that superstition in African societies operates as an alternative epistemology a system of knowledge that is valid within its cultural context (Gyekye, 1996). In this sense, superstition is not merely a set of unfounded beliefs but a structured way of interpreting reality. In *The Concubine*, these beliefs significantly influence how characters perceive events, respond to crises, and make critical life choices.

Supernatural discourse refers to the organized representation and interpretation of events, forces, and experiences that transcend empirical reality. It is expressed through language, narrative structures, and cultural communication, and serves as a means through which societies explain phenomena attributed to spiritual or metaphysical causes. In *The Concubine*, supernatural discourse shapes how characters understand reality, particularly in interpreting misfortune as the work of unseen spiritual forces rather than natural occurrences.

2.1.3 Supernatural Discourse

Discourse is formed extended communication either spoken or written that explores a particular concept in public speeches or debates. (Ibiley, 2017, Onucheyo, *et al.*, (2025), explains that “discourse has been variously conceived by scholars as both the authentic product of human interaction and the concrete aspect of the abstractions of communication”. Supernatural discourse in literature refers to the representation and interpretation of events, characters, and forces that transcend the natural world. In *The Concubine*, this discourse is central to the narrative structure and thematic development of the novel.

In the same way, Okpe in Ibiley (2017) affirms Foucault theory of Discourse saying that it “sets out to address the relationship between power and knowledge and how they are used as a form of social control through societal institutions”. This further implies that discourse should give credence to historical value, components of such discourse over periods of time, and in this case in the era of typical African tradition.

The most prominent example of supernatural discourse in the novel is the concept of the Sea-King, a powerful spiritual entity believed to be Ihuoma’s true husband. This revelation provides a metaphysical explanation for the repeated deaths of her suitors, suggesting that her tragic experiences are not coincidental but are orchestrated by a jealous supernatural force.

Through this narrative device, Amadi introduces the idea of predestination and the limitations of human agency. The characters’ inability to alter Ihuoma’s fate underscores the dominance of supernatural forces over human life. This aligns with the broader African cosmological belief that the spiritual world actively influences human affairs (Idowu, 1973).



Furthermore, the supernatural in *The Concubine* is not presented as extraordinary or distant; rather, it is integrated into the everyday reality of the characters. This normalization of the supernatural blurs the boundary between the real and the unreal, reinforcing the idea that both realms coexist and interact continuously.

2.1.4 Reality in *The Concubine*

In *The Concubine*, Elechi Amadi offers a vivid and detailed representation of traditional African life, grounding the narrative in realism through the depiction of social institutions such as marriage customs, burial rites, kinship systems, and communal relationships. The society portrayed in the novel is structured, orderly, and governed by clearly defined moral codes and cultural expectations. These elements contribute to a sense of authenticity, allowing readers to engage with the text as a reflection of lived experience within a specific cultural context (Amadi, 1966).

Amadi's descriptive style emphasizes the routines of daily life farming activities, village gatherings, dispute resolution, and ritual practices thereby reinforcing the material reality of the community. However, this apparent realism is not detached from the metaphysical realm. Instead, it coexists with a deeply ingrained belief system that continuously shapes the interpretation of events.

For instance, occurrences such as the death of Emenike or the misfortune that befalls Madume can initially be understood as natural or coincidental. Yet, within the cultural logic of the community, these events are rarely accepted at face value. Rather, they are reinterpreted through a spiritual framework that attributes causation to unseen forces, including deities, spirits, or mystical influences. This interpretive process reflects a worldview in which the boundary between the natural and supernatural is permeable (Mbiti, 1969).

Consequently, reality in the novel is not presented as an objective or fixed construct. Instead, it is fluid, dynamic, and mediated by cultural perception. What is considered "real" is shaped by collective beliefs and shared understandings, illustrating that reality itself is socially constructed within the context of African traditional society (Irele, 2001).

2.1.5 Superstition as a Social Force

Superstition functions as a powerful social force in *The Concubine*, playing a central role in shaping the characters' understanding of their world. Far from being dismissed as irrational, superstitious beliefs are deeply embedded in the cultural fabric of the society and serve as essential tools for interpreting reality and managing uncertainty.

The villagers demonstrate a strong belief in omens, divination, ancestral spirits, and spiritual causation. These beliefs manifest in various ways, including:

- The conviction that certain deaths or misfortunes are caused by supernatural forces
- The interpretation of unusual or inexplicable events as signs or warnings from the gods
- The reliance on diviners, priests, and medicine men to provide explanations and guidance especially through Ifa-priest ad in this case the "debia" man (Agwoturumbe).



Such tradition are not peripheral but central to the functioning of the society. They influence critical decisions, including marriage arrangements, conflict resolution, and responses to crises. For example, before taking significant actions, individuals often seek spiritual consultation to ensure that their decisions align with the will of the gods or ancestral spirits.

From a scholarly perspective, superstition in this context can be understood as a legitimate epistemological system a culturally grounded way of knowing and explaining reality. Kwame Gyekye (1996) argues, African belief systems provide coherent frameworks for interpreting existence, even when they do not conform to empirical or scientific standards. In this sense, superstition operates not as mere irrationality but as an organized body of knowledge that offers meaning and stability.

In addition, the novel highlights how superstition fosters social cohesion by providing shared explanations for otherwise inexplicable phenomena. In a world characterized by uncertainty particularly in matters of death, illness, and misfortune these beliefs offer psychological reassurance and a sense of control. As John Samuel Mbiti (1969) notes, traditional African societies rely heavily on spiritual explanations to make sense of life's complexities. Thus, superstition in *The Concubine* is both a cognitive and social mechanism, shaping perception, guiding behavior, and reinforcing communal values.

2.2 Theoretical Review

2.2.1 Socio-Cognitive Theory of Discourse

This study also draws on the socio-cognitive theory of discourse developed by Teun A. van Dijk, which emphasizes the relationship between discourse, cognition, and society. Van Dijk (2006) argues that discourse is not merely a linguistic or textual phenomenon but is deeply connected to the mental structures of individuals, including their beliefs, knowledge, attitudes, and ideologies. These mental structures, often referred to as “social cognition,” shape how individuals interpret and respond to events within their environment.

Within the context of *The Concubine*, this theory is particularly relevant in explaining how the villagers perceive and interpret reality. Events such as illness, death, and misfortune are not understood purely through empirical observation but are filtered through culturally shared belief systems and mental models rooted in African cosmology. The repeated deaths of Ihuoma's suitors, for instance, are interpreted not as coincidences but as manifestations of supernatural forces, reflecting a collective cognitive framework that privileges spiritual causation.

Furthermore, discourse in the novel through divination, oral narratives, and communal discussions serves as a medium through which these beliefs are constructed, reinforced, and transmitted across the community. In this sense, reality itself becomes a cognitive and social construct, shaped by the interaction between shared beliefs and interpretive practices. Van Dijk's socio-cognitive approach therefore provides a useful lens for understanding how superstition and supernatural discourse



function not only as cultural phenomena but also as systems of knowledge embedded in the minds of individual

3.0 METHODOLOGY

This study adopts a qualitative research design, specifically employing textual and literary analysis to examine the nexus between reality, superstition, and supernatural discourse in *The Concubine* by Elechi Amadi. The qualitative approach is appropriate for this study because it allows for an in-depth interpretation of themes, narrative structures, and cultural representations within the text.

The primary source of data for this research is the novel *The Concubine*, while secondary sources include scholarly books, journal articles, and critical essays related to African literature, postcolonial studies, and discourse analysis. The study relies on close reading as a method of data analysis, focusing on key events, character interactions, and narrative techniques that illustrate the interplay between reality, superstition, and the supernatural.

In analyzing the text, the study applies Postcolonial Theory, Magical Realism, and the socio-cognitive theory of discourse to interpret how meaning is constructed within the novel. These theoretical frameworks guide the examination of how cultural beliefs and mental models influence the characters' perception of reality and shape their responses to supernatural occurrences.

Furthermore, the study adopts a descriptive-analytical method, which involves identifying relevant textual evidence, interpreting its significance, and relating it to the broader thematic concerns of the study. This approach ensures a systematic and coherent analysis of the text while maintaining a strong connection between theory and interpretation.

4.0 FINDINGS AND DISCUSSION

4.1 Findings and Analysis

The Supernatural and the Tragic Fate of Ihuoma

The supernatural dimension of *The Concubine* reaches its peak in the revelation of Ihuoma's true spiritual identity as the wife of the Sea-King, a powerful and possessive deity. This disclosure serves as the key to understanding the degree of tragic events that define her life, particularly the mysterious deaths of her lovers and suitors.

The Sea-King embodies several symbolic and thematic elements, including:

- Absolute and possessive supernatural authority
- Jealousy that transcends human limitations
- The inevitability and inescapability of fate

Through this figure, Amadi introduces a deterministic worldview in which human agency is significantly constrained by supernatural forces. The repeated misfortunes experienced by



Ihuoma's suitors are not random but are presented as consequences of violating a spiritual bond that cannot be broken.

This portrayal aligns with the broader theme of predestination, where individuals are bound by forces beyond their control. Despite the efforts of the characters to alter their circumstances through rituals, consultations, and personal choices their destinies ultimately remain unchanged. This reflects the African cosmological belief in the supremacy of spiritual forces over human affairs (Idowu, 1973).

Importantly, the supernatural in the novel is not depicted as distant or extraordinary. Instead, it is seamlessly integrated into the fabric of everyday life. The villagers accept the existence of supernatural forces as a normal aspect of reality, and their responses to events are shaped accordingly. This integration blurs the distinction between the natural and the supernatural, suggesting that both realms operate simultaneously and interdependently.

Moreover, the tragic fate of Ihuoma serves as a narrative device through which Amadi explores the limitations of human understanding. While the community eventually uncovers the supernatural explanation for her misfortunes, this knowledge does not necessarily provide a solution. Instead, it reinforces the inevitability of her condition, highlighting the tension between knowledge and power.

In this way, the novel presents the supernatural not merely as a thematic element but as an active force that shapes the trajectory of human life, thereby reinforcing the intricate nexus between reality, superstition, and spiritual discourse (Okpewho, 1983).

Brief profile of Elechi Amadi

The popular writer, Elechi Amadi was a soldier born in 1934 into an igbo-ikwerre ethnic extraction at Alluu near Choba in port Harcourt, Nigeria. He attended Government Secondary School Umuahia and the University college of Ibadan. He wrote the concubine in 1966. Amadi was a prolific writer of poems, plays, Novel and essays. He lived between 12th may 1934 to 29th June 2016.

The Nexus: Interconnection of Reality, Superstition, and the Supernatural

The enduring strength of *The Concubine* lies in its seamless integration of reality, superstition, and the supernatural into a unified narrative structure. Rather than presenting these elements as separate or conflicting domains, Elechi Amadi constructs a worldview in which they function interdependently, each reinforcing and validating the others.

Within the novel, reality provides the tangible framework the physical environment, social interactions, and observable events that define everyday life in the village. However, these events are rarely interpreted at face value. Superstition serves as the interpretive mechanism through which characters make sense of occurrences that defy immediate explanation. In turn, the



supernatural operates as the ultimate validating force, offering deeper metaphysical justification for events initially understood through superstition.

This triadic relationship can be summarized as follows:

- **Reality** establishes the physical setting and sequence of events
- **Superstition** interprets and assigns meaning to those events
- **The supernatural** confirms and legitimizes those interpretations

Through this interconnected framework, the novel constructs a holistic worldview characterized by the coexistence of the physical and spiritual realms. Human actions are consistently understood as being influenced if not determined by unseen forces, and individual agency is often subordinated to spiritual authority.

Scholarly discourse on African literature has emphasized that such integration reflects a broader cultural epistemology in which the material and metaphysical are inseparable. John Samuel Mbiti (1969) argues that in African thought, the spiritual world is not abstract or distant but actively participates in everyday life. Similarly, Abiola Irele (2001) notes that African literary texts often depict reality as a composite of visible and invisible forces, thereby challenging rigid distinctions between the natural and supernatural.

Furthermore, the narrative technique employed in *The Concubine* aligns with what has been described as African magical realism. Unlike its Latin American counterpart, where the supernatural may appear as an intrusion into reality, African magical realism presents the supernatural as an inherent and normalized aspect of existence (Isidore Okpewho, 1983). In Amadi's work, supernatural elements are neither questioned nor sensationalized; instead, they are accepted as part of the natural order of things.

This synthesis ultimately reinforces the idea that reality, within the context of the novel, is not singular or objective but is instead a layered construct shaped by cultural beliefs, spiritual awareness, and communal interpretation.

Critical Implications

The thematic concerns explored in *The Concubine* carry significant critical implications, particularly in relation to dominant Western conceptions of reality and knowledge. By presenting a worldview in which the physical and spiritual are inseparably linked, the novel challenges the empiricist notion that reality is limited to what can be observed, measured, and verified.

Instead, Amadi proposes an alternative epistemological framework in which:

- Reality is not purely empirical but includes metaphysical dimensions
- Spiritual forces are integral to human existence and experience
- Superstition functions as a legitimate and culturally grounded system of knowledge

This perspective invites a re-evaluation of the binary opposition often drawn between rationality and belief. As Kwame Gyekye (1996) observes, African philosophical traditions recognize multiple ways of knowing, including those rooted in spirituality and communal experience. Within this context, what might be dismissed as superstition in Western discourse is reinterpreted as a meaningful and coherent mode of understanding reality.



Moreover, the novel raises profound philosophical questions that extend beyond its immediate cultural setting:

- To what extent do individuals possess control over their destinies?
- Is reality an objective phenomenon, or is it shaped by cultural and ideological frameworks?
- Are supernatural beliefs merely symbolic constructs, or do they reflect deeper ontological truths?

Through the tragic experiences of Ihuoma and other characters, Amadi problematises the notion of human autonomy. Despite their efforts to alter their circumstances, the characters remain subject to forces beyond their comprehension and control. This reinforces a deterministic worldview in which fate, rather than individual choice, governs the course of human life.

Importantly, the novel does not offer definitive answers to these questions. Instead, it sustains a sense of ambiguity that encourages critical reflection. This openness allows readers to engage with the text from multiple interpretive perspectives, thereby enhancing its intellectual and philosophical depth (Idowu, 1973).

4.2 DISCURSIVE ANALYSIS OF THE CONCUBINE

A discursive analysis of *The Concubine* examines how language, narrative patterns, and cultural communication construct meaning around reality, superstition, and the supernatural. Drawing on socio-cognitive discourse theory, the novel reveals that meaning is not inherent in events themselves but is produced through shared belief systems and interpretive frameworks within the community.

Firstly, discourse in the novel functions as a tool for constructing reality. Events such as illness, death, and misfortune are consistently interpreted through communal dialogue, oral narratives, and consultations with diviners. These discursive practices transform ordinary occurrences into spiritually significant events. For example, the repeated deaths of Ihuoma's suitors are not treated as coincidence but are discursively framed as evidence of supernatural interference. This shows that reality in the text is not objective but socially and culturally constructed.

Secondly, supernatural discourse operates as a form of power and knowledge. The ability to interpret events especially by priests, diviners, and elders positions certain individuals as custodians of truth within the society. Their interpretations are rarely questioned, which reflects Michel Foucault's idea that discourse is closely tied to power. In this sense, those who control supernatural explanations also influence social decisions, behaviors, and beliefs.

Furthermore, the novel demonstrates how discourse shapes collective cognition. The villagers share a common mental model rooted in African cosmology, where spiritual causation is accepted as reality. Through repeated communication rituals, storytelling, and consultations these beliefs are reinforced and sustained. As a result, characters respond to events not based on empirical reasoning but according to culturally shared interpretations.



In addition, the language of the narrative normalizes the supernatural by presenting it as part of everyday life rather than as something extraordinary. This discursive strategy blurs the boundary between the natural and supernatural, making both appear equally real and valid. The revelation of the Sea-King as Ihuoma's spiritual husband is therefore accepted within the discourse of the community, even though it defies rational explanation.

Finally, the discursive structure of the novel reinforces a deterministic worldview. Through repeated references to fate, destiny, and spiritual authority, the narrative constructs human life as being controlled by forces beyond individual agency. This limits the characters' ability to challenge their circumstances, as discourse continually reaffirms the supremacy of the supernatural.

In conclusion, a discursive analysis of *The Concubine* reveals that meaning is produced through culturally embedded systems of communication. Supernatural discourse not only explains events but also shapes perception, reinforces social structures, and sustains a worldview in which the physical and spiritual realms are inseparably linked.

5.0 CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

The Concubine stands as a compelling exploration of the intricate relationship between reality, superstition, and supernatural discourse within the context of traditional African society. Through the tragic narrative of Ihuoma, Elechi Amadi demonstrates how these elements are not isolated phenomena but are deeply interconnected forces that shape human experience and social organization.

The novel reveals that reality, as perceived by the characters, cannot be understood independently of the cultural beliefs and spiritual frameworks that inform it. Superstition provides the interpretive lens through which events are understood, while the supernatural offers ultimate explanations that transcend empirical reasoning. Together, these elements form a cohesive overview in which the physical and metaphysical coexist in dynamic interaction.

Ultimately, Amadi's work challenges readers to reconsider conventional definitions of reality by presenting a holistic perspective that acknowledges the legitimacy of multiple ways of knowing. In doing so, *The Concubine* not only reflects the cultural realities of African society but also contributes to broader philosophical discussions about the nature of existence, knowledge, and human destiny.

5.2 Recommendations

Based on the findings of this study, the following recommendations are made:

1. Scholars of African literature should adopt culturally relevant approaches in literary analysis. Since *The Concubine* demonstrates that reality in African societies is often understood through both physical and spiritual dimensions, literary critics should avoid interpreting African texts solely through Western rationalist frameworks.



2. Students and researchers should undertake further studies on African cosmology and supernatural discourse. More scholarly attention should be given to the ways indigenous belief systems influence character development, plot construction, and thematic concerns in African literary works.
3. African literary texts that explore traditional beliefs should be incorporated into educational curricula. Such texts help students understand the cultural, philosophical, and spiritual foundations of African societies and promote appreciation of indigenous knowledge systems.
4. Researchers should conduct comparative studies between African and Western literary representations of reality and the supernatural. This will provide broader insights into how different cultures construct and interpret reality, fate, destiny, and human existence.
5. Literary scholars should explore the relevance of superstition and supernatural discourse in contemporary African society. Although modernization has influenced social perceptions, many traditional beliefs continue to shape attitudes, behaviours, and interpretations of life events across Africa.
6. Future studies should examine other works of Elechi Amadi and related African writers. Such studies would contribute to a deeper understanding of recurring themes of fate, spirituality, human agency, and cultural identity in African literature.
7. There should be greater recognition of indigenous epistemologies as valid systems of knowledge. The study reveals that superstition and supernatural discourse function as meaningful frameworks through which communities explain and understand reality. Scholars should therefore engage with these belief systems critically rather than dismissing them as mere irrationality.



REFERENCES

- Amadi, E. (1966).** *The Concubine*. Heinemann Educational Books.
- Akingbe, N., Ogunyemi, C., & Echendu, N. (2019).** Fate, uncertainty and mystery of the supernatural: Ironical indictment as literary hermeneutics in Elechi Amadi's *The Great Ponds* and *The Concubine*. *Southern Semiotic Review*.
- Bhabha, H. K. (1994).** *The Location of Culture*. Routledge.
- Faris, W. B. (2004).** *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*. Vanderbilt University Press.
- Gyekye, K. (1996).** *African Cultural Values: An Introduction*. Sankofa Publishing Company.
- Idowu, E. B. (1973).** *African Traditional Religion: A Definition*. SCM Press.
- Irele, A. (2001).** *The African Imagination: Literature in Africa and the Black Diaspora*. Oxford University Press.
- Isaac, M. (2012).** Myths and realities: A study of Elechi Amadi's *The Concubine*. *Journal of Educational and Social Research*, 2(4), 119–126.
- Mbiti, J. S. (1969).** *African Religions and Philosophy*. Heinemann Educational Books.
- Meer, E. V. (2021).** *The Concubine: Analysis of Major Characters*. EBSCO Research Starters.
- OGHENECHUKO, U. S. (2023).** A deconstructive analysis of marriage in Elechi Amadi's *The Concubine*. *African Journal of Humanities and Contemporary Education Research*.
- Onucheyo, A. F., Abbah, E. O., & Onuche, J. E. (2025).** *Discourse Tact in Selected Speeches of Sir Abubakar Tafawa Balewa and President Bola Ahmed Tinubu of Nigeria*.
- Okpeh, P. O. (2017).** Critical discourse analysis: An overview. In S. G. Ibileye (Ed.), *Discourse Analysis and Pragmatics: Issues in Theory and Practice*. Molthouse.
- Okpewho, I. (1983).** *Myth in Africa: A Study of Its Aesthetic and Cultural Relevance*. Cambridge University Press.
- Olubunmi, P. J. S. (2022).** *The Concubine by Elechi Amadi*. EBSCO Research Starters.
- Said, E. W. (1978).** *Orientalism*. Pantheon Books.
- Van Dijk, T. A. (2006).** Discourse and manipulation. *Discourse & Society*, 17(3), 359–383. <https://doi.org/10.1177/0957926506060250>
- Zamora, L. P., & Faris, W. B. (EDS.) (1995).** *Magical Realism: Theory, History, Community*. Duke University Press.