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## COMPARATIVE ANALYSIS OF THE EASTERN CULTURE AS DEPICTED IN ELECHI AMADI'S *THE CONCUBINE* AND THE CULTURE OF THE KOMA INDIGENES OF JADA LGA, ADAMAWA STATE, NORTHERN NIGERIA

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### Abstract

The aim of this research is to compare the cultures of the Igbos of Eastern Nigeria (as outlined in the culture depicted by Elechi Amadi in his novel titled *The Concubine*) with the culture of the Northern Koma people of Jada Local Government area of Adamawa state. Three research questions and three hypotheses were raised for the study. Two methods were adopted for this study. First, is the "Qualitative Comparative Analysis". This method was developed by Charles Ragin in 1987. Qualitative comparative analysis provides a technique for systematically analyzing similarities and differences across cases. Secondly, a corpus-based study which involves the analysis of naturally occurring language texts as documented in Elechi Amadi's novel titled "The Concubine". The sample size for the study was 220 respondents. The sampling technique employed for selecting the participants 100 respondents each from both Koma Up-hill and Down-hill i.e. 200 respondents from Koma and 20 independent researchers who have worked on "analysis of cross-cultural research between 2014 to date. That will bring the total size for the study to 220 respondents. The population for the study included all the population of the Koma residents. The instrument employed for the data collection is the questionnaire and oral interview. The questionnaire collected data both on their demographic information and in-line with the research questions under review. The discussion so far, shows that in African context authors like Elechi Amadi have found a way of communicating the African culture to the rest of the world. It is discovered by the reason of this study, that cultures have similarities and differences. There is a form of cultural system, an expression of the link among components of their way of life, it underscores the pattern of the culture and in one way or the other, Based on the findings for the study, and the researchers deem it necessary to make the following recommendations. It is recommended that the positive cultural practices of the Koma people, such as their traditional crafts, music, and oral histories, be documented and preserved and incorporating elements of both Koma and Eastern Nigerian cultures into the national educational curriculum can foster a deeper understanding and respect for Nigeria's diverse cultural heritage among young people.

**Keywords:** Comparative, *The Concubine*, Koma, Indigenes

## 1. Introduction

Language as a powerful tool of communication cannot be overemphasized. Through the art of writing, African writers used language to communicate to the world, the true Africa and not the one misconstrued by the Europeans. This was in response to European writings which portrayed Africa in a negative light. African writers were therefore, engaged in 'writing back' to refute claims made by the Europeans. This mis-representation of Africa and its culture, based on the European notion of the Negro-stereotype, gained expression in the colonial novel. In this literary genre, colonizers sought to entrench this negative image of the Negro and his environment. It is in recognition of this truth that Abubakar, Umar and Mathias (2020) cite Nwezeh (1978:5) that such art pondered to the concept that "the black man is an inferior being belonging to an inferior race..." For example, Lucien Levy Bruhl, a French scholar whose primary field of study involved primitive mentality was known for making derogatory statements about the black race. His books which included *How Natives Think, Primitives and the Supernatural, Notebooks on Primitive Mentalities* amongst others, further accentuated the "Negro stereotype".

Veer (2003) stated that Bruhl wrote at a time when social evolutionist ideas and racial prejudices were still rampant. His early writings therefore, made a tremendous impact on his contemporaries. Another renowned intellectual at that period was the German philosopher, Georg Wilhelm Friedrich Hegel. One of his popular statements is that "The African is natural man in his completely wild and untamed state." Adegbindin (2015:21) holds that Hegel's "ignominious pronouncements on Africa are a great contribution to the stereotype image of the Black people." There was also the acclaimed Berber Andalusian diplomat cited Africanus thus: The inhabitants of the black lands are a bucolic people without reason, wit or skill and with no experience of anything at all; they live like brute beasts without law and order.

Statements like these amongst others are only a few mentioned of the many prejudices that informed the Negro stereotype. African writers such as Ayi Kwei Armah, Ngugi Wa Thiongo, Chukwemeka Ike, Chinua Achebe and Elechi Amadi amongst others believed that Africans have been oppressed for centuries as regards the real knowledge of their history and culture. African writers on their own part made their efforts by taking example from the colonial writers who wrote on the African stereotype. That is why African writers wrote to correct these stereotypical notions about themselves.

Lar and Aboki (1997) cited by Abubakar, Umar and Mathias (2020) posit that the novels written in this era set out to correct some preconceived notions and stereotypical images of Africa and Africans, which had gained acceptance in the popular Western European imagination. The novels of the era in question are categorised under the first phase of the African novel, and a good example is Elechi Amadi's *The Concubine* which this research will be elaborating on, as an example. There is indeed a need to enlighten and motivate writers to come up today with similar works but set in contemporary times to embody the African culture which has taken a backstage in the wake of westernization. Ofodile (2020) states that the future is quite bright for young writers who are committed but they must also emulate great works of past heroes.

## Aim and Objectives of the Study

The aim of this research is to compare the cultures of the Igbos of Eastern Nigeria (as outlined in the culture depicted by Elechi Amadi in his novel titled *The Concubine*) with the culture of the Northern Koma people of Jada Local Government area of Adamawa state. The study will be guided by the following objectives:

- i. Outline the culture depicted by Elechi Amadi in his novel titled *The Concubine*.
- ii. Outline the culture of the Koma indigenes of Jada LGA, Adamawa State.
- iii. Compare both cultures to determine similarities and differences.

## Research Questions

In line with the above objectives, the research questions of this research are:

- i. What are the aspects of the culture depicted by Elechi Amadi in *The Concubine*?
- ii. What are the aspects of the culture of the Koma indigenes of Jada, Adamawa state?
- iii. What similarities or dissimilarities do the two cultures in question share?

## 2. LITERATURE REVIEW

### Igbo Culture as Depicted in Elechi Amadi's '*The Concubine*'

An elementary definition of culture presents it as '*people's total way of life*'. Izunwa avers that: "culture is sociologically used to denote that body of historically developed, shared, learned behavior of the members of the society. As a concept, it encapsulates such common group behaviours as dressing, eating, dancing ..." quoting Mooney, Knox and Schacht (1997) he agrees that "culture refers to the meaning and ways of life that characterizes a society. Simply put, culture is about the way of life of a people." Imbedded in culture, are some elements like beliefs, customs, values and norms. Elechi Amadi's first novel *The Concubine*, explores the/religious and social customs of Nigeria before the coming of the Europeans. Using the village of Omokachi to represent Nigeria and the African continent, Amadi goes an extra mile in giving readers an insight into the culture of Nigeria. He depicts in detail how the people of Omokachi live their daily lives. These include their lives as individuals, their lives as they interact with one another and their lives as they relate to supernatural entities and gods, using medicine men and diviners as intermediaries. In other words, he depicts their private lives, their social lives and their religious lives.

Amadi does well especially in the aspect of bringing to life the culture of pre-literate, pre-colonial Nigeria. Ogbuehi (2018) state that Amadi in his art of fiction draws inspiration from the ideology of cultural nationalism. From this ideological perspective, he sets out to represent authentic African cultural values. Amadi's great achievements include a special handling of his characters, the dialogues involved, and also an advanced narrative power. He is able to separate the inner recesses of his characters in such a way that they flow with their actions. At the same time, he catches every slight change in tone and manner and is thereby able to realise the different types of moods and emotions of his characters. The effect of all these techniques on the reader is that the reader cannot help but feel what is going on in the novel as if he/she is there, live, in the village of Omokachi and the illusion of also being in the particular scene he is reading about as events unfold.

An example is when Emenike and other worshippers go to offer sacrifices at the shrine of Amadioha as is customary. Emenike notices that the old men refuse to look at Nwokekoro, the high priest, in the eye (this they do in reverence) and decides that if they will not, he very well would:

His opportunity came before the thought was through his mind. He gazed at the priest and immediately regretted that he had done so, for in the priest's face he read mild reproach, pity, awe, power, wisdom, love, life and -yes, he was sure death. In a fraction of a second, he relived his past life. In turns he felt deep affection for the priest and a desire to embrace him, and nauseating repulsion which made him want to scream with disgust. He felt the cold grip of despair and the hollow sensation, which precedes a great calamity; he felt a sickening nostalgia for an indistinct place he was sure he had never been to (p. 17).

Emenike dies a week later. Reading this, one cannot help but feel and experience the despair and fear of death which Emenike experiences. Another good example is in chapter nine when Ekwueme goes to Ihuoma with the intention of making known his feelings to her. Amadi, describes in detail every movement, feeling, tone and mood in this scene. As a result of this, the reader can feel the scene to the extent of seeing it in his or her mind's eye. *The Concubine* can be referred to as a major achievement in Amadi's writing career. It is for this reason and many others that Palmer (1972, p.128) said "Elechi Amadi's prose is exhilarating lucid and fresh... The plot is well constructed, with every episode relevant and duly related to the others." It is noteworthy to mention at this junction, that the Eastern culture described in Elechi Amadi's 'the Concubine' is actually the Igbo culture. According to Omeluzor, (2014) in the Igbo family system men are expected to work hard and provide for the family's financial needs.

Many beliefs of the Igbo society are clearly elucidated in the novel. The Igbo society believes in solidarity and communality: in marriage, village ceremonies, burials, sickness and religious worship, the extent of communality demonstrated by the villagers is noteworthy. The communality in this novel is what Onuoha et. al., (2023) identified as Igwebuike. The society also believes in the intercession of the personal 'chi' of an individual especially to avert danger. This explains why many people consoled Emenike by telling him that his personal god must have been away on a journey during the fight he had with his opponent. Apart from this, there is also a constant recourse to a Dibia who has a tripartite function of making sacrifices to appease the gods and ward off bad omen, foretelling the future and communicating with the gods/ancestors in order to provide solutions and explanations to existential puzzles. The issue of destiny, determinism and freedom is also of great interest to this paper. This is because these three elements form an intrinsic part of the societal world-view presented in the novel. There are incidents of broken marriages, sicknesses and series of untimely deaths in the novel. The rhetorical question remains, where all these meant to happen the way, they did or were they as a result of some misuse of human freedom?

#### **The Koma People of Jada Local Government Area of Adamawa State**

Located in the Atlantika Mountains of Jada/Ganye of Adamawa State in Northern Nigeria, the Koma people also share a border with Southern Cameroun. According to the Nigeria Galleria (2021), the Koma people became recognized as Nigerians in 1961,

a year after independence, along with the old provinces of northern Cameroun. Today Koma is part of the seven districts of Ganye local Government in Adamawa State. Koma hill is a serene hideout blessed with natural and beautiful topography and lively inhabitants who are accommodating but do things their own way. There are about 36 settlements on the mountain top led by different clan heads or chiefs. Amazingly, too, the 36 settlements or clans have different languages but with similar dialects. They also have cultural variations. The only common or identical thing about them is geography. They all dwell on the mountain and they have similar anthropology due to long historical linkages. While those who accepted modern civilization moved down to the plain land, those who prefer to maintain the Stone Age life style remain in their cave-like settlements on the mountains.

Each clan is governed by the clan leader or clan head, but once in a while they hold meetings with the agent of the government who is the district head. At such meetings they speak Fulfulde and those who do not understand Fulfulde contribute through an interpreter. Each time they come down for the meetings or markets in Nasarawa Koma, they wear leaves and animal skins covering only their vital parts. The Koma people, according to findings, have respect for their chiefs, elders and the government agents, but would never trade their beliefs, culture and tradition for anything, not even money, but they are cut-off from the rest of the Nigerian societies in terms of modern civilization.

#### **An Overview of Comparative Analysis in Literature**

Comparative analysis in literature involves examining texts from different cultures, periods, genres, or languages to understand their similarities, differences, and influences on one another. This approach has gained significant attention in recent years, providing deep insights into how literature reflects and shapes social, cultural, and historical contexts. One of the key focuses in contemporary comparative literary studies is the exploration of postcolonial themes. Postcolonial literature often reflects a dialogue between the colonized and the colonizer, presenting narratives that challenge imperialist ideologies and foreground indigenous voices. For instance, comparing works like Chinua Achebe's "Things Fall Apart" with Joseph Conrad's "Heart of Darkness" reveals contrasting perspectives on colonialism, illustrating how literature can serve as a medium for cultural resistance and reclamation (Ramazani, 2017).

In addition to postcolonial studies, the comparative analysis also examines global literary trends and the movement of literary forms across borders. David Damrosch (2018) argues that world literature should be viewed as a mode of circulation and reading rather than a fixed canon of texts. This perspective encourages examining how literary works are translated, adapted, and received in different cultures. For example, the global reception of Gabriel García Márquez's "One Hundred Years of Solitude" demonstrates how magical realism resonates across diverse cultures, while also adapting to local contexts and interpretations (Damrosch, 2018).

Furthermore, comparative analysis has been instrumental in feminist literary criticism. DuPlessis (2015) highlights how comparing works by female authors across different cultures and historical periods can uncover universal themes of gender inequality and resistance. Analyzing Virginia Woolf's "A Room of One's Own" alongside Simone de Beauvoir's "The Second Sex" reveals a shared discourse on women's struggle for intellectual freedom and societal recognition, despite differing cultural backdrops (DuPlessis, 2015).



The methodology of comparative literature has evolved to include interdisciplinary approaches, integrating insights from sociology, anthropology, and cultural studies. Moretti (2019) advocates for "distant reading," a technique that uses quantitative analysis to examine large corpora of literary texts. This method allows scholars to identify broad patterns and trends that might be invisible through traditional close reading. For instance, Moretti's analysis of the global proliferation of the novel form shows how it has adapted to various social and cultural environments, influencing and being influenced by local traditions (Moretti, 2019).

Comparative literature also plays a critical role in understanding the dynamics of cultural memory and identity. Assmann (2020) emphasizes that literature often serves as a repository of collective memory, preserving and transmitting cultural heritage across generations. By comparing texts that deal with historical trauma, such as Holocaust literature or post-apartheid narratives, scholars can explore how different cultures process and represent their pasts (Assmann, 2020).

In conclusion, comparative analysis in literature offers a rich, multifaceted approach to understanding how texts interact with their cultural and historical contexts. It not only highlights the diversity and interconnectedness of literary traditions but also reveals underlying universal themes and human experiences. As the field continues to evolve, it promises to provide even deeper insights into the complex web of global literature. Hence the need for this study.

### 3. RESEARCH METHODOLOGY

Two methods were adopted for this study. First, is the "Qualitative Comparative Analysis". This method was developed by Charles Ragin in 1987. qualitative comparative analysis provides a technique for systematically analyzing similarities and differences across cases. Secondly, a corpus-based study which involves the analysis of naturally occurring language texts as documented in Elechi Amadi's novel titled "The Concubine".

The sample size for the study was 220 respondents. The sampling technique employed for selecting the participants 100 respondents each from both Koma Up-hill and Down-hill i.e. 200 respondents from Koma and 20 independent researchers who have worked on "analysis of cross-cultural research between 2014 to date. That will bring the total size for the study to 220 respondents.

The population for the study included all the population of the Koma residents based on the data available, the Koma people were said to have a total population of an estimated 61, 000 individuals (NigeriaGallery, 2021).

The instrument employed for the data collection is the questionnaire and oral interview. The questionnaire collected data both on their demographic information and in-line with the research questions under review.

The instrument was validated by experts which included an academic PhD holder in linguistics and one research public analyst on culture. Their observations were considered and few

adjustments were necessary were made before final distribution of the instrument to respondents.

On-the-spot method for data collection was employed for this research. Data were collected by the research team that also helped-out in filling out questionnaires for the respondents according to their oral responses.

This is a corpus-based study which involved the analysis of naturally occurring language texts as documented in Elechi Amadi's novel titled "The Concubine". The descriptive and discursive methods will be adopted for presenting the results and findings for the study as texts occurring in their natural settings were studied. Descriptive studies generally document events in their natural settings without manipulation of any variable. Findings were also presented in tabular format with a simple descriptive statistics explanatory note.

## 4. RESULT AND DISCUSSION

### 4.1. Presentation and Analysis Data

**Objective one: Outline the culture depicted by Elechi Amadi in his novel titled "The Concubine".**

#### Religion

In *The Concubine* unfolding narrative details indicate that the people of Omokachi believe in certain gods which they worship and hold in reverent awe. In chapter four of the novel particularly, Amadi introduces the gods explicitly to the reader. As a matter of fact, "this chapter introduces the reader to a society not only still ruled by gods but also governed by tender human relationships." (Lar and Aboki, 1997, p.5). The recognized gods are Amadioha, the god of thunder and the skies, Ojukwu the god of small pox, Ofo, the god of retribution and Ani, the god of the earth.

#### Social Customs

The village of Omokachi which Amadi portrays in his fictional work is held in high esteem "for its tradition, propriety and decorum" (p. 127). This implies that the people of Omokachi have certain rules and sanctions that regulate their behaviour, so like-wise their social customs. The existence of these social customs is evident right from the beginning of the novel to its ending. When compared to what is said on the issue of love, marriage, death and so on, it will be realized that not much is said on the issue of birth, yet the little that is said seems to sum it all up.

In conclusion, it can be said that the people have defined ways and social codes that keep their society from disintegrating and also keeps them together as one community. In fact even entertainments meant for relaxation are taken seriously and done according to stipulated custom. Amadi's detailed description of dances, drumming and the instruments involved give credence to this fact. Simply put, it can be said that in Omokachi, nothing is done haphazardly and anyone who tries to prove otherwise certainly gets punished. It therefore becomes apparent that the people live their lives in harmony as a result of social norms and practices which they adhere to.

The table below presents some major of the cultural beliefs depicted in Elechi Amadi's *The Concubine*. Twenty (20) independent researchers were used to assess the above.

**TABLE 4.1.2: Cultural beliefs in *The Concubine***

S/N	Culture Depicted	Cultural Beliefs among the Eastern Indigenes			
		High	Moderate	Low	Total
i.	Deity – some of ritual function.	12 (60%)	6 (30%)	2 (10%)	20
ii.	Aru – abominable offences against the gods.	11 (55%)	6 (30%)	3 (15%)	20
iii.	Omenla – Strong traditional belief.	14 (70%)	4 (20%)	2 (10%)	20
iv.	Dibia – Diviners who communicate with the spirits.	12 (60%)	7 (35%)	1 (5%)	20
v.	Marriage – union of two people to live as husband and wife.	13 (65%)	5 (25%)	2 (10%)	20

The above table presents that belief in the listed items is high.

**Objective two: Outline the culture of the Koma indigenes of Jada LGA, Adamawa State.**

The Koma people, residing in the mountainous regions of Adamawa State, Nigeria, and extending into northern Cameroon, are a group that has managed to preserve much of their traditional way of life despite the encroachments of modern civilization.

**Religion**

The religious beliefs of the Koma people are deeply rooted in their natural environment and traditional practices. They believe in the existence of a supreme being referred to as Zum or Nu, terms that are also used to denote the sun, indicating a form of solar worship. This belief is akin to that of the neighboring Chamba people, who use the word Su for both the sun and God, reflecting a common cultural thread in the region. In addition to their belief in a supreme deity, the Koma people also venerate local deities known as Kene.

**Social Customs**

The social customs of the Koma people are equally fascinating and distinct, reflecting a society that values tradition and communal harmony. One of the most notable customs is their approach to marriage and relationships. In Koma society, it is customary for a man to share his wife with friends and visitors as a mark of friendship and acceptance. This practice, while seemingly unusual to outsiders, underscores the communal and hospitable nature of the Koma people. However, as civilised as the country seems, some Koma people still practice the killing of twin babies; in fact, these babies are buried alongside the mother.

Another significant aspect of Koma social customs is their system of inheritance, which is matrilineal. The traditional attire of the Koma people is another reflection of their adherence to ancient customs. Men typically wear loincloths, while women often use fresh leaves tied around their waists.

The table below shows some of the cultural beliefs of the Koma indigenes of Jada LGA, Adamawa State. To answer the statements below, the two-hundred and twenty (220) respondents were used.

**TABLE 2: Cultural beliefs of the Koma Indigenes of Jada LGA, Adamawa State.**

S/N	Culture Belief	Response of Cultural Belief of the Koma Indigenes.			
		High	Moderate	Low	Total
i.	Killing of twins: They still believe in killing of twin babies.	160 (72%)	30 (14%)	30 (14%)	220 (100%)
ii.	Dressing – using leaves and loincloths to cover their bodies.	180 (82%)	35 (16%)	5 (2%)	220 (100%)
iii.	Deity – existence of some ritual function (Kene deity etc.)	180 (82%)	40 (18%)	0 (0%)	220 (100%)
iv.	Kene-Mari or Kpani – Diviners who communicate with the spirits.	150 (68%)	50 (23%)	20 (9%)	220 (100%)
v.	Marriage – union of two people to live as husband and wife.	190 (87%)	20 (9%)	10 (4%)	220 (100%)
vi.	Sharing wife – they belief in sharing their wife with friends and visitors as a sign of acceptance.	140 (64%)	60 (27%)	20 (9%)	220 (100%)
vii.	Inheritance – male inherit what belongs to father, while female inherit what belongs to the mother.	180 (82%)	30 (14%)	10 (4%)	220 (100%)

The above table also presents that belief in the listed items is high.

**Objective three: Compare both cultures to determine similarities and differences.**

The table below shows comparison of the Eastern Culture as Depicted in Amadi’s ‘The Concubine’ and the Culture of the Koma Indigenes. To answer the statements below, twenty (20) independent researchers were given the questionnaire to compare and contrast the two cultures.

**TABLE 3: Comparison of the Eastern Culture as Depicted in Amadi’s ‘The Concubine’ and the Culture of the Koma Indigenes**

S/N	Culture similarity and differences	Response		
		Similar	Different	Total
i.	Killing of twins among Eastern culture and Koma	5 (25%)	15 (75%)	20 (100%)
ii.	Diviners (Dibias and Kene-Mari or Kpani)	18 (90%)	2 (10%)	20 (100%)
iii.	Deity among the Eastern culture and Koma indigenes	16 (80%)	4 (20%)	20 (100%)
iv.	Cultural Dresses among the Eastern culture and Koma indigenes	8 (40%)	12 (60%)	20 (100%)
v.	Local marriages Marriage among the Eastern culture and Koma indigenes	17 (85%)	3 (15%)	20 (100%)
vi.	Sharing wife among the Eastern culture and Koma indigenes	0 (0%)	20 (100%)	20 (100%)
vii.	Giving of inheritance among the Eastern culture and Koma indigenes.	5 (25%)	15 (75%)	20 (100%)
viii.	Strong traditional belief that attracts punishment from the Gods.	12 (60%)	8 (40%)	20 (100%)
ix.	Cultural Communication (Language)	16 (80%)	4 (20%)	20 (100%)

The table above indicates that similarities do exist between the two cultures, their distance in location notwithstanding.

**Conclusion and Recommendations**

The discussion so far, shows that culture is a whole part of human history, it is a way of expressing a composite nexus of ingredients, complexes and institutions. The major components of this cultural elements include the group, that is members of a society, an environment, material culture, immaterial culture, cultural communication and expressing the traditions, customs, the cognitive-normative elements and institutions, and human activities and behaviours arising from the above. In African context author’s like Elechi Amadi have found a way of communicating the African culture to the rest of the world. It is discovered by the reason of this study, that cultures have similarities and differences. There is a form of cultural system, an expression of the link among components of their way of life, it underscores the pattern of the culture and in one way or the other, they cut-across. That is what Benedict, (1934) refers to as the cultural configuration of patterns. Patterning refers to the idea that in any culture there are innumerable possibilities of behaviour but each culture selects among these behaviours which serves its purpose. The selection according to Benedict is guided by the cultures existential and normative postulates. Based on these postulates (idealistic theories of the nature of existence and ideas about values) the rest of the content, structure and links between the elements and institutions of the culture are determined. It is hoped that this research will motivate writers to write literature books with Koma as the setting probably with civilization as the theme.

Based on the findings for the study, the researchers deem it necessary to make the following recommendations. These recommendations aim to not only preserve and promote the rich cultural heritage of the Koma people but also foster unity and understanding among Nigeria’s diverse ethnic groups. By addressing both the positive aspects and the challenges within these cultures, it is possible to build a more inclusive and cohesive society:-

- 1. Preservation of Positive Cultural Practices:** It is recommended that the positive cultural practices of the Koma people, such as their traditional crafts, music, and oral histories, be documented and preserved.
- 2. Educational Integration:** Incorporating elements of both Koma and Eastern Nigerian cultures into the national educational curriculum can foster a deeper understanding and respect for Nigeria’s diverse cultural heritage among young people..
- 3. Community Development and Empowerment:** There is a need for significant infrastructural development in Koma communities, including healthcare, education, and transportation facilities.
- 4. Promotion of Cross-Cultural Studies: Research and Scholarships:** Encouraging further academic research on the Koma culture through scholarships and grants can

provide deeper insights and promote the preservation of their heritage.

5. **Addressing Harmful Practices:** Strong legal and social frameworks should be put in place to address harmful cultural practices, such as the killing of twins..
6. **Promotion of Cultural Awareness through Literature:** Promoting the use of culturally rich novels such as *The Concubine* in schools can enhance students' understanding of Nigerian cultural diversity.

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