

PERFORMING RESISTANCE ON VIRTUAL SPACES: REIMAGINING AFRICAN WOMEN'S AGENCY IN DIGITAL PERFORMANCE

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Abstract

The emergence of digital technology as a medium of artistic expression has transformed the terrain of African performance, ushering in a renaissance of feminist thought and action on virtual stages. African women, historically marginalized in mainstream theatre and media discourses, are increasingly using digital platforms to articulate resistance, narrate experiences, and construct counter-hegemonic narratives that disrupt the patriarchal and colonial status quo. The digital revolution has transformed African performance culture, empowering African women to assert agency, subvert patriarchal norms, and forge intercultural feminist solidarities through virtual platforms. This paper examines how digital theatre reconfigures gendered representation and performance praxis in African contexts, using Judith Butler's gender performativity and Obioma Nnaemeka's nego-feminism as theoretical lenses. Through critical analyses of *Hear Word!* by Ifeoma Fafunwa, *Portrait of Myself as My Father* by Nora Chipaumire, and *The Revolution Will Be Live* by Zandi Tisani, it explores how virtual stages serve as sites of resistance, cultural memory, and transnational dialogue. These performances enact subversive gender performances, negotiate African cultural norms, and archive lived experiences, challenging exclusionary narratives as well as creating borderless feminist communities. Through the fusion of indigenous

epistemologies with global feminist discourses, African women redefine digital performance as a radical praxis of liberation.

Keywords: Gender performativity, nego-feminism, digital performance, intercultural feminism, virtual spaces

Introduction

African theatre has consistently adapted to societal shifts, serving as what Biodun Jeyifo describes as a “mirror of society, reflecting its contradictions, struggles, and aspirations” (Jeyifo 23). The digital revolution of the 21st century has ushered in a new era for theatre practice, enabling artists to transcend geographical and institutional barriers through virtual platforms. The advent of digital technology has revolutionized African theatre, enabling artists to reach global audiences and engage with contemporary issues in innovative ways. The COVID-19 pandemic accelerated this transition, as restrictions on public gatherings forced practitioners to explore digital platforms like YouTube, Zoom, and TikTok (Imiti 93). This shift has democratized access to theatre, allowing audiences beyond urban centers to engage with performances. However, it has also raised concerns about digital literacy and accessibility, particularly in rural areas with limited internet infrastructure (Ododo and Fanyam 445).

This digital turn has been particularly transformative for female performers, who have historically been marginalized within traditional theatrical spaces due to entrenched patriarchal norms. Digital theatre has emerged as a powerful medium for performing resistance, particularly in challenging gender-based oppression. By leveraging digital platforms, female artists bypass conventional gatekeepers, engaging directly with diverse audiences to interrogate gender stereotypes and advocate for social justice. As Sunday Enessi

Ododo argues, the digitalization of Nigerian theatre represents not merely a technological shift but a “reconfiguration of performance aesthetics and audience engagement” (Ododo 15). This has transformed the terrain of African performance, ushering in a renaissance of feminist thought and action on virtual stages. African women, hitherto marginalized in mainstream theatre and media discourses, are increasingly using digital platforms to articulate resistance, narrate experiences, and construct counter-hegemonic narratives that disrupt the patriarchal and colonial status quo. This shift signals a rethinking of performance as a feminist practice: one deeply embedded in intercultural solidarity, collective memory, and transnational activism.

Digital performance, as distinct from traditional stage theatre, is not simply a medium of representation; it is a space of creation, negotiation, and intervention. Through online platforms, African women have transcended geographical boundaries to reach broader audiences and participate in global conversations around gender justice. These virtual performances have become arenas for mobilizing affect, curating feminist archives, and reclaiming cultural narratives historically distorted or erased. The integration of digital tools into African feminist performance is part of a larger project of epistemic resistance, as articulated by thinkers like Bell Hooks, who argues that feminism must be “rooted in the concrete conditions of daily life” and serve as a tool for “transformative politics” (Hooks 29). The virtual stage, thus, is not merely a site for consumption; it is a battleground for liberation, redefinition, and visibility. As this paper will argue, African women’s digital performances are acts of radical memory and resistance that fuse indigenous knowledge systems with global feminist thought, creating an intercultural feminist praxis that is both local and global, personal and political.

Digital theatre in Africa encompasses diverse forms, from

livestreamed performances to social media skits and virtual reality experiences. Productions like Bolanle Austen-Peters' *Wakaa the Musical* exemplify the integration of multimedia elements, such as projections and interactive media, to create immersive experiences that resonate with modern audiences (Ajibade 132). Social media platforms have further transformed theatre into a participatory culture, where audiences engage through comments, shares, and reactions, as noted by Ameh and Echefu (3). This democratization has empowered marginalized voices, particularly female performers, to challenge patriarchal norms and advocate for gender equity.

Social media platforms have become instrumental in promoting performances and fostering global dialogues. Platforms like Instagram and TikTok enable artists to engage directly with audiences, bypassing traditional gatekeepers and creating participatory cultures. As Shami observes, these platforms "modify the dialogue around the circumstances, outlooks, and identities of Nigerian women," nourishing gender narratives and amplifying feminist voices (Shami 12). However, the reliance on digital platforms raises concerns about the preservation of traditional theatrical values, such as communal interaction, which remain central to African performance traditions (Ododo and Fanyam 446).

Scholars have noted the transformative potential of digital theatre in Africa. Ododo (23) argues that the digitalization of African theatre represents not merely a technological advancement but a reconfiguration of performance aesthetics and audience engagement. Similarly, Akoh and Ugwu (203) highlight the proliferation of social media theatre, emphasizing its role in democratizing performance and facilitating participatory cultures. These developments have created fertile ground for feminist interventions within the

digital theatrical landscape. As Shifa Shami notes, “Digital humanities have emerged as an innovative platform that modifies the dialogue around the circumstances, outlooks, and identities of Nigerian women thus nourishing gender narratives” (Shami 12). Moreover, digital theatre facilitates the exploration of intersectional identities, allowing performers to address the complex interplay of gender, sexuality, and socio-political factors. Ekpe and Eze examine how Nigerian digital performances navigate “enGENDERed spaces,” highlighting the capacity of online platforms to both reflect and reshape societal discourses on gender (Ekpe and Eze 3).

Despite its transformative potential, digital theatre in Africa faces significant challenges. The digital divide, marked by disparities in internet access and technological literacy, limits the reach of digital performances, particularly for rural and low-income audiences (Ekpe and Eze 3). Online harassment, particularly targeting female performers, poses another obstacle, as does the commodification of feminist narratives, which risks diluting their political impact (Shami 15). Nevertheless, digital theatre offers opportunities for preserving cultural heritage, fostering creative collaborations, and expanding the scope of theatrical expression. By balancing technological innovation with traditional practices, African theatre can continue to evolve as a vibrant site of resistance and cultural dialogue.

It is in light of the above that this paper explores how digital African theatre amplifies gendered voices. Drawing on Judith Butler’s gender performativity, and Obioma Nnaemeka’s nego-feminism, the paper analyzes how these performances enact gendered resistance and negotiate cultural identities. Digital platforms amplify these efforts, creating subaltern counterpublics where marginalized voices challenge exclusionary narratives (Fraser 67). By blending indigenous

aesthetics with global feminist discourses, African women performers create a dynamic intercultural feminist praxis that is both local and transnational, personal and political. This paper argues that their digital performances are acts of epistemic resistance, redefining African theatre as a revolutionary space for feminist liberation.

Theoretical Framework

This paper adopts gender performativity theory, as articulated by Judith Butler, and nego-feminism by Nnaemeka, as its primary lenses to analyze how African women performers use digital platforms to subvert patriarchal norms, assert agency, and forge intercultural feminist solidarities. Butler's theory posits that gender is not a fixed identity but a "stylized repetition of acts" performed within a regulatory framework of norms that both constrain and enable agency (Butler, 140). In the context of African digital performance, gender performativity offers a framework to understand how women artists enact and destabilize gendered identities through virtual stages, challenging the fixity of patriarchal and colonial constructs. By linking performativity to Obioma Nnaemeka's nego-feminism, which emphasizes negotiation, collaboration, and resistance within African cultural contexts, this framework illuminates how African women performers navigate local traditions and global digital ecosystems to redefine gender, agency, and community.

Butler's theory of gender performativity posits that gender is constituted through iterative performances: acts, gestures, and discourses that are repeated over time to produce the illusion of a stable identity (Butler, 141). These performances are not autonomous but shaped by social and cultural norms, which can be subverted through "parodic" or subversive acts that expose their constructed nature (Butler, 146). In African

feminist digital performance, virtual platforms like Zoom, YouTube, Instagram Live, and TikTok serve as stages for such subversive enactments. African women performers use digital tools to reframe gendered identities, moving beyond binary constructions of femininity and masculinity to foreground fluid, resistant, and culturally specific subjectivities. Digital platforms amplify the subversive potential of performativity by enabling African women to reach global audiences and engage in what Patrice Pavis calls an “intercultural encounter” (Pavis 2). Unlike traditional theatre, which is often constrained by physical and economic barriers, virtual spaces allow performers to iterate gender in real-time, interactive formats.

On the other hand, nego-feminism, as theorized by Obioma Nnaemeka, offers a complementary framework that grounds Butler’s performativity in African cultural contexts. Nnaemeka defines nego-feminism as a “feminism of negotiation” that balances resistance with collaboration, rooted in African values of community, reciprocity, and pragmatism (Nnaemeka 378). Unlike Western feminist models that may prioritize individual autonomy, nego-feminism emphasizes “giving and taking, compromising and standing firm” within cultural and social constraints (Nnaemeka 380). This approach aligns with Butler’s performativity by highlighting how African women negotiate gendered norms through repeated, strategic performances that both conform to and subvert patriarchal expectations.

The synergy between gender performativity and nego-feminism enhances the emphasis solidarity across cultural and national boundaries. Chandra Talpade Mohanty’s call for a feminism that recognizes “mutuality, accountability, and common interests” (Mohanty 242) finds expression in digital performances that transcend geographic limits. For instance, Tisani’s collaboration with Zimbabwean poet Linda Gabriel in *The Revolution Will Be Live* performs a pan-African feminist identity, using digital platforms to forge transnational

solidarities. This aligns with Butler's notion of performativity as a site of "coalitional politics," where marginalized groups enact shared resistance (Butler, 19). The integration of gender performativity and nego-feminism offers a robust framework for analyzing African women's digital performances as acts of epistemic resistance and cultural memory. Butler's performativity highlights how these performances destabilize gendered norms through repeated, subversive acts, while nego-feminism situates these acts within African cultural contexts, emphasizing negotiation and community. Together, they illuminate how performers like Fafunwa, Chipaumire, and Tisani use virtual platforms to archive lived experiences, challenge exclusionary narratives, and build borderless feminist communities.

Gendered Resistance in Digital African Theatre

Digital African theatre has emerged as a critical platform for female artists to perform resistance against patriarchal structures, leveraging the accessibility and interactivity of digital media to challenge gender norms and advocate for social justice. This is evident in works like *HearWord!* by Ifeoma Fafunwa, *Portrait of Myself as My Father* by Nora Chipaumire, and *This Revolution Will Be Live* by Zandi Tisani which are the case studies for this discourse.

***Hear Word!* By Ifeoma Fafunwa**

Ifeoma Fafunwa's *Hear Word!* is a landmark Nigerian feminist performance that harnesses digital platforms to amplify women's voices, challenge patriarchal norms, and foster intercultural feminist solidarities. Premiered in 2014 as a live theatre production at the Muson Centre in Lagos, *Hear Word!* comprises a series of monologues and vignettes drawn from the real-life experiences of Nigerian women, addressing issues such as domestic violence, sexual abuse, child marriage, and

patriarchal oppression. Adapted for digital broadcast on platforms like YouTube and Vimeo during the COVID-19 pandemic, the performance has transcended its original stage context to reach global audiences, creating a virtual space for feminist resistance and dialogue. *Hear Word!* reconfigures gendered identities, negotiates cultural constraints, and builds affective communities, positioning digital performance as a site of epistemic resistance and transnational feminist praxis.

The digital adaptation, launched in 2020, enhances the performance's accessibility and interactivity. Streamed on YouTube and Vimeo, *Hear Word!* incorporates live talkbacks, social media hashtags (e.g., #HearWord), and audience Q&A sessions, fostering what Sara Ahmed calls an "affective economy" where emotions circulate to build collective feminist identities (Ahmed 45). The virtual format allows viewers from Nigeria, the African diaspora, and beyond to engage with the performance, transforming private testimonies into public acts of resistance. As Okwui Okpokwasili notes, African feminist theatre often "reclaims the public sphere as a space for testimony" (Okpokwasili 32), and *Hear Word!* exemplifies this by amplifying silenced voices through digital mediation.

The digital platform enhances performativity by allowing performers to repeat and recontextualize these gendered acts for a global audience. The use of close-up camera angles and digital editing emphasizes the performers' bodily gestures: clenched fists, raised voices, or defiant stares, foregrounding what J. Jack Halberstam describes as "embodied resistance" in marginalized performances (Halberstam 17). By streaming these acts, *Hear Word!* exposes the constructed nature of patriarchal gender roles in Nigeria, where women are often expected to embody subservience. The performance's repetition of women's stories across virtual platforms creates what Butler calls a "citational practice," where gendered norms are cited and subverted to reveal their instability (Butler, 15).

The digital adaptation further embodies nego-feminism by fostering collaborative dialogue. Live talkbacks and social media interactions allow audiences to share their own stories, creating a communal space for feminist negotiation. As Chikwenye Okonjo Ogunyemi argues, African feminisms prioritize “communal harmony” over individual rebellion (Ogunyemi 65), and *Hear Word!* achieves this by transforming individual testimonies into collective resistance. For example, the #HearWord hashtag on X and Instagram has sparked discussions about gender-based violence, connecting Nigerian women with global feminist networks. This aligns with Chandra Talpade Mohanty’s call for solidarity based on “mutuality and accountability” across borders (Mohanty 242), positioning *Hear Word!* as a nego-feminist intervention that negotiates local and global feminist discourses.

***Portrait of Myself as My Father* by Nora Chipaumire**

Nora Chipaumire’s *Portrait of Myself as My Father* (2016) is a groundbreaking Zimbabwean-born performance that uses dance, spoken word, and digital visuals to interrogate masculinity, colonialism, and patriarchy within African and diasporic contexts. Originally conceived as a live performance, the piece has been adapted for hybrid and virtual formats, including live-streamed presentations and digital installations, notably during the 2020–2021 global pandemic. Performed in settings ranging from theatre stages to virtual platforms like Vimeo and Zoom, *Portrait* features Chipaumire embodying her absent father, a boxer, to explore inherited gender norms and colonial legacies.

Portrait of Myself as My Father is a multidisciplinary work that blends contemporary African dance, spoken word, and multimedia elements to create a visceral exploration of gender and power. Set in a metaphorical boxing ring, the performance casts Chipaumire as her father, using athletic movements

inspired by boxing and Zimbabwean dance forms like chimurenga (a style rooted in anti-colonial resistance). The piece incorporates projections of archival footage, soundscapes of Zimbabwean music, and fragmented narratives about Chipaumire's father, who was absent during her childhood. These elements weave together personal memory, colonial history, and gendered critique, challenging the patriarchal construction of African masculinity.

The digital and hybrid adaptations, particularly during the pandemic, enhanced the performance's reach and aesthetic complexity. Streamed on platforms like Vimeo and presented in Zoom-based festivals, *Portrait* used digital projections to amplify its visual impact, such as overlaying images of colonial Zimbabwe with Chipaumire's dancing body. Live-streamed talkbacks and social media engagement (e.g., #PortraitAsFather on X) allowed global audiences to interact with the work, fostering what Sara Ahmed calls an "affective economy" of feminist solidarity (Ahmed 45). The virtual format also enabled Chipaumire to collaborate with diasporic artists, such as Senegalese performer Pape Ibrahima Ndiaye (Kaolack), whose presence in the piece reinforced its pan-African scope.

In *Portrait*, Chipaumire performs masculinity by embodying her father, adopting hyper-masculine gestures such as boxing stances and aggressive posturing, to critique patriarchal expectations of African men as stoic and dominant. This act of "parodic" performativity, as Butler describes, "troubles" normative gender roles by revealing masculinity as a constructed performance rather than an essential identity (Butler, 146).

Chipaumire also negotiates Zimbabwean cultural norms by engaging traditional dance and music while critiquing their patriarchal underpinnings. For example, the use of chimurenga dance honors Zimbabwe's anti-colonial heritage

but reframes it through a feminist lens, questioning the male-centric narratives of resistance that often exclude women's contributions. The performance's digital adaptation further embodies nego-feminism by fostering collaborative dialogue across borders. Virtual talkbacks and social media interactions allow audiences to engage with Chipaumire's exploration of gender and colonialism, creating a communal space for feminist negotiation. As Chikwenye Okonjo Ogunyemi notes, African feminisms prioritize "communal harmony" (Ogunyemi 65), and *Portrait* achieves this by inviting diasporic and global audiences to reflect on shared experiences of gendered and colonial oppression. For instance, a 2020 Zoom talkback featured discussions with Zimbabwean and African-American feminists, illustrating nego-feminism's emphasis on "giving and taking, compromising and standing firm" (Nnaemeka 380).

***The Revolution Will Be Live* by Zandi Tisani**

Zandi Tisani's *The Revolution Will Be Live* (2020–present) is a dynamic South African digital performance series that leverages Instagram Live to explore Black feminist resistance, collective healing, and intersectional activism. Launched during South Africa's COVID-19 lockdown, the series responds to urgent social issues: gender-based violence, xenophobia, and anti-Black racism, through a blend of poetry, music, spoken word, and real-time audience interaction. Drawing inspiration from Gil Scott-Heron's 1970 poem "The Revolution Will Not Be Televised," Tisani reimagines revolution for the digital age, creating what she describes as "a living archive of Black feminist rage and resilience" (Tisani, qtd. In Makhubu 89). *The Revolution Will Be Live* subverts gendered norms, negotiates South African cultural identities, and builds intercultural feminist solidarities, positioning Instagram Live as a site of epistemic resistance and transnational feminist praxis.

The Revolution Will Be Live is a series of live-streamed performances, typically 60–90 minutes long, hosted on Instagram Live and occasionally archived on Tisani's profile. Each session features Tisani performing original poetry, protest songs, and spoken-word pieces, often interwoven with traditional South African musical forms like *isigqi* (vocal polyphony) and anti-apartheid struggle songs. The content addresses intersectional issues, such as the 2020 murder of Tshegofatso Pule, a pregnant Black woman killed by her partner, and xenophobic violence against African immigrants in South Africa. Tisani's performances are deliberately fluid, blending scripted elements with improvisation to reflect the spontaneity of feminist activism.

The digital format enhances the performance's interactivity, allowing viewers to contribute comments, questions, and personal testimonies in real time. For example, during a 2021 session, Tisani invited survivors of gender-based violence to share their stories via Instagram comments, creating a collective space for mourning and resistance. The performance also incorporates collaborations with other African artists, such as Zimbabwean poet Linda Gabriel, whose bilingual (English and Shona) poetry in a 2022 session addressed pan-African feminist unity. This collaborative approach aligns with what Sara Ahmed calls an "affective economy," where emotions circulate to build feminist solidarities (Ahmed 45).

The Revolution Will Be Live destabilizes gendered norms. In Tisani's performances, poetry and music serve as performative acts that challenge patriarchal expectations of Black women as passive or silent. For instance, her poem "Sisters in Rage" (2021) uses visceral imagery and vocal intensity to perform feminist anger, rejecting the normative femininity imposed by South African patriarchal culture. This "parodic" performativity, as Butler describes, "troubles" gendered norms by presenting Black women as agents of resistance

(Butler, 146). The Instagram Live platform amplifies this performativity through its real-time, embodied nature. Tisani's use of gestures: raised fists, rhythmic swaying, and vocal modulations (shouts, whispers) foregrounds what J. Jack Halberstam calls "queer embodiment" in marginalized performances (Halberstam 17). Digital features, such as filters and split-screen duets, enhance these acts; for example, a 2022 performance used a red filter to symbolize rage against femicide, visually amplifying the subversive gendered performance. By citing and reworking gendered norms, as Butler's concept of "citational practice" suggests (Butler, 15), Tisani exposes their instability, challenging the patriarchal and racialized frameworks that constrain Black women in South Africa.

Tisani negotiates South African cultural norms by integrating traditional forms like *isigqi* and anti-apartheid songs while critiquing their male-centric narratives. Obioma Nnaemeka's nego-feminism situates *The Revolution Will Be Live* within South African cultural contexts, emphasizing negotiation as a feminist strategy. Nego-feminism, defined as a "feminism of negotiation" rooted in African values of community and reciprocity, balances resistance with collaboration (Nnaemeka 378). Tisani negotiates South African cultural norms by integrating traditional forms like *isigqi* and anti-apartheid songs while critiquing their male-centric narratives. For example, a 2020 performance reimaged a struggle song to centre women's roles in resistance, honoring cultural heritage while challenging its patriarchal exclusions.

The Revolution Will Be Live exemplifies how gender performativity and nego-feminism converge in digital African performance. By enacting subversive gendered acts, Tisani destabilizes patriarchal norms, while her negotiation of South African cultural traditions fosters communal solidarity. The Instagram Live platform amplifies these efforts, creating a

transnational feminist space that bridges local and global discourses. Compared to other case studies, *The Revolution Will Be Live* stands out for its real-time interactivity, complementing the narrative focus of *Hear Word!*, and the embodied dance of *Portrait of Myself as My Father*. Together, these performances illustrate the diverse strategies African women employ to redefine gender and build feminist communities through digital platforms.

Reimagining Agency, Voice, and Cultural Memory in Digital Feminist Performance

African women's digital performances constitute a radical reimagination of agency, voice, and cultural memory, transforming virtual platforms into dynamic spaces for gendered resistance, collective expression, and archival preservation. Through performances such as Ifeoma Fafunwa's *Hear Word!*, Nora Chipaumire's *Portrait of Myself as My Father*, and Zandi Tisani's *The Revolution Will Be Live*, African women challenge patriarchal constraints, amplify marginalized narratives, and preserve indigenous epistemologies. Through the lens of Judith Butler's gender performativity, which views gender as a series of repeated acts that can be subverted to disrupt normative frameworks (Butler, 140), and Obioma Nnaemeka's nego-feminism, which emphasizes negotiation and collaboration within African cultural contexts (Nnaemeka 378), it is evident how these performances enact agency through subversive gender performances, reclaim voice through communal dialogue, and archive cultural memory through digital storytelling. By leveraging digital platforms, African women performers not only resist exclusionary narratives but also forge transnational feminist solidarities, redefining the performance space as a site of epistemic and political liberation.

Agency in African women's digital performances is reimagined through performative acts that destabilize patriarchal gender norms, aligning with Butler's concept of gender as a "stylized repetition of acts" that can be subverted to reveal their constructed nature (Butler, 140). These performances challenge the historical marginalization of African women in public spheres, where patriarchal and colonial structures have often silenced their voices. By enacting subversive gender performances, artists assert agency in ways that disrupt normative expectations of femininity and masculinity.

In *Portrait of Myself as My Father*, Nora Chipaumire embodies her father's masculine identity through athletic dance and boxing gestures, performing what Butler calls a "parodic" act that exposes masculinity as a construct (Butler, 146). This performative agency allows Chipaumire to reclaim authority over her father's narrative, challenging Zimbabwean patriarchal norms that prioritize male lineage. Similarly, *Hear Word!* Uses monologues to perform gendered experiences of violence and resilience, enabling Nigerian women to assert agency by transforming private trauma into public resistance. The digital platform amplifies this agency, as close-up camera angles and streaming capabilities highlight the performers' embodied defiance, aligning with J. Jack Halberstam's notion of "queer embodiment" in marginalized performances (Halberstam 17).

The Revolution Will Be Live further illustrates performative agency through Zandi Tisani's poetry and music, which reject normative femininity by centering Black feminist rage. Her real-time performances on Instagram Live, marked by raised fists and vocal intensity, enact Butler's "citational practice," where gendered norms are cited and reworked to reveal their instability (Butler, 15). By inviting audience participation, Tisani extends this agency to viewers, creating a collective

performance of resistance. Across these works, digital platforms enhance performative agency by transcending geographic and temporal constraints, enabling African women to reach global audiences and redefine gendered subjectivities.

The reclamation of voice in African women's digital performances is facilitated through nego-feminist strategies that prioritize communal dialogue and collaboration, reflecting Nnaemeka's vision of a feminism that balances resistance with cultural reciprocity (Nnaemeka 378). Unlike traditional theatre, which often positions performers as sole narrators, digital platforms democratize voice by enabling interactive and participatory formats. This collaborative approach aligns with Chikwenye Okonjo Ogunyemi's emphasis on "communal harmony" in African feminisms (Ogunyemi 65), transforming performances into collective spaces for feminist expression.

Conclusion

African women's digital performances, as exemplified by *Hear Word!*, *Portrait of Myself as My Father*, and *The Revolution Will Be Live*, represent a revolutionary frontier in feminist theatre, redefining agency, voice, and cultural memory through the synergistic lenses of Judith Butler's gender performativity and Obioma Nnaemeka's nego-feminism. These performances transcend the limitations of traditional theatre by leveraging virtual platforms to enact subversive gender identities, negotiate African cultural norms, and archive feminist histories in dynamic, accessible formats.

Looking forward, African women's digital performances pave the way for an expansive intercultural feminist praxis that integrates art, activism, and pedagogy. The case studies in this paper illustrate the power of digital platforms to preserve indigenous epistemologies, as Amina Mama

advocates (Mama 23), and to foster coalitional politics, as Judith Butler envisions (Butler, 19). Future directions include developing African-led digital platforms to enhance cultural autonomy, integrating digital performance into educational curricula to inspire new generations, and advocating for global feminist networks that prioritize intersectional solidarity (Collins 113). By continuing to negotiate cultural identities through nego-feminism and subvert gendered norms through performativity, African women performers can redefine the virtual stage as a site of enduring resistance and transformation. Their work challenges us to reimagine feminist theatre not as a static art form but as a living, breathing praxis that bridges past, present, and future, ensuring that African women's voices are not only heard but eternally remembered.

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