

DOI: 10.5281/zenodo.18725054

# REWORLDDING AFRICA: NARRATIVE PLURALITY AND DECOLONIAL VISION IN CHINUA ACHEBE'S ANTHILLS OF THE SAVANNAH

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Received: 05/11/2025  
Accepted: 05/02/2026

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## ABSTRACT

*Chinua Achebe Anthills of the Savannah is an impressive postcolonial novel that questions the legacies of colonialism, patriarchy, and western universalism on African identity and rule. Based on the philosophical approach to African humanism, the novel by Achebe does not only demolish the metanarratives of hegemony that still inform the postcolonial consciousness but also propagates plural and indigenous narratives based on orature and community ethics. This research aims to discuss how Achebe dismantles these hegemonic ideological models and reinvents mini-narratives that glorify multiplicity, hybridity, and cultural rebirth. The study is a qualitative study that uses an interpretative research methodology and incorporates the postmodern theory, which focuses on metanarratives, developed by Jean-Francois Lyotard and postcolonial views of Homi K. Bhabha and Gayatri Spivak. The analysis of the text performed through the method of hermeneutics and deconstruction reveals that Western universalism, neo-colonial elitism, colonial education, and patriarchy are the interconnected systems of epistemic domination, which is revealed by Achebe in his story. Conversely, it emphasizes the novel in terms of its reworlding, indigenous wisdom, and feminist agency in opposition: as resistant and reworlding counterforces. The results confirm that Achebe's fiction makes the postmodern criticism of the universality turn into African philosophy of pluralism and moral coexistence. The paper concludes that Anthills of the Savannah is not an ordinary political allegory but theoretical intervention, transformation of African modernity, in terms of narrative plurality and dialogue across cultures.*

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**KEYWORDS:** Postmodernism, Postcolonialism, Anthills of the Savannah, Metanarratives, Chinua Achebe, Mini-narratives.

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## 1. INTRODUCTION

Chinua Achebe, widely regarded as the father of modern African literature, stands as one of the most influential voices in postcolonial thought and creative writing (Djellouli, 2025, p. 141). His works have persistently sought to reclaim African identity from the distortions of colonial narratives and to restore the dignity of African culture (Thinhinane, 2025). As a major figure in postcolonial African literature, Achebe used fiction not merely as storytelling but as an instrument of cultural re-education and moral reconstruction (Djellouli, 2025). His fifth novel, *Anthills of the Savannah* (1987), is a profound political and philosophical text that examines the struggles of postcolonial African societies against corruption, identity crises, and the erosion of traditional values. Set in the fictional state of Kangan, the novel explores how power, leadership, and cultural renewal intersect in the post-independence African experience (Achebe, 1987).

African societies still struggle with the legacies of hegemonic metanarratives, colonial, Eurocentric, and patriarchal, which still pervade their minds and organizations despite political independence (Aluko & Larey). These metanarratives based on centuries of colonialism and internalized hierarchies break the voices of indigenous people, overshadow local systems of knowledge and keep people self-denigrating their cultures (Nanthambwe, 2025). The heritage of such stories is experienced in most postcolonial countries, such as the fictional Kangan, in the form of corrupt governments, gender inequality, and cultural alienation (Montle, 2024). In Achebe novel, it can be seen as an effective place of resistance wherein these metanarratives are revealed, challenged, and shattered by bringing forth local, plural, and inclusive mini-narratives (Latumeten & Janah, 2025). Despite extensive literature on *Anthills of the Savannah* discussing the work of Achebe in several aspects, such as political oppression, feminist protests, and ecocritical identity construction, few studies have examined how Achebe construed the novel in the conceptual framework of the theory of metanarratives and mini-narratives established by Jean-Francois Lyotard. The majority of the previous studies have focused on exploring the way Achebe criticizes the state of corruption, leadership, and gender relations separately, without connecting those matters to the postmodern questioning of the metanarratives that are prevalent in the Western

and African worldviews. This study, thus, receives a timely void by integrating the postmodern notion of metanarratives by Lyotard and the postcolonial knowledge of Bhabha and Spivak in order to demonstrate the novel by Achebe, as a deconstructive experiment, seeks to reworld the African identity and culture.

Even though much literature has examined *Anthills of the Savannah* by Achebe using various approaches, including political dictatorship, feminist forces, or ecocritical identity formation, few studies have applied the Jean-Francois Lyotards theory of metanarratives and mini-narratives to the novel itself. Majority of the previous studies have looked into the criticism of corruption, leadership, and gender relations by Achebe separately but failed to connect these concerns to the general postmodern challenge to the metanarratives that pervades the Western and the African world. Thus, the gap that is addressed by the given study is critical: the concept of metanarratives in the frames of postmodernism by Lyotard and the postcolonial notions of Bhabha and Spivak are used to demonstrate the role of Achebe novel as the project of deconstructing the concept of African identity and African culture.

The current study, therefore, aims at fulfilling three objectives that are related to each other. To start with, it seeks to detect and dismantle the hegemonic metanarratives that work in Achebe *Anthills of the Savannah*, be it colonial, Western universalism or traditional patriarchy. Second, it explores the ways in which the novel advances other mini-narratives based on African oral, indigenous epistemologies and story-telling within communal contexts. Third, it illustrates how the story that is told by Achebe is a process of reworlding and reimagining of African identity in the light of hybridity, pluralism, and transcultural synergy that brings the merits of both African and Western civilizations together. By these purposes, the paper highlights that the vision of Achebe of a living Africa that can rewrite its own cultural future does not exist in the habitual patterns of the hegemonic stories.

Central to this inquiry is the research question: How does Chinua Achebe's *Anthills of the Savannah* respond to and deconstruct the major metanarratives that impede decolonisation and reworlding in African society?

This study is important because it seeks to mediate between postcolonial and postmodern critical paradigms and provides a new theoretical synthesis that further informs the interpretation of the work by Achebe. This study broadens the scope of Achebe study by applying the concept of

postmodern metanarratives and mini-narratives as suggested by Lyotard in the framework of African epistemology as a contribution to the postcolonial literary theory (Rorty, 1985; Young, 1998). It shows how the use of narrative technique by Achebe not only challenges the rule of Western universalism but also glorifies the plurality, hybridity, and the vibrant force of oral literature. Therefore, the paper places Achebe in a pivotal position whose fiction mediates international theoretical discourses and the actualities of African cultural regeneration. This study intends to interrogate the hegemonic metanarratives in Chinua Achebe's *Anthills of the Savannah*, the metanarratives that impede the process of decolonisation and reworlding in African societies. It aims to identify and deconstruct them by demonstrating their negative impact on society. The paper examines how Achebe deconstructed the narrative that posits a cultural void in Africa. Achebe (1975) wanted to teach "that their past, with all its imperfections, was not one long night of savagery....(and) to help my society regain belief in itself and put away the complexes of the years of denigration and self-abasement" (Achebe, 1975, p. 17). However, he intended to reconfigure Africa's cultural world by incorporating and/or highlighting the best of its traditions and drawing on the best of the West. He wanted to synthesise the best of African oral narratives and Western culture. For him, intercultural hybridity and transcultural synergy are the keys to progress and development. Achebe claimed his cultural heritage has the potential for dynamic, vibrant, and synergic growth. While working for his mission, he has never constructed the West as "the other." Achebe lamented: "...when two cultures meet... one might expect... to pick out the best in the other and retain the best in our own. But... some of the worst elements of the old are retained and... the worst of the new are added... I would be very unhappy at the way things have turned out..." (Killam, 1977, pp. 4-5). The study has defined the metanarratives and challenged their legitimacy using textual evidence. It has broken them down portraying their crippling functions in African cultures. The paper tries to address the following question: What was the reaction of Achebe towards the key metanarratives within the African society? The paper has shown how the metanarratives have been problematic in their inherited roles since the traditional past or as they were created throughout the colonial times. Basing on African oral literature, indigenous epistemologies, and cultural knowledge, Achebe wanted to provide renewed

legitimacy to the silenced voices of his people, to empower indigenous mini-narratives as the tools of reworlding and cultural change.

## 2. LITERATURE REVIEW

### 2.1 Colonial Metanarratives and Africa's Representation

Early European thinkers and travellers constructed metanarratives that portrayed Africa as primitive and uncivilised. Defoe, Hegel, and Grogan framed Africans as "brutish," "wild," and "inferior," reinforcing a discourse of dehumanisation that justified colonial domination (Rajan, 1993). These distortions formed the epistemic foundation for imperial expansion, where Africa became "the Other" against which Europe defined its civilisation.

Achebe and Fanon responded to this legacy by reclaiming the agency of African voices. Achebe's literary mission reclaim and rewrite Africa's history by Achebe parallels Fanon's (1963) demand for a return to cultural self-knowledge (Achebe, 1975; Rajan, 1993). Yet, while scholars have examined Achebe's critique of colonial stereotyping, few have analysed it through Lyotard's concept of metanarratives as a postmodern discourse of power; one notable exception is Choudhury's 2025 study, which uses Lyotard's idea of 'mini-narratives' to explore how Achebe's *Anthills of the Savannah* deploys localized narratives in resistance to hegemonic metanarratives. This study extends that discussion by reading colonial representation not just as racism or hegemony, but as a form of totalising metanarrative that silences African mini-narratives. In doing so, it situates Achebe's *Anthills of the Savannah* within a broader theoretical conversation on how postcolonial fiction dismantles epistemic totalities through storytelling.

### 2.2 Postcolonial Responses and Theoretical Perspectives

Postcolonial theorists such as Said, Spivak, and Bhabha provide essential frameworks for interpreting Achebe's political and cultural interventions. Said's (2003) exposed how the West constructs the East as its subordinate "Other." Spivak's concepts of the subaltern and epistemic violence (1999) reveal how knowledge systems themselves perpetuate colonial dominance (Said, 2003; Spivak, 2023). Similarly, Bhabha's theories of hybridity and liminality (1994) challenge rigid

binaries, proposing instead fluid spaces of negotiation (Bhabha, 1994). These theories help illuminate Achebe's narrative strategy in *Anthills of the Savannah*, where hybridity and dialogue replace universalist assumptions.

For instance, Achebe's integration of oral storytelling within the English language reflects Bhabha's idea of cultural ambivalence and re-signification (Khan & Khattak, 2025). However, existing studies often apply these theories separately without connecting them to Lyotard's postmodern framework. Most focus on colonial discourse or hybridity as sociopolitical phenomena rather than epistemological structures of narrative (Parashuram; Umar & Lawan, 2024). This study bridges that gap by synthesising postcolonial theory with Lyotard's notion of the crisis of metanarratives. It argues that Achebe's work demonstrates how postcolonial fiction can also function as postmodern critique, exposing the violence of totalising truths while celebrating plural, local narratives.

### 2.3 Feminist and Ecocritical Approaches to *Anthills of the Savannah*

Feminist scholars such as Epounda (2019), Akwanya (2019), and Okechukwu (2023) have foregrounded Beatrice as a central figure of resistance, noting that Achebe's narrative "loosens the bounds of patriarchy" (Akwanya, 2019; EPOUNDA, 2019; Okechukwu, 2023; Ravande & Takey, 2023). Through Beatrice's democratic leadership and spiritual insight, the novel articulates gendered mini-narratives that challenge patriarchal metanarratives. Similarly, Lawal (2020) emphasises Achebe's negotiation of "gender and power" as a means of social reconstruction. Parallel to feminist readings, ecocritical approaches have recently emerged (LAWAL, 2020). Chidora and Mandizvidza (2022) celebrates African landscapes as repositories of cultural identity, while Adeniyi and Ngozika (2023) caution against confining African meaning-making to geography alone (Adeniyi & Ngozika, 2023; Chidora & Mandizvidza, 2022). Both perspectives underscore Achebe's concern with environmental and cultural renewal as intertwined aspects of decolonisation.

Despite these insights, scholars have not fully recognised how feminism and ecocriticism in Achebe's novel contribute to dismantling larger metanarratives, such as patriarchy and anthropocentrism, that mirror colonial hierarchies. This study satisfies that gap by interpreting these dimensions in terms of Lyotard, demonstrating that

the incorporation of female voices and environmental consciousness by Achebe is an act of narrative decentralization, an archiving of plural mini-narratives that disrupt monolithic regimes of power. Although every critical lens, colonial discourse, postcolonial theory, feminism, and ecocriticism has shed some light on the Achebe fiction, the problem of metanarrative, on its own, has remained conceptually un-theorized. This work is an interdisciplinary approach that has blended the postmodern theory of metanarratives by Lyotard with the African orature and postcolonial discourse. It illustrates how *Anthills of the Savannah* employs storytelling, hybridity of cultures and shared memory to disaggregate the dominant narratives, facilitating reworlding, reimagined African consciousness which glorifies multiplicity rather than universality.

## 3. METHODOLOGY

The study is qualitative and interpretative in nature, based on the postcolonial and postmodernist literary theory. It explores the way *Anthills of the Savannah* (1987) by Chinua Achebe deconstructs the hegemonic metanarratives, colonial, Eurocentric and patriarchal ones and reconstructs the plural African mini-narratives as a tool of cultural reworlding. The treatment is based on the hermeneutic and deconstructive reading of texts with an accent on the meaning and ideology as well as on the narrative strategy. In this way, one can have a subtle interpretation of how the fiction of Achebe functions as a form of an artistic, as well as a philosophical response to domination.

### 3.1 Theoretical Framework

The paper is based on the postmodern approach of Jean-Francois Lyotard (1984) concept of metanarratives and mini-narratives as resisting totalizing structures of knowledge silencing diversity (Lyotard, 1984). This is accompanied by the concepts of hybridity and liminality by Homi K. Bhabha, the subalternity concept and epistemic violence concept by Gayatri Chakravorty Spivak, and the philosophy of cultural synthesis by Achebe himself. Together, these theoretical perspectives provide the analytical foundation for examining how hegemonic colonial, patriarchal, and Eurocentric metanarratives are deconstructed and replaced by plural mini-narratives in the novel. As shown in Table 1, each theoretical concept is directly linked to a specific analytical focus within *Anthills of the Savannah*, demonstrating how theory informs textual interpretation in this study.

**Table 1: Postmodern and Postcolonial Theoretical Frameworks and Their Analytical Application in *Anthills of the Savannah*.**

Theorist / Concept	Key Idea	Application in Achebe’s <i>Anthills of the Savannah</i>
Lyotard – <i>Metanarratives</i>	Rejects universal truth claims that suppress plural voices.	Reveals and critiques hegemonic colonial and patriarchal ideologies.
Bhabha – <i>Hybridity &amp; Liminality</i>	Identity forms through negotiation and cultural in-betweenness.	Explains hybrid character identities and leadership conflicts.
Spivak – <i>Subaltern &amp; Epistemic Violence</i>	Colonial discourse marginalizes native and female voices.	Highlights Beatrice and the Abazon elders as subaltern resisters.
Achebe – <i>Cultural Synthesis</i>	Advocates intercultural balance and dialogic renewal.	Frames Achebe’s vision of reworlding through plural narratives.

**3.2 Study Design**

The study follows a three-phase design linking theory and analysis:

- Theoretical Framing: Establishes postcolonial and postmodern perspectives.
- Textual Deconstruction: Conducts close reading to expose hegemonic metanarratives.

- Cultural Reconstruction: Identifies African mini-narratives that resist domination.

As outlined in Table 2, this phased design demonstrates the logical progression from theoretical grounding to textual analysis and finally to cultural reworlding, ensuring coherence between method and research objectives.

**Table 2: Study Design and Analytical Phases.**

Phase	Focus	Method	Outcome
Theoretical Framing	Develop analytical foundation.	Engage with Lyotard, Bhabha, Spivak, and Achebe.	Establish conceptual clarity.
Textual Deconstruction	Analyze narrative power structures.	Close hermeneutic reading.	Identify colonial, Eurocentric, and patriarchal ideologies.
Cultural Reconstruction	Explore mini-narratives and hybridity.	Thematic synthesis and interpretation.	Reveal Achebe’s reworlding of African identity.

**3.3 Data Sources**

The given study relies on both primary and secondary data to provide a thorough and theoretically sound consideration of the book *Anthills of the Savannah* by Achebe (1987). The main data include the novel itself which is the main literary work to be analyzed through close reading and thematical deconstruction. The secondary data also involve the personal essays and interviews of Achebe which makes his philosophy of culture, tradition, and storytelling responsibility easily understandable. As well, the work uses key postcolonial and postmodern theoretical texts, including Bhabha (1994), Spivak

(1999), Fanon (1963), and Said (2003) among other pertinent scholarly articles, which discuss the interaction between Achebe and postcolonial identity and resistance (Bhabha, 1994; Fanon et al., 1963; Lyotard, 1984; Said, 2003; Spivak, 1999). The combination of these sources together gives the intellectual framework that is required to understand how Achebe story critically and creatively recreates the metanarratives of modernity, colonialism and patriarchy. As summarised in Table 3, the data sources are organised hierarchically to demonstrate how primary texts, theoretical frameworks, and contextual studies collectively underpin the analytical approach adopted in this research.

**Table 3: Categories of Data Sources and Their Analytical Function.**

Type of Source	Examples	Purpose and Relevance to the Study
Primary Source	(Achebe, 1987) <i>Anthills of the Savannah</i> . London: Heinemann.	Serves as the central text for hermeneutic and deconstructive analysis; reveals the interplay between metanarratives and mini-narratives.
Authorial Writings by Achebe	(Abrahams, 1976; Achebe, 1988; Appiah & Gutmann, 2000)	Provide insight into Achebe’s intellectual framework and cultural philosophy; support interpretative coherence between his fiction and essays.
Postcolonial Theoretical Texts	(Bhabha, 1994; Fanon et al., 1963; Lyotard, 1984; Said, 2003; Spivak, 1999).	Offer conceptual tools for deconstruction, hybridity, and subalternity; frame Achebe’s text within global theoretical discourse.
Critical Scholarship on Achebe	(Akwanaya, 2019; Alkali et al., 2015; Okechukwu, 2023)	Provide secondary analysis and recent interpretative perspectives; situate this research within current academic debates.
Contextual Historical & Linguistic Sources	(Barry, 2017; Phillipson, 1992)	Offer background on colonial discourse and Eurocentric ideologies relevant to Achebe’s critique.

### 3.4 Analytical Procedure

The analytical procedure unfolds through three interconnected stages designed to answer the central research question: How does Achebe's *Anthills of the Savannah* respond to and deconstruct major metanarratives that impede decolonisation and

reworlding in African society? As outlined in Table 4, these stages move systematically from identifying dominant metanarratives to their deconstruction and finally to the reconstruction of plural mini-narratives, ensuring a coherent and progressive analytical process.

**Table 4: Analytical Phases and Their Role in the Interpretative Process.**

Stage	Analytical Focus	Activities	Expected Insights
Stage 1: Identification of Metanarratives	Locate dominant colonial, patriarchal, and Eurocentric ideologies.	Textual scanning, thematic coding, and discourse analysis.	Reveal forms of epistemic violence and ideological control.
Stage 2: Deconstruction of Hegemonic Power	Apply Lyotard's and Spivak's theories to Achebe's text.	Analyze irony, symbolism, and character dialogue.	Expose how Achebe subverts colonial and patriarchal authority.
Stage 3: Reconstruction through Mini-Narratives	Highlight indigenous and plural worldviews.	Examine oral traditions, proverbs, and feminist re-voicing.	Show how Achebe reimagines African identity through multiplicity.

Through these analytically linked phases, the study demonstrates that *Anthills of the Savannah* functions not merely as political fiction but as a philosophical project of cultural renewal grounded in narrative plurality and reworlding.

### 3.5 Methodological Orientation

This study has a hermeneutic and deconstructive methodological orientation. It reads *Anthills of the Savannah* in terms of long-term close reading, language, symbolism and intertextual resonance. The approach attracts attention to the fact that Achebe's text itself becomes a discourse of the struggle of the epistemologies of the colonial, indigenous, and modern. This orientation makes its analysis interpretative instead of empirical with the emphasis given to ideological criticism and philosophical insight over quantification of data.

### 3.6 Ethical Considerations

All the sources employed in this work are also properly referred to and cited according to scholarly traditions. The study does not consider the African oral and indigenous epistemologies as cultural artifacts but as legitimate intellectual systems. It maintains academic integrity, cultural sensitivity and transparency of academics.

## 4. RESULT

A thematic and close textual analysis of *Anthills of the Savannah* by Chinua Achebe reveals that the novel does this in a systematic way of dismantling of the hegemonic metanarratives that have, historically, hampered the process of decolonisation and cultural renewal in Africa. Achebe reveals, criticizes and substitutes these metanarratives with plural, inclusive and dynamic mini-narratives based on the

traditions of African moral, ethical humanism, and intercultural hybridity. The main conclusions reflect that the deconstructive project of Achebe is functioning under four dominating narrative levels: Western universalism, neo-colonial elitism, colonial education and patriarchal tradition.

The metanarrative of Western universalism is the first discourse that Achebe criticizes presenting European cultural values as the universal norm and making African knowledge invisible. He specifically opposes the idea of universality in African literature by saying that the word universal is usually used to cover Eurocentric parochialism. The fact that he insists that the term should not be mentioned at all in any context related to African literature until it becomes unbiased in its epistemological sense constructs a very critical stand against the domination of epistemology (Achebe, 1987, pp. 66-67). In the novel, Achebe plays this ideology with Sam, the Western-educated head of state, whose cynicism to copy the mode of governance in other nations isolates him among his people. The people of Kangan have been conditioned to perceive Western life as a superior one and they internalize the inferiority and they collectively denigrate themselves. Achebe therefore reveals universalism as a device of cultural marginalism and authenticates lived realities and voices of African communities.

Tightly connected with this criticism is the revelation of neo-colonial elite. Achebe through the character of Ikem Osodi identifies the way in which postcolonial African rulers had inherited and continued colonial hierarchies. The so called independence leaders are still intellectually bankrupt since they institute alien models of development that disregard indigenous situations. This disconnection is reflected in Ikem saying that the greatest failure of this

government is the inability of our rulers to re-establish essential inner connections with the poor and the dispossessed in this country. The way Sam looks down upon his people, refusing to acknowledge them as people due to their ignorance and superstitious nature is a sad legacy of the colonialism arrogance (Achebe, 1987, p. 141). Such alienation, as depicted by Achebe, displays the fact that political independence has failed to be an intellectual or moral liberation; the colonial metanarrative still thrives in the name of modern statehood.

Another metanarrative that is questioned by Achebe is the colonial education model which is a tool of cultural alienation. According to Achebe (2009), colonialism was all about deprivation of the human value and dignity (Achebe, 2009). Beatrice Nwanyibuife character depicts the separation of Africans by colonial education between language and spirituality. It is stated that she barely knew herself after years of reading about the English and the Jews and the Hindu as opposed to her own forebears (Achebe, 1987, p. 105). However, Achebe does not treat education in a completely anti-liberal manner. Beatrice, Ikem, and Chris use their Western education as a means of self-examination and self-improvement as opposed to Sam who applies his education to practice his superiority over others. This way Achebe shows that Western education may be renegotiated and used as a place of hybridity-bridging and not obliterating the cultural identity.

The other main theme is that Achebe dismantles patriarchal systems that were passed down by the colonial and the indigenous culture. Achebe breaks down the androcentric story which reduces women to the passive position through Beatrice. The disapproval she gains with the line, The story of this country, as far as you are concerned, is the story of the three of you, compels her male counterparts to realize their role in suppression of the voices of women (Achebe, 1987, p. 66). The realization that Ikem later on realizes that their story is not an

isolated one but one of twenty million is criticism marks a pivotal moment of self-awareness (Achebe, 1987, p. 67). Beatrice as a leader of the team with her emotional intelligence and intellectual balance is a symbol of the other model of power uniting both reason and empathy. By so doing, Achebe breaks the patriarchal dogmatism and creates a more encompassing image of national renewal.

The climax of these discoveries is the glorification of African oral knowledge and the emergence of mini-narratives as a way to the new beginning by Achebe. Each person belongs to their own; each has their rightful place," said the old man of Abazon. Each man possesses what is his, and individual dignity lies in the harmony of a community (Achebe, 1987, p. 123). The Igbo cosmology, which is summarized by such sayings as No condition is permanent, eschews permanence and glorifies change as the origin of all things. By use of metaphors like the masquerade dance, You do not stand in one place to watch a masquerade, Achebe has expressed the fact that truth and meaning are relative, contextual and plural (Achebe, 1987, p. 65). These oral traditions serve as mini-narratives to colonial and patriarchal totalities and put African thought in the fluid, dialogic, and dynamic. The reclaiming of the narrative power of native voices through these forms and the affirmation of a world view based on coexistence and transformation are the uses of these forms by Achebe. The combination of these outcomes allows concluding that *Anthills of the Savannah* is not a political allegory but a postcolonial testament to narrative plurality. Achebe breaks down metanarratives which offer monolithic truths and instead develops mini-narratives that affirm diversity, inclusivity and cultural hybridity. As synthesised in Table 5, the key findings of the analysis demonstrate how each dominant metanarrative is confronted and displaced by corresponding mini-narratives that enable cultural renewal and reworlding in the novel.

**Table 5: Summary of Dominant Metanarratives and Their Mini-Narrative Counterforces in *Anthills of the Savannah*.**

Dominant Metanarrative	Mode of Operation	Textual Illustration / Example	Mini-Narrative Counterforce
Western Universalism	Equates European culture with universality.	Sam's imitation of foreign governance models.	Assertion of plural, local African realities.
Neo-Colonial Elitism	Postcolonial leaders replicate colonial hierarchies.	Ikem's critique of the "neo-colonial caucus."	Reconnection between rulers and the people.
Colonial Education	Alienates Africans from their culture.	Beatrice's estrangement and later reclamation of roots.	Hybridity – merging Western learning with indigenous wisdom.
Patriarchy	Silences women in national narratives.	Beatrice's critique of male arrogance and inclusive leadership.	Emergence of female agency as transformative power.
Fixed Truths / Dogma	Enforces singular worldview.	Igbo cosmology and proverbs emphasizing change.	Fluid, plural, and transformative identities.

## 5. DISCUSSION

According to the results of this paper, Chinua Achebe, uses the book *Anthills of the Savannah* as a continuation of the process of deconstruction of the hegemonic metanarratives that have been dominating African political, cultural, and intellectual lives. Achebe turns fiction into a tool of philosophical opposition and cultural revival by breaking the ideology of colonialism, Eurocentrism, and patriarchy. His story reflects postmodernism on metanarratives, which are totalising systems of knowledge that assert universality yet that act as a tool of exclusion. This philosophical criticism is redefined through Achebe's work as decolonial practice and narrative structure of the mini-narratives that Lyotard praises, local, plural, and experience-based stories that cannot be subjugated. In such a manner, *Anthills of the Savannah* is not only a reflection of a postcolonial disillusionment, but also the actual performance of an epistemic emancipation.

The framework by Lyotard assists in explaining how Achebe challenges the notion of universal reason embedded in the Western discourse. Using figures such as Sam, Ikem and Beatrice, Achebe enacts the crisis of belief in the Enlightenment story of the progress to reveal how this inherited thought proceeds to act as an unseen tool of power in postcolonial Africa. The reliance on imported examples of governance by Sam is a clear indication of the colonial imagination still present whereby imitation takes the place of self-determination. This dependency on foreign structures is an evidence of internalisation of what Spivak (1999) describes as epistemic violence, a process where the discourse surrounding colonisation cannot only suppress the voice of the colonised, but also alters the perception of this colonised with regard to himself or herself. This kind of domination is brought out by Achebe where Sam is an authoritarian mirror of the West but Ikem and Beatrice are able to critique and reevaluate the West in terms of local experience.

The reconfiguration of identity as achieved by Achebe can be seen as quite close to the idea of Homi K. Bhabha of the third space where new meaning is created as a result of a meeting of cultures. His characters do not exist in dualistic concepts of tradition and modernity, but are in the badlands of negotiation. Beatrice, as an example, mediates the colonial education she is getting with the knowledge that she learns of her ancestors and forms a dialogic identity that goes beyond both ends. Achebe, therefore, turns the concept of hybridity into an effective cultural policy- a kind of agency that shifts the African relation towards modernity. In this

regard, *Anthills of the Savannah* goes hand-in-hand with the idea of hybridity as a place of empowerment identified by Bhabha, in which imitation is turned into translation and dependence into creativity. Even the English language used by Achebe is a form of hybridity as it transforms the language of the coloniser into an African form of philosophy and narrative wisdom.

The theory of subalternity by Spivak also provides an additional knowledge about the feminist and communal reworlding of Achebe. According to Spivak, it is not possible that the subaltern can speak within the domains of the hegemonic discourse since the language of representation is dictated by the power. Achebe responds to this silence by enabling marginalised voices to be heard, specifically women and commoners- to be forces of meaning. The way Beatrice dismisses androcentric authority, the fact that she claims that the story of this country is the story of the three of you, upsets masculine narratives that take possession of the past and the idea of what it means to be a citizen. Her voice is made to symbolize what Spivak terms as the effort to give back the agency to the subaltern subject. In the same way, the elders of Abazon express a communal wisdom that questions not only the colonial but also the postcolonial structures and introduces knowledge as a participatory and moral concept instead of a technocratic or elitist knowledge. Achebe predicts by such figures this ethical act of listening, narrative justice, an act of dialogue instead of silence. The cultural reconstruction of the space that Achebe carries out is based on a profoundly humanist conception that resonates with the appeal of decolonisation that Frantz Fanon made towards decolonisation as a moral and even psychological rebirth. Through Igbo cosmology expressed in metaphors such as the masquerade dance and the proverb, No condition is permanent, Achebe illustrates a worldview where truth remains fluid and ever-changing. This cosmology echoes the idea of the contingency of truth that is expressed by Lyotard, and the multiplicity of point of view, but Achebe does not intend the same thing: where the relativism of Lyotard is threatened with fragmentation, the pluralism of Achebe is the ground of solidarity. Achebe substitutes abstract relativism with an ethics of relationship in the celebration of the African orature, communal storytelling and dialogic wisdom. He shows that mini-narratives, when based on the epistemology of the indigenous people, can be a tool of unity and not division.

The narrative style of Achebe, thus, attains a special synthesis of postcolonial and postmodern thinking.

His fiction represents the scepticism of Lyotard about totalising forms of discourse as it is re-invested in correlation to cultural rootedness, moral panic. It is also the fulfillment of the vision of hybridity that Bhabha promises of creative change and the response to the challenge that Spivak puts on the subaltern to speak in narrative form rather than an abstract theory. Throughout, Achebe reinvents the purpose of the African writer, as not an inert chronicle of the postcolonial residue, but rather a theorist of human possibility. His characters do not simply fight back against oppression, but they redefine very foundations of knowledge which legitimise it. The meeting point of Lyotardian postmodernism and African orature in *Anthills of the Savannah* is a significant theoretical step. Lyotard, in his mini-narratives, is pleased to find their corporeal expression in African oral culture, where multiplicity, performativity and engagement prevail over closure and authority. The way in which Achebe incorporates proverbs, myths and parables into modern novel makes the polyphonic texture that brings cultural renewal to the work. He turns the postmodern attack on universality into a native philosophy of fluidity an epistemology that cherishes change as the truth value. This merger of the western theory and African cosmology reclaims the postmodernism of its Eurocentric abstraction and re-centres it in a decolonial setting. Finally, instead of a postcolonial lamentation or postmodern scepticism, the book *Anthills of the Savannah* creates vision of reworlding as a continuous process of African identity being rebuilt, but not to deny history but rather to change it. Through the fiction, Achebe shows that the failure of metanarratives do not necessarily result in nihilism in its turn, but that it can create room to revive the ethical and cultural imagination. The pluralism, hybridity and dialogic truth that he adheres to make him a storyteller and a philosopher, and it is the one who fills the gap between literary art and political vision.

**Acknowledgement:** The author is thankful to the Deanship of Graduate Studies and Scientific Research at the University of Bisha for supporting this work through the Fast-Track Research Support Program.

**Funding:** This research has not received any external funding.

**Conflict of Interest Statement:** The author declares that there are no conflicts of interest.

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Achebe shows, through his story, that the future of African modernity is not at all in the imitation or opposition of the West, but in synthesis, a living conversation between the various narratives that make up humanity itself.

## 6. CONCLUSION

This study has revealed that *Anthills of the Savannah* by Chinua Achebe is a powerful literary and philosophical project that subverts the hegemonic metanarratives, colonial, Eurocentric, and patriarchal, which have historically impeded the decolonisation and reworlding of Africa. The study, by combining postmodernism and postcolonialism concepts by Lyotard and Bhabha and Spivak, demonstrates how Achebe reinvents fiction as the site of epistemic resistance and the cultural reconstruction. His narrative approach glorifies in the plural mini-narratives based on the African orature, hybridity and ethical humanism, demonstrating that liberation is not in the denial of the West but in the synthesis of cultures. The major weakness of the study is that it only involves a textual and theoretical analysis without involving empirical and comparative cultural data, which could expand contextual knowledge. The framework should be extended in future studies to comparative works between Achebe and other African novelists like Ngũgĩ wa Thiong'o and Chimamanda Ngozi Adichie in order to see the shifts in the patterns of reworlding. Also, interdisciplinary methodology that integrates both literary analysis and philosophy and sociology may help us understand the way in which the pluralism of narration used by Achebe informs the discourse on decolonization. After all, *Anthills of the Savannah* by Achebe can be deemed as a creative and intellectual reconstruction of Africa- its ability to reestablish the identity by means of coexistence of various, dialogic and inclusive stories.

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