Digital Feminism and Literary Activism: A Case Study of Chimamanda Ngozi Adichie's *We Should All Be Feminists* and Minna Salami's *@MsAfropolitan*

Eguvwebere, Adanma Anthonia

Abstract

This paper examines the convergence of digital feminism and literary activism in modern African feminist discourse through a comparative analysis of Chimamanda Ngozi Adichie's *We Should All Be Feminists* and Minna Salami's digital platform, *MsAfropolitan*. Building on earlier ecofeminist and postcolonial feminist studies of African literary texts, the research extends the inquiry from fictional representations of patriarchy to digitally mediated feminist expression. Utilising postcolonial feminist theory, digital humanities, and literary activism, the research investigates the roles of narrative, performance, and online commentary as strategic instruments for reconstituting African womanhood and contesting established gender hierarchies. The results show that Adichie's essay is a gateway feminist text because it is easy to read, tells a story that is close to home, and is inclusive. Its transition from TEDx stage to print and digital dissemination illustrates how literary lucidity and personal narrative promote transnational feminist involvement. On the other hand, Salami's *MsAfropolitan* is an evolving digital archive that focuses on decolonial thought, African worldview, and intersectional critique. The blog format allows for ongoing conversation, intellectual reflection, and active participation with readers from different places. These case studies collectively demonstrate how the medium influences feminist expression and dissemination. The research contends that modern African feminism is hybrid, dialogic, and mediated by technology. The paper enhances African literary and cultural studies by emphasising digital platforms as valid venues for literary and cultural production, while reevaluating the distinctions among text, activism, and digital publics in the twenty-first century.

Keywords: Digital feminism, literary activism, digital spaces, African womanhood.

Introduction

The twenty-first century has initiated a significant epistemic and technological transformation in the expression of feminist thought. Feminist discourse, previously restricted to academic monographs, activist manifestos, and physical protest venues, now traverses digital infrastructures that facilitate immediate, transnational dialogue. Blogs, TED Talks, podcasts, online magazines, and social media platforms have changed not only how feminist ideas are shared, but also how they are made, received, and challenged. In this digital public sphere, feminism is no longer just an academic or activist pursuit; it has evolved into a lived, interconnected practice influenced by algorithms, emotional communities, and global connectivity.

In African contexts characterised by colonial legacies, entrenched patriarchal structures, religious conservatism, and neoliberal economic instability, the digital transition has created a new space for discourse. For African women writers and intellectuals, digital platforms present opportunities to circumvent conventional gatekeeping mechanisms entrenched in Western publishing sectors and academic institutions. More importantly, these platforms let people talk about their gendered experiences in ways that resonate both locally and globally. Digital feminism in Africa does not merely replicate Western feminist paradigms in virtual contexts; it reconfigures feminist politics through culturally embedded narratives, epistemological reclamation, and the prioritisation of lived experiences. In this regard, the present study signifies a methodological augmentation rather than a thematic divergence. The main goal is still to question gendered power and validate African ways of knowing. The focus of analysis shifts from the novel to the essay and the blog, media that exist at the convergence of literature, activism, and digital culture. This study situates African feminist discourse

within contemporary media by examining Adichie's performative-literary intervention alongside Salami's digital intellectual archive, while remaining anchored in the theoretical foundations of earlier feminist scholarship.

Literature Review

African feminist scholarship has extensively examined the convergence of patriarchy, culture, and socio-political power within literary and theoretical contexts. Nnaemeka's (2004) concept of nego-feminism, for example, frames feminism as a process of negotiation, one that works within, rather than completely outside, existing social structures. This idea resonates strongly with digital feminist practice, where women often find themselves constantly explaining, defending, and adjusting their positions in response to public scrutiny. In a similar way, Mama (1995) draws attention to how identity and voice are shaped within unequal power relations, reminding us that speaking is never a simple or neutral act. Nzegwu (2006) further strengthens this perspective by calling for a return to indigenous frameworks of understanding gender, pushing back against inherited colonial distortions. Their scholarship lays the intellectual foundation for interpreting African feminist texts as culturally situated and historically contextualised interventions.

Recent scholarship in African literary studies has increasingly employed feminist and ecofeminist methodologies to examine the nuanced structures that perpetuate patriarchy within cultural, political, and ecological systems. Ecofeminist criticism has effectively illuminated the correlation between the marginalisation of women and the exploitation of the natural environment in patriarchal societies. Previous research has shown that African literary texts often reveal these interconnected systems of oppression while also providing opportunities for women to assert their agency. Adanma's (2022) ecofeminist analysis of Tanure Ojaide's *The Activist* investigates the intersection of environmental politics and gender inequality in socio-political struggles in the Niger Delta, highlighting the significance of women's voices in ecological and political resistance. In the same way, Eguvwebere and Onyemaechi's (2021) study of Bayo Adebowale's *Lonely Days* shows how cultural traditions that seem to control women's lives can also be reinterpreted in a critical way to give women back their dignity and power. Extending this concern with power and resistance, Anthonia (2023) investigates ecological imperialism in Yvonne Owuor's *Dust* and Ngũgĩ wa Thiong'o's *Petals of Blood*, showing how postcolonial literary texts expose the persistence of colonial structures within supposedly independent African societies. In a related study, Anigala and Eguvwebere's (2025) *Unmaking Boundaries: Gender and the Nigerian Literary Imagination* examines the ways Nigerian literary texts engage questions of gender identity, representation, and power, highlighting literature's capacity to challenge dominant social assumptions and imagine alternative gender possibilities. Likewise, Ativie and Eguvwebere's (2025) study of Sam Ukala's *Skeletons: A Collection of Stories* underscores the socio-literary significance of literature as a medium for interrogating social realities and cultural values. Collectively, these studies demonstrate the importance of literary texts as sites where patriarchal ideologies are both reproduced and contested. However, while considerable attention has been devoted to feminist representation in African literary texts, there exists a relative paucity of scholarship investigating the circulation of African feminist discourse within digital contexts.

Alongside these African feminist positions, postcolonial feminist thought also plays a key role. Mohanty (2003), for instance, argues for the need to decolonise feminist knowledge and to build solidarities that do not erase difference. This becomes especially relevant when African feminist texts circulate globally through platforms such as TED Talks and international publishing. While digital spaces can amplify African feminist voices, they can also flatten them, thereby reducing complex arguments to easily exportable phrases. The challenge, then, is to hold on to context, to resist the urge to simplify what is inherently layered. It is within this shifting terrain that *We Should*

All Be Feminists by Chimamanda Ngozi Adichie becomes especially significant. First delivered as a TEDx talk and later published as an essay, the text moves across form, speech, video, print, and digital quotation. Its appeal lies in its clarity. Adichie uses personal stories and familiar situations to make feminism feel speakable, especially for audiences encountering it outside academic spaces. At the same time, the text remains rooted in a recognisable Nigerian context, addressing issues such as marriage expectations and gendered social roles, even as it speaks to a global audience.

The influence of Adichie's work is not only theoretical; it is visible in practice. Dosekun's (2022) study of the #BeingFemaleinNigeria campaign shows how readers of Adichie's text took to Twitter to share their own experiences of sexism. This connection between a literary text and a digital movement is important. It shows that feminist writing does not end with reading; it can lead directly to collective expression and public dialogue. At the same time, Dosekun points out that such visibility does not automatically ensure inclusivity, reminding us that digital feminist spaces can still reflect existing inequalities.

While Adichie's work has received wide attention, Salami's *MsAfropolitan* blog offers a different, but equally important, perspective. Minna Salami's *MsAfropolitan* has been examined in digital and cultural studies as a paradigm of decolonial feminist blogging that emphasises African epistemologies and intersectional analysis (Sutherland, 2017). As a digital platform, it allows feminist thought to unfold gradually, through posts, reflections, and ongoing engagement with readers. Salami challenges narrow expectations about African women's writing, particularly the pressure to focus on poverty or crisis narratives. Instead, she opens up space for complexity, for reflection, and for intellectual exploration. Ho (2021) situates *MsAfropolitan* within discussions of Afropolitanism and contemporary cultural politics, showing that blogs are increasingly being taken seriously within academic work. This suggests that digital texts are no longer peripheral; they are part of the broader landscape of African literary and intellectual production.

Finally, work on digital affect helps explain why these texts resonate as they do. Paasonen's (2020) writing on online affect points to the role of emotion in shaping digital engagement. Similarly, Hillis et al. (2015) highlight how feelings circulate within online spaces, shaping participation and community. These insights help explain why personal stories and everyday experiences are central to digital feminism. They create points of connection that draw people in.

Taken together, these strands of scholarship show that the works of Adichie and Salami belong to a broader shift in African feminist writing. They move across boundaries, between print and digital, personal and political, individual voice and collective conversation. Adichie's essay shows how a single text can travel widely and spark new forms of feminist expression. Salami's blog, on the other hand, shows how feminist thought can develop over time, shaped by interaction and ongoing reflection. This study builds on these insights by arguing that African digital feminism should not be seen as separate from literary activism. Rather, it extends it. It offers new ways of telling stories, asking questions, and challenging power, while remaining rooted in long-standing debates about identity, knowledge, and liberation within African feminist thought.

Theoretical Framework

This study is anchored in an interdisciplinary framework that integrates postcolonial feminist theory, digital humanities (with emphasis on digital feminism), and literary activism. The convergence of these frameworks enables a layered analysis attentive to historical consciousness, epistemic location, technological mediation, and the political agency of narrative. Rather than treating African feminist texts as either literary artefacts or digital expressions, this theoretical synthesis reads them as culturally situated interventions shaped by colonial afterlives and contemporary platformed publics.

Postcolonial Feminism: Decolonising Feminist Knowledge

Postcolonial feminism provides the primary epistemological grounding for this study because it foregrounds how colonial histories, racial hierarchies, and geopolitical inequalities shape gendered subjectivity. It resists universalist feminist paradigms that homogenise women's experiences across cultural contexts. Mohanty's (1988) critique of the construction of the "Third World woman" as a singular, passive, and oppressed category remains foundational. In *Under Western Eyes*, she demonstrates how Western feminist scholarship often produces the non-Western woman as an object of rescue rather than a subject of agency. Her later work continues to call for decolonising feminist theory through attention to location, labour, and transnational solidarity (Mohanty, 2003). This intervention is particularly relevant when analysing globally circulated African feminist texts, which risk being abstracted from their social and cultural specificity once they enter Western publishing and digital circuits.

Similarly, Spivak's (1988) interrogation of whether the "subaltern can speak" underscores the structural silencing embedded in imperial discourse. Spivak's argument does not suggest literal muteness but rather highlights how systems of representation mediate and distort subaltern expression. In the context of African digital feminism, this question acquires renewed urgency: digital platforms appear to democratise speech, yet they remain structured by global power asymmetries, linguistic hierarchies, and algorithmic visibility.

African feminist theorists further complicate and localise this critique. Nnaemeka's (2004) formulation of nego-feminism (a feminism of negotiation and "no-ego") articulates an African feminist praxis attentive to relationality, pragmatism, and cultural embeddedness. Rather than adopting adversarial paradigms that may not align with certain African socio-cultural contexts, nego-feminism theorises resistance as dialogic and context-sensitive. This framework is particularly useful in reading the rhetorical strategies of contemporary African feminist writers who balance critique with cultural familiarity, challenging patriarchy without disavowing community.

Within this theoretical constellation, both Adichie and Salami resist reductive portrayals of African womanhood. Their narratives are self-authored and contextually grounded. They foreground class, culture, language, and generational differences, thereby complicating global feminist assumptions that treat African women as homogenous victims of tradition. Postcolonial feminism, therefore, provides the analytic lens through which their interventions can be understood as acts of epistemic reclamation.

Digital Humanities and Digital Feminism: Platformed Feminist Publics

While postcolonial feminism situates the texts historically and culturally, digital humanities, particularly digital feminist scholarship, enable an examination of technological mediation. Digital humanities extends beyond digitised archives; it interrogates how digital infrastructures reshape authorship, readership, temporality, and circulation.

Digital feminism scholarship underscores the paradoxical nature of online spaces. Nakamura's work on race and digital culture demonstrates that digital environments reproduce racial hierarchies even as they offer opportunities for counter-public formation (Nakamura, 2008). Similarly, Daniels (2009) shows how online spaces can amplify both progressive activism and reactionary hostility, cautioning against technological utopianism. These insights are vital for analysing African feminist digital expression, which exists within globalised digital systems shaped by corporate algorithms and uneven access. At the same time, digital platforms offer strategic advantages. They allow marginalised voices to bypass traditional publishing gatekeepers and reach transnational audiences.

Blogs, in particular, function as hybrid spaces that combine essay, diary, manifesto, and commentary. In this regard, Salami's *MsAfropolitan* exemplifies what digital humanities scholars describe as self-curated intellectual space: a platform where theory, autobiography, political reflection, and cultural critique converge without institutional mediation.

Digital feminist theory also highlights networked affect and connective politics, the ways emotions circulate online to produce solidarity. Digital storytelling becomes a mode of collective consciousness-building, transforming individual testimony into shared political discourse. Thus, the digital is not merely a tool for dissemination; it shapes the very form and rhythm of feminist argument. Posts are iterative, dialogic, and responsive. Feminist discourse becomes conversational rather than monologic. Applying digital humanities to the selected texts reveals how form influences meaning.

Literary Activism: Narrative as Intervention

Literary activism bridges the textual and digital dimensions by foregrounding literature's social function. It conceptualises the writer as an agent of transformation rather than a detached aesthete. Ngũgĩ wa Thiong'o's insistence that literature is inseparable from social struggle situates writing within broader structures of power (Ngũgĩ, 1986). For Ngũgĩ, language itself is political; narrative becomes a site of resistance against colonial and neocolonial domination. Similarly, bell hooks' concept of engaged pedagogy frames intellectual work as participatory and transformative, collapsing the divide between scholarship and activism (hooks, 1994). Knowledge, in this sense, is not neutral; it is meant to intervene, unsettle, and empower.

Reading *We Should All Be Feminists* and *MsAfropolitan* through literary activism foregrounds their didactic and mobilising functions. Adichie's essay operates as public pedagogy: it defines feminism, counters misconceptions, and invites identification. Its clarity is strategic; accessibility becomes a tool of mobilisation. Salami's blog, meanwhile, performs sustained activist labour through cultural critique, epistemic reframing, and dialogic engagement with readers. Both texts teach, question, and provoke. Literary activism thus enables analysis of these works not merely as aesthetic productions but as deliberate social interventions. They seek to reshape consciousness, expand feminist vocabulary, and reconfigure public discourse. The integration of postcolonial feminism, digital humanities, and literary activism allows for a multi-dimensional reading attentive to historical specificity, technological mediation, narrative strategy and political intent. Together, these frameworks resist reduction. They acknowledge literary merit while analysing digital form; they situate feminist discourse within African epistemologies while tracing its global circulation; they recognise narrative not as ornament but as instrument.

Methodology

This study employs a qualitative, interpretive methodology that combines feminist literary analysis with digital textual ethnography. It examines two primary texts, Chimamanda Ngozi Adichie's *We Should All Be Feminists* and selected posts from Minna Salami's *MsAfropolitan* blog, to investigate how feminist discourse is constructed across print and digital platforms.The analysis of *We Should All Be Feminists* relies on close reading informed by feminist literary criticism. Attention is given to narrative voice, rhetorical strategies, autobiographical positioning, metaphor, and the negotiation between Nigerian socio-cultural specificity and global feminist language. Because the essay originated as a public speech, the TEDxEuston transcript and recorded performance were also consulted to consider tone, delivery, and audience response.

The examination of *MsAfropolitan* draws on digital textual ethnography, recognising the blog as an evolving archive rather than a single static text. Posts published between 2010 and 2024 were

selected based on thematic relevance, guided by keywords such as “African woman,” “feminism,” “patriarchy,” “freedom,” and “decolonisation.” The analysis considers conversational tone, integration of theory and personal reflection, and the affordances of the blog format, including reader engagement and iterative argumentation.

Grounded in feminist literary criticism and digital cultural studies, the methodology privileges context, embodiment, and intersectionality. No quantitative tools are applied; instead, the emphasis is on interpretive depth and the socio-political implications of narrative form and platform.

Findings

Adichie begins by framing feminism as a socially stigmatised term, subsequently reclaiming it through narrative. When she remembers being called a feminist by her childhood friend, Okoloma, she says, "It was not a compliment" (Adichie, 2012/2014). This shows how feminist identity is policed by society before it is challenged intellectually. The rhetorical effect is intentional: she turns a negative label into a puzzle that the audience has to solve with her. She declares, "I was a Happy African Feminist Who Does Not Hate Men And Who Likes To Wear Lip Gloss And High Heels For Herself And Not For Men". She says the word is "so heavy with baggage" (Adichie, 2012), which means her job is not only to define feminism but also to clean it up by eliminating stereotypes and restoring its political meaning through lived experience.

Anecdote as evidence: patriarchy illustrated through a singular social gesture

The Lagos parking story is one of the most useful parts of the essay for analysis. Adichie talks about giving a parking attendant money she earned, but the attendant says "Thank you, sir!" to her male friend. (Adichie, 2012). This is not micro-sociology. The scene shows how gendered power works by showing how people assume that men own things and women depend on them. Adichie's phrase, "money that I had earned from doing my work," is important because it predicts the patriarchal interpretation and cancels it before it happens (Adichie, 2012). The attendant's misrecognition serves as a tangible illustration of what postcolonial feminists refer to as the social construction of gendered subject positions: despite the woman being the economic agent, the prevailing cultural norms attribute economic authority to the man.

Gender, finances, and the construction of masculinity

Adichie goes beyond talking about how women are pushed to the edges of society to show how patriarchy hurts men by making masculinity a performance. She notes that boys are taught to show their masculinity by paying for dates; this is so common that it leads to moral panic when boys steal money: “And yet we wonder why boys are more likely to steal money from their parents” (Adichie, 2012).

The analytical strength of this line lies in its causal exposure: patriarchy shapes a masculinity linked to financial display, subsequently condemning boys for the survival strategies it inadvertently fosters. Adichie's counter-proposal, “whoever has more should pay” (Adichie, 2012), is not merely a matter of etiquette; it seeks to reformulate gendered economic reasoning. This is literary activism through a practical ethical alternative: she presents a new standard that can be implemented immediately, transforming critique into social imagination.

"We teach girls...": using repetition to figure out how socialisation works

"We teach girls to shrink themselves, to make themselves smaller..." (Adichie, 2012).

The repeated phrase "We teach" turns patriarchy from an abstract enemy into a common practice that can be changed. The pronoun "we" is important because it prevents us from blaming only "bad men." Instead, it says that socialisation is a shared cultural task (families, schools, religions, peer groups). Repetition works as insistence and exposure in rhetoric. When you say the lesson out loud, you can hear how unnatural and violent it is. This is exactly why the line works well digitally: it's short, easy to quote, and has all the parts it needs to be used in citation culture without losing its critical edge.

Marriage, respectability, and the language of ownership

Adichie's critique of marriage does not oppose it; rather, it examines marriage as a gendered institution of respectability and control. She observes, “Because I’m female, I’m expected to aspire to marriage” (Adichie, 2012), and subsequently questions why girls are socialised towards marriage while boys are not.
She enhances the analysis by transitioning from social pressure to linguistic ideology: “The language of marriage is often the language of ownership rather than… partnership” (Adichie, 2012).
This move is methodologically important because Adichie sees language as a social archive, which is in line with feminist cultural studies that see everyday language as the place where patriarchy becomes "common sense." The essay's strength is that it shows how patriarchy is not only in laws and institutions, but also in words like "respect," "peace in my marriage," and "emasculation" that quietly shape what women think they can want.

Why the text works on a global scale: clarity as a tool for politics

The findings from these excerpts indicate that Adichie's activism is effective, in part due to its intentional clarity. The stories are short, the moral point is clear, and the ideas are based on scenes that everyone can relate to. Because it is clear, the text can be used on any platform, speech, transcript, essay, quote, or classroom discussion, without needing any special theory to start its critique.

Minna Salami's *MsAfropolitan*: Serial Digital Feminist Theory, Decolonial Reframing, and African Epistemic Grounding

Rejecting the "un-African" allegation by distinguishing the term from the concept

Salami directly addresses one of the most persistent claims that African feminism is not real: that it is imported. She acknowledges the etymology of the term while asserting the foundational nature of the struggle: “the term ‘feminism’ does not have African roots… Nonetheless, the idea itself was not something that Western feminists brought to African women (Salami, 2011).

This differentiation is analytically potent as it dismantles the constraints of etymological policing. Salami reinterprets African feminism as a historical form of resistance to "oldest patriarchies," enumerating culturally specific methods of negotiation - "motherhood… religion… labour" (Salami, 2011).

Adichie persuades by using strong examples, while Salami persuades by making things clearer: she takes apart a prejudiced argument (feminism is foreign) and replaces it with a historically based story of African women's power.

African feminism as an intersectional framework rather than a singular gender discourse

In her digital writing, Salami often argues that African feminism needs to go beyond a narrow male-female framework. In her 2017 post, she discusses African feminism as a way to challenge male dominance and oppression based on "ethnicity, class, tradition, globalisation" (Salami, 2017).

Salami publicising theory by turning intersectional logic into an easy-to-understand list. The blog format supports this work by allowing for constant revision. She says that her earlier definition has begun to "feel stagnant," which makes her want to do more conceptual work (Salami, 2017).

This is how digital humanities works: knowledge is not locked up in one publication moment; it can be updated, archived, and built on.

Patriarchy is delineated as a system (law, ritual, language, labour)

Salami defines patriarchy as a system that "uses law, tradition, force, ritual, customs, education, language, labour... to keep women governed by men" in "7 key issues in African feminist thought" (Salami, 2012).

This excerpt leads to two conclusions:

Salami's feminism is infrastructural; she focuses more on the social technologies that reproduce sexist acts than on the acts themselves.

Her analytical unit is the cultural system, encompassing language, aligning with Adichie's focus on marriage vocabulary, yet articulated through a more distinctly theoretical framework.

This is a key point of convergence for the paper: both writers treat language as a mechanism of power, but Adichie does it through narrative scenes, and Salami does it through a structured, analytic list.

Critique of tradition without forsaking cultural memory

Salami's decolonial sensibility is evident in her critique of tradition, which avoids descending into anti-cultural rhetoric. She points out that "it's not very popular to criticise African traditions," and then she says that patriarchal traditions have silenced women through customs that affect marriage, sexual freedom, and property (Salami, 2012).But she won't completely reject it: "African feminist thought doesn't want to get rid of tradition... tradition also holds... cultural memory... knowledge and spirituality" (Salami, 2012).

African feminists believe in cultural specificity and negotiation, so this balancing act fits with those beliefs. The goal is not to get rid of Africanness, but to fight patriarchal power within it. The blog format is a good fit for this complexity because it allows for layered arguments (qualifications, caveats, going back to earlier points) and encourages readers to "work out" theory instead of just giving them final conclusions.

Digital seriality as feminist historiography: giving a name to a "2nd rise" made possible by the internet

Salami's 2022 essay explicitly contextualises the digital era, noting that "the Internet and social media played a large part in ushering the second rise of African feminism in the 21st century" (Salami, 2022). Salami is not merely utilising a digital platform; she is theorising the impact of digitality on feminist movements, broadening audiences, altering debates, and redefining access points to feminist identity. She also describes her own blog as a precursor text that was later widely cited, demonstrating that blogs can serve as scholarly resources even when they do not originate in traditional academic settings (Salami, 2022).

Points of Intersection and Divergence

Reading *We Should All Be Feminists* alongside *MsAfropolitan* reveals not only shared commitments but also meaningful differences in tone, emphasis, and method. Both Chimamanda Ngozi Adichie and Minna Salami approach African feminism as urgent and necessary, an entity that speaks directly to lived realities rather than abstract theory. Neither presents feminism as an imported Western script imposed on African societies. Instead, both root their arguments in everyday African experiences, histories, and cultural frameworks. In their writing, African women are not silent figures waiting to be theorised by others; they are thinkers, narrators, and knowledge producers in their own right.

One of the clearest points of convergence is their reliance on storytelling. Adichie's recollections, being called a feminist "as if it were a bad thing," watching a parking attendant automatically thank her male companion, turn structural inequality into something tangible and familiar. These moments feel small, almost ordinary, yet they expose how deeply gendered assumptions are embedded in daily life. Salami similarly weaves personal reflection into theoretical commentary. Even when her posts engage complex philosophical debates, they remain grounded in lived experience. In both texts, experience is not anecdotal embellishment; it is evidence. Storytelling becomes a way of knowing. It invites readers to recognise themselves within the narrative and to feel implicated in its questions.

Yet the two authors diverge in their ideological emphasis. Adichie's feminism is intentionally clear and accessible. Her prose is direct, her arguments declarative, and her tone inviting rather than confrontational. The title "*We Should All Be Feminists"* itself signals openness. It frames feminism as a shared ethical position rather than a niche intellectual commitment. This rhetorical moderation helps explain the essay's global reach. It moves easily across platforms: from a TEDx stage to printed text, from classrooms to popular music. Its simplicity is not naïveté but strategy; it lowers the barrier to entry.

Salami's approach, by contrast, is philosophically dense and explicitly decolonial. Her blog posts resist easy summarisation. She situates African feminism within broader critiques of Eurocentrism, capitalism, racial power, and epistemic dominance. Rather than appealing first to shared human values, she begins by questioning whose knowledge systems have historically been privileged and whose have been marginalised. Her feminism insists on centring African cosmologies, indigenous epistemologies, and embodied knowledge. The result is a discourse that demands sustained engagement. It is less introductory and more interrogative.

Medium intensifies these differences. Adichie's feminist voice originates in a live speech. A performance shaped by time limits and audience immediacy, and later stabilised in print. The form favours compression and rhetorical precision. The argument must be coherent, memorable, and self-contained. Salami's blog, however, evolves over the years. It is cumulative and dialogic. Posts revisit earlier ideas, refine definitions, and respond to new social realities. The digital format allows room for revision, complexity, and ongoing conversation. It reflects feminism as a process rather than a proclamation.

At the same time, digital infrastructures amplify both writers. Adichie's talk gained momentum online before becoming a printed essay, demonstrating how digital circulation can propel literary activism into global consciousness. Salami's blog remains freely accessible, inviting readers not only to consume but to comment, share, and critique. In different ways, both authors benefit from and contribute to the networked nature of contemporary feminist discourse.

Ultimately, their intersection lies in shared purpose, the affirmation of African women's agency and voice, while their divergence lies in method and emphasis. One offers an accessible gateway; the other offers a sustained, decolonial deepening. Together, they reflect the plurality of African feminism today: expansive enough to accommodate clarity and complexity, performance and dialogue, manifesto and archive.

Discussion

The results of this study demonstrate the transformation and amplification of African feminist voices in the digital age through hybrid forms of expression. Adichie and Salami embody two divergent yet synergistic paths of modern feminist advocacy: one rooted in literary formalism and orality, the other in intellectual blogging and digital archiving. Together, they show how many different types of African feminism there are in the 21st century.

Adichie's *We Should All Be Feminists* has a global impact because it is clear, tells a personal story, and calls on shared moral values. Its accessibility makes it easier for people to identify as feminists. Adichie makes feminism seem possible by defining it in simple terms and using everyday examples to show it. She has a plan for how to do things. It first makes the word "feminist" more common in popular conversation, which makes room for bigger conversations.

The essay's use in fashion campaigns, commercial branding, and popular music, on the other hand, makes people wonder about commodification. There is a risk of ideological dilution when feminist slogans become fashion statements or aesthetic motifs. Critics warn that feminism, when integrated into neoliberal consumer culture, risks being diminished to identity branding instead of structural critique. But this kind of visibility is a double-edged sword: making things into products may make radical ideas less likely to happen, but it also makes feminist language a part of everyday life.

Salami's *MsAfropolitan*, on the other hand, focuses on complexity and intellectual rigour. Her posts question not just patriarchy, but also race, global capitalism, and new forms of colonial power. She says that African ways of knowing and sensuality are valid sources of feminist knowledge. This depth is possible because of the digital form. With blogs, you can make longer arguments, link to other texts, and talk to readers in real time. The blog changes over time, unlike print, which stays the same. It records changes in emphasis and shows feminism as an ongoing conversation instead of a set of rules.

So, the medium shapes feminist epistemology. Adichie's feminist argument is presented on a stage and solidified in print, emphasising coherence and rhetorical refinement. Salami's work is ongoing, flexible, and conversational, which shows how decentralised digital feminism is. This implies that the generation of feminist knowledge is intrinsically linked to the technological environments in which it disseminates. Medium affects not only how information is spread, but also how it is done, the tone, and the scope.

Both authors also use their public intellectual identities in different ways. Adichie's status as a world-famous novelist gives her feminist work literary authority. Salami's identity as a philosopher-blogger makes feminist theory more accessible by putting it in a digital space that anyone can access. Their different points of view show how diverse African feminism is today: no one voice, method, or ideological register can cover its whole range.

Lastly, the study shows how digital feminism can change things in Africa. Online platforms have made it easier for movements like #BeingFemale to happen. In Nigeria, it helped create reading

groups and spread feminist ideas beyond big cities and universities. Digital spaces facilitate the cultivation of collective consciousness and activism that surpass geographic and institutional constraints.

The convergence of literary activism and digital feminism in the works of Adichie and Salami exemplifies a significant transformation in African feminist discourse. It is no longer just in print or just for academic debate. It is a mix of different things: it is hybrid, networked, and strategically varied. It is both easy to use and strict, and it is both universalising and decolonial. This diversity is not a flaw but a strength, showing how African feminism is changing and growing in the digital age.

Conclusion

This paper aimed to analyse the intersection of digital feminism and literary studies through two significant case studies: Chimamanda Ngozi Adichie's *We Should All Be Feminists* and Minna Salami's *MsAfropolitan* blog. Using postcolonial feminist theory, digital humanities, and literary activism, the study looked at how both authors use stories, language, and media platforms to express feminist ideas that are based on African social and cultural realities. The examination reveals that Adichie's essay serves as a gateway text. Feminism is easy to understand and accessible to a wide range of people because it is clear, has a story-like structure, and uses different types of language. It breaks down complicated issues of gender politics into everyday situations, making feminist ideas accessible to people who aren't already familiar with them. By doing this, it shows how literary activism can work by making things easy to find. Its journey from stage to page to digital circulation shows how modern feminist discourse moves between different forms of media, reaching more people while keeping the story straight. In contrast, Salami's *MsAfropolitan* functions as a continuous intellectual and decolonial initiative. Instead of explaining feminism in simple terms, it questions the ways that feminist discourse itself knows what it knows. Salami puts African cosmologies back at the center, questions Eurocentric ideas, and puts intersectional analysis that looks at race, capitalism, sensuality, and spiritual knowledge at the center. This depth is possible because of the blog format. It lets ideas change over time, encourages readers to talk to each other, and serves as a living archive of African feminist thought. Adichie shortens things, while Salami lengthens them. One opens the door, and the other deepens the conversation. Both texts show how the medium affects the message in a very important way. The literary essay values consistency, polish, and staying power. The blog puts a lot of value on being immediate, interactive, and iterative. But both show that digital infrastructures make feminist voices louder. They show that African feminist expression today is not limited to print or online comments. It is a mix of different things, can change, and knows how to move around in the spaces it does.

This study confirms that African feminism is not one thing. It is plural, conversational, and always changing. It is shaped by colonial histories, cultural heritage, digital technologies, and the real-life experiences of women who have to deal with complicated social situations. Adichie and Salami show that African women are not just part of global feminist conversations but also help shape them in a world full of media where stories compete for attention. This paper contributes to ongoing debates in African literary and cultural studies by foregrounding both a literary manifesto and a digital archive as legitimate feminist texts. It says that blogs, podcasts, and social media sites are important places for feminist knowledge production and literary expression. Future research would benefit from continued interest in these new forms, examining how they continue to shape authorship, activism, and the shape of African feminist thought in the 21st century.

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