

Feminism for Sale: Neoliberal Commodification in Adichie's *We Should All Be Feminists*

D. Anitha¹, Dr. B. R. Veeramani²

¹PhD Research Scholar, Department of Languages, Periyar Maniammai Institute of Science & Technology (Deemed to be University), Vallam, Thanjavur.

²Professor, Department of Languages, Periyar Maniammai Institute of Science & Technology (Deemed to be University), Vallam, Thanjavur.

Abstract—This article examines how Chimamanda Ngozi Adichie's *We Should All Be Feminists* operates within the framework of neoliberalism, with particular attention to the commodification of feminist discourse. The text has been widely praised for its accessible articulation of gender inequality and its significant global influence. This study argues that its circulation through transnational media and consumer culture complicates its political potential. This article draws on theories of neoliberal feminism and feminist commodity activism. It examines how Adichie's work functions both as a source of empowerment and as a marketable cultural product. The article argues that her emphasis on individual agency, personal experience and inclusiveness reflects key features of neoliberal feminist discourse. Neoliberal feminist discourse privileges self-realisation and visibility over structural critique. At the same time, her ideas circulate widely through platforms such as TEDx talks, publishing industries and popular culture. This circulation contributes to the transformation of feminism into a consumable identity. The resulting dual function reveals a contradiction between Adichie's political intentions and the neoliberal structures that shape the circulation of her work. The article contends that *We Should All Be Feminists* exemplifies a central contradiction in twenty-first century feminism. The text neither fully resists nor endorses neoliberal logic. It occupies an ambivalent position that both expands and limits the possibilities of feminist discourse.

Index Terms—Adichie, commodification, media circulation, neoliberal feminism, *We Should All Be Feminists*.

I. INTRODUCTION

In recent years, the ways in which feminist ideas are articulated and circulated have undergone significant transformation. Feminist thought is now increasingly communicated through social media platforms, advertising and other digital technologies.

This shift has prompted extensive debate among scholars concerned with the relationship between feminism and neoliberal capitalism. Many critics argue that contemporary forms of feminism adopt a commodified form of feminism. This form emphasises individual empowerment, visibility and personal success rather than structural change (Banet-Weiser and Portwood-Stacer). The growing visibility of feminist ideas raises questions about whether it strengthens feminist politics or reduces it to a culturally acceptable mode of self-presentation.

Chimamanda Ngozi Adichie's *We Should All Be Feminists* occupies a central position in these debates. Adapted from her widely viewed TEDx talk, the text has achieved significant global reach and influence. It has been incorporated into educational curricula, circulated through commercial publishing and referenced across popular culture. The clarity of its language and its use of personal narrative enable Adichie to engage audiences beyond academic and activist contexts. Consequently, she has been widely recognised for making feminist ideas accessible to a broader public and for challenging persistent gender inequalities at both local and global levels (Akpome).

At the same time, the processes that have enabled the widespread circulation of Adichie's work invite critical scrutiny. The integration of the text into global media networks and consumer markets raises concerns about the commodification of feminist ideas. Scholars in feminist media studies and cultural theory argue that neoliberal capitalism absorbs and reshapes social movements into marketable forms. This process prioritises individual identity over collective political action (Repo). In this framework, feminism risks losing its grounding in structural critique and becoming a lifestyle or branding strategy. Although Adichie's work is

celebrated for its inclusiveness and clarity, it can also be read as part of this broader transformation (McLoughlin).

This article engages with these debates by examining how *We Should All Be Feminists* operates within the framework of neoliberal feminism and feminist commodity activism. It considers how the text both advances feminist awareness and participates in processes of commodification. Adichie's emphasis on personal experience and individual agency makes feminism more accessible and relatable to diverse audiences. At the same time, this emphasis aligns with neoliberal values that privilege self-realisation and visibility. As a result, attention to structural inequalities such as class, race and global power relations may be limited (Hoad-Reddick).

The global circulation of the text through platforms such as TEDx and its incorporation into consumer culture further intensifies this dual dynamic. This circulation contributes to the transformation of feminism into a consumable identity. The resulting dual function reveals a contradiction between Adichie's political intentions and the neoliberal structures that shape the circulation of her work. This article argues that *We Should All Be Feminists* occupies an ambivalent position within contemporary feminist politics. It neither fully resists nor fully endorses neoliberal logic. Instead, it expands the reach of feminist ideas while simultaneously reshaping them in ways that enable their circulation through capitalist markets.

By situating Adichie's work in broader theoretical discussions of neoliberalism and commodification, this article contributes to contemporary debates about the future of feminism in a globalised world. It suggests that examining contradictions in texts such as *We Should All Be Feminists* is essential for understanding both the possibilities and the limitations of contemporary feminist politics. It also highlights the need for critical engagement with the forms through which feminist ideas are produced, circulated and received.

II. LITERATURE REVIEW

Recent studies have focused on the relationship between contemporary feminism and neoliberalism, particularly in relation to visibility, commodification and individualisation. A central theme in this body

of research is that feminism has been reshaped by media and market logics that prioritise individual empowerment over structural critique. Banet-Weiser and Portwood-Stacer argue that popular feminism operates through an economy of visibility. In this framework, feminist ideas gain prominence through media dissemination while being shaped by consumer culture. This increased visibility expands the reach of feminist discourse. However, it can also transform feminism into a form that is easy to consume and detached from collective political action.

Banet-Weiser, Gill and Rottenberg extend this argument by situating neoliberal feminism within a broader cultural framework that emphasises individual achievement, choice and self-management. They argue that contemporary feminist discourse often diverts attention away from structural inequalities towards individualised solutions, thereby aligning feminism with neoliberal ideology. This shift reflects a broader trend in which political movements are reconfigured to meet the demands of media visibility and market circulation.

Repo further develops this discussion through the concept of feminist commodity activism, which examines how feminist politics are increasingly expressed through consumer practices. According to Repo, feminist ideas are embedded in commodities that allow individuals to perform political identities through acts of consumption (218). This development represents a shift where activism is understood as participation in the marketplace rather than collective political engagement. Although such practices may raise awareness, they also risk reducing feminism to symbolic gestures.

Hoad-Reddick similarly critiques contemporary consumer feminism for its emphasis on individual expression and self branding. She argues that this form of feminism reinforces neoliberal ideals of personal responsibility and self-improvement (34) by encouraging individuals to construct feminist identities through consumption. As a result, this focus on individual agency can obscure structural inequalities such as economic disparity and institutional power.

Scholars have also examined how digital and media cultures facilitate the commodification of feminism. Favaro and Gill argue that contemporary feminist

discourse is frequently rebranded through online platforms and media industries. In these spaces, it is presented in ways that maximise visibility and commercial value. They contend that feminist messages are often simplified or aestheticised to circulate more effectively in digital environments, which can reduce their political significance. This process reflects a broader integration of feminism into neoliberal media cultures, where visibility is closely linked to commodification.

Literary and cultural analyses have also explored how these dynamics are reflected in Adichie's work. Akpome identifies Adichie as a key figure in feminist literary activism, arguing that her work bridges the gap between academic feminism and popular discourse. Her use of accessible language and personal narrative enables her to reach a wide audience and expand the influence of feminist ideas. However, this accessibility is closely tied to global publishing industries and media networks that shape how her work is circulated and received.

McLoughlin further examines how Adichie's feminist message circulates through visual culture, particularly in fashion and mass media. She argues that Adichie's ideas are frequently incorporated into consumer culture as symbols of empowerment (112). As these ideas move across different media platforms, they acquire new meanings that often align with commercial interests and aesthetic values.

Lascelles offers a critical reading of Adichie's work by highlighting a contradiction between its political potential and its incorporation into neoliberal frameworks. She argues that Adichie's writing raises awareness of gender inequality. However, it also reflects the dynamics of neoliberal feminism by framing empowerment in individual terms rather than collective resistance (320). This dual position demonstrates the complexity of Adichie's role, as her work both challenges and participates in the structures it critiques.

Broader discussions of neoliberalism and literary culture provide further context for these debates. Huehls and Smith argue that contemporary literature is shaped by neoliberal conditions that influence both its production and reception. Literary texts operate within market systems that shape their meaning and circulation, thereby affecting their political impact. Similarly, Keller and Ryan suggest

that contemporary feminist media culture is shaped by the interplay between empowerment and commodification. This interplay results in feminist ideas being both expanded and constrained through their integration into popular culture.

Taken together, these scholarly perspectives highlight a central concern in contemporary feminist studies. The increased visibility of feminist ideas has expanded their reach. This expansion has also facilitated their incorporation into neoliberal systems that prioritise consumption and individualism. This research provides a critical foundation for analysing Adichie's *We Should All Be Feminists* as a text that reflects the contradictions of neoliberal feminism.

III. THEORETICAL FRAMEWORK

This study draws on neoliberal feminist theory, commodity theory and feminist commodity activism. It examines how *We Should All Be Feminists* operates within contemporary social, cultural and economic systems. These frameworks help explain the reshaping of feminist thought through processes of individualisation, market integration and media circulation.

Neoliberal feminism is defined as a form of feminist thought shaped by neoliberalism. Neoliberalism refers to a system of belief that emphasises individual responsibility, self-management and personal achievement. According to Banet-Weiser, Gill and Rottenberg, neoliberal feminism views empowerment as a form of individual achievement rather than a collective political effort. As a result, feminist thought often addresses gender inequality through personal transformation and visibility. This approach shifts focus away from structural changes in institutions or systems of power such as class inequality, racial hierarchies and global economic structures. This framework is essential for understanding Adichie's focus on individual experience and empowerment.

Commodification theory complements neoliberal feminist theory by explaining how social and political ideas are transformed into commodities. Commodification in feminist theory describes how feminist messages are packaged, circulated and consumed in capitalist systems. Banet-Weiser and Portwood-Stacer argue that popular feminism

operates through an economy of visibility, in which feminist ideas gain value through media exposure and consumer engagement. Although commodification makes feminist ideas accessible to a wider audience, it also reshapes their meaning to align with commercial interests. It is therefore crucial for analysing how feminist ideas are both expanded and limited through consumer culture.

Feminist commodity activism builds on commodification theory by explaining how individuals express political values through consumption. Repo defines feminist commodity activism as a form of political participation where individuals engage with feminist causes by purchasing products that reflect their beliefs. This framework illustrates a shift from collective political action to individualised consumption practices. This form of engagement may increase awareness and visibility. However, it also raises the possibility that feminism may be reduced to symbolic expression rather than meaningful political change. This concept is particularly relevant for analysing how feminist identity is represented and performed in neoliberal contexts.

In addition to these concepts, theories of media and cultural circulation provide further insight into the movement of feminist ideas across different platforms. Favaro and Gill argue that feminist discourse is frequently rebranded through digital and media environments in ways that prioritise visibility and commercial value. As feminist messages circulate through global media networks, they are often simplified or aestheticised to reach broader audiences. This process transforms feminism into a form that is easily consumed and shapes its interpretation.

Overall, these theoretical approaches establish a clear analytical framework for examining the dual nature of contemporary feminist discourse. They demonstrate the dual role of feminism as both a political movement and a product shaped by neoliberal capitalism. Using this framework, the study examines how Adichie's work reflects the contradictions of neoliberal feminism, particularly the coexistence of empowerment and commodification.

IV. INDIVIDUAL EXPERIENCE AND FEMINIST SUBJECTIVITY

One of the most significant features of *We Should All Be Feminists* is its reliance on personal narrative as a central strategy for communicating feminist ideas. Adichie constructs her argument through lived experience, presenting gender inequality as something embedded in everyday life rather than as a purely theoretical idea. This narrative approach allows her to engage readers by grounding feminist concerns in familiar and relatable situations. A key example appears in her recollection of a childhood experience in which she was denied the role of class monitor despite achieving the highest score in her class. Reflecting on this incident, she explains that "If we do something over and over again, it becomes normal. If we see the same thing over and over again, it becomes normal" (Adichie 13). This statement highlights how gender norms are produced and sustained through repetition, eventually becoming accepted as natural within society.

Adichie's use of personal narrative functions as a powerful rhetorical strategy that enables readers to recognise gender inequality through their own experiences. Rather than relying on complex theoretical explanations, she presents concrete examples that reveal how everyday interactions reinforce broader systems of power. This narrative technique is not incidental but central to the persuasive force of her text. As Angus observes, one of Adichie's literary moves is guiding the audience through captivating personal or general stories which have taken place in her life. (Angus)

This insight emphasises that Adichie deliberately uses storytelling as a means of engaging her audience. By presenting lived experiences as evidence, she creates a sense of identification that encourages readers to connect emotionally and intellectually with her argument.

Furthermore, Adichie's emphasis on lived experience exposes the ways in which gender inequality is embedded in social conditioning. Her examples demonstrate that discriminatory practices are not isolated incidents but part of a broader pattern that shapes individual perceptions from an early age. The repetition of such experiences leads individuals to internalise gender roles, often without questioning their origins. This idea is reinforced in Nandini's analysis, which highlights the structural nature of these patterns. Nandini argues that "These

two incidents cannot be seen isolated. They both are the parts of the same systemic problem” (127). This observation shifts the focus from individual experience to the wider system in which such experiences occur. It suggests that the seemingly minor instances described by Adichie reflect broader structures of inequality.

At the same time, the focus on personal experience contributes significantly to the accessibility of Adichie’s feminist discourse. Her use of clear language and relatable examples allows her work to reach audiences beyond academic and activist contexts. Readers are able to understand and engage with her arguments without requiring specialised theoretical knowledge. This accessibility is one of the key reasons for the global impact of *We Should All Be Feminists*. By presenting feminism through everyday experiences, Adichie makes it relevant to a wide range of readers across different cultural and social contexts.

However, this emphasis on individual experience also introduces certain limitations. While Adichie effectively demonstrates how gender norms operate in everyday life, her focus on personal narrative may limit engagement with broader structural issues. The text gives comparatively less attention to institutional forms of inequality such as economic systems, political structures and global power relations. As a result, the responsibility for addressing gender inequality can appear to rest primarily on individual awareness and behaviour rather than on collective political action.

Despite this limitation, Adichie’s use of personal narrative remains a powerful tool for feminist engagement. Her storytelling brings visibility to forms of inequality that are often normalised or overlooked. By presenting concrete examples, she encourages readers to question their assumptions and recognise the role of social conditioning in shaping their beliefs. This process of recognition is essential for fostering critical awareness and initiating change.

Moreover, Adichie’s narrative strategy reflects broader developments in contemporary feminist discourse, where personal testimony and storytelling play a central role. In a globalised media environment, ideas often circulate through forms that prioritise clarity and relatability. Adichie’s work

demonstrates how personal narrative can be used effectively to communicate complex social issues to a broad audience while maintaining persuasive force.

The emphasis on individual experience therefore operates in a dual capacity. On one hand, it expands the reach of feminist discourse by making it accessible, engaging and emotionally resonant. On the other hand, it reveals the limitations of an approach that prioritises individual awareness over structural critique. Through this interplay, Adichie’s text illustrates how feminist subjectivity is shaped by both personal experiences and broader social systems.

In this way, *We Should All Be Feminists* can be understood as a text that both reflects and shapes contemporary feminist discourse. A key strength of the text lies in its ability to translate complex ideas into everyday experiences that resonate with readers. At the same time, this accessibility is closely tied to a framework that emphasises individual experience, which may constrain deeper engagement with systemic inequality. Adichie’s work therefore occupies a complex position, demonstrating both the possibilities and limitations of feminist discourse grounded in personal narrative.

V. GENDER ROLES AND THE SOCIAL CONSTRUCTION OF INEQUALITY

Many factors can be considered when analysing *We Should All Be Feminists*. One of the most significant is the way gender roles are constructed and how they create and perpetuate inequality. Adichie demonstrates that gender is socially constructed through processes of socialisation and behavioural expectations assigned to males and females. As a result, gender is not a biologically determined or fixed category. Instead, gender roles are shaped through expectations introduced during the early stages of development within society. Adichie provides a clear example of this process by stating, “We teach girls to shrink themselves, to make themselves smaller” (Adichie 27). This statement indicates that gender roles are actively imposed rather than naturally occurring and demonstrates how systems of inequality become normalised.

Amako-Effiong and Akpa strongly support the view that gender roles are socially constructed. They state

that “children, right from infancy, are socialised into gender-specific roles founded on discrimination against the girl-child” (Amako-Effiong and Akpa 4). This supports Adichie’s position by showing that inequality begins at the level of early socialisation. Amako-Effiong and Akpa explain that children learn behaviours associated with their sex from an early age. They further argue that socialisation shapes individuals’ understanding of acceptable behaviour. These roles do not function equally for all individuals. Instead, they are structured in ways that privilege masculinity and disadvantage femininity.

Amako-Effiong and Akpa further emphasise the restrictive nature of these constructions by stating that “Femininity is constructed to keep a girl reserved, likable and, most importantly, silent” (4). This illustrates that femininity is defined through restriction and control. Girls are encouraged to adopt behaviours associated with compliance and passivity, thereby reinforcing dominant power structures. This perspective aligns with Adichie’s argument, as her examples reveal how women are expected to modify their behaviour in order to meet societal expectations. The emphasis on silence and control demonstrates that gender constructs do not simply differentiate between men and women but also establish hierarchical relations.

Adichie also expands her discussion to address the pressure placed on men, showing that gender roles impose limitations on both genders, although in different ways. This idea is developed further in Diabah’s analysis of masculinity, which states that, masculinity has benefits for boys/men, it is also a ‘cage’ since it discourages boys/men from expressing their emotions. (40)

The metaphor of a cage highlights the restrictions placed on men, particularly in relation to emotional expression. Although masculinity may offer certain privileges, it also enforces a narrow definition of acceptable behaviour based on strength and control.

Diabah further emphasises the intensity of these expectations by noting that “the expression of fear is not an option for ‘real’ men” (40). This demonstrates how masculinity is constructed through the suppression of vulnerability, which can lead to significant social and psychological consequences. Adichie’s critique of how boys are conditioned to conform to rigid definitions of

masculinity aligns with this perspective. Both analyses indicate that gender roles restrict behaviour and shape identity.

Together, the perspectives of Adichie, Amako-Effiong and Akpa and Diabah demonstrate that gender roles operate as systems of social conditioning that influence behaviour, identity and power relations. These roles are reinforced through repeated cultural practices, which make them appear natural and inevitable. However, the evidence presented above shows that they are socially constructed and can therefore be challenged and transformed.

Adichie’s work is particularly effective in illustrating how these processes operate in everyday life. Through the use of concrete examples, she reveals the subtle ways in which gender expectations are imposed and internalised. For instance, she highlights how girls are encouraged to diminish themselves, showing how inequality becomes internalised as a form of social control. Similarly, the analysis provided by Amako-Effiong and Akpa demonstrates how such expectations are embedded from early childhood, shaping individuals before they are able to question them.

Diabah’s perspective further broadens the analysis by showing that gender roles do not only restrict women but also constrain men. The representation of masculinity as a “cage” suggests that gender norms limit the potential for self-expression for all individuals. This supports the argument that gender inequality is sustained through systems that constrain both genders, even though the effects are not equal.

Ultimately, *We Should All Be Feminists* presents gender roles as socially constructed systems that sustain inequality across different contexts. The text demonstrates how these roles are learned, internalised and reproduced in everyday life. By exposing these processes, Adichie challenges the assumption that gender differences are natural or biologically determined. Instead, she presents them as products of socialisation that can be questioned and changed.

This analysis shows that gender inequality is not solely the result of individual beliefs but is deeply rooted in social institutions and cultural values. The

perspectives offered by Amako-Effiong and Akpa and Diabah illustrate how individuals are socialised into restrictive roles and how these roles sustain inequality. Together, they reinforce Adichie's central argument that achieving gender equality requires a fundamental rethinking of gender roles for both men and women.

VI. MEDIA CIRCULATION, ACCESSIBILITY AND THE COMMODIFICATION OF FEMINISM

A distinguishing feature of *We Should All Be Feminists* is the way it reaches an international audience through various media, making the text widely accessible. Most feminist writings are confined to academic or activist circles. However, Adichie's work exists both as a TEDx talk and as a written text. This dual form highlights the significant role that media plays in contemporary feminist discourse. Adichie's representation of feminism reflects this accessibility when she states, My own definition of a feminist is a man or a woman who says, 'Yes, there's a problem with gender as it is today and we must fix it, we must do better'. (Adichie 48)

This definition condenses a complex ideology into a simple, inclusive and accessible statement that allows a wide audience to engage with feminist ideas.

The accessibility of Adichie's work is closely linked to her use of multiple media platforms, both digital and print. According to Roy, "Adichie's essay, adapted from her TEDx talk, offers a powerful and accessible examination of the importance of feminism" (38). This observation highlights the importance of form in the dissemination of feminist discourse. The transformation of a spoken presentation into a widely distributed text allows the message to reach audiences across different cultural and geographical contexts. The TEDx format in particular enables global visibility through online circulation. As a result, contemporary feminist ideas are increasingly shaped by media technologies.

This process of circulation significantly expands the reach of feminist discourse. Adichie's work is not limited to a specific audience but is accessible to readers and viewers worldwide. As Jadhav and Nitonde note, "her works have been translated into more than 30 languages" (98). This widespread translation indicates that feminist ideas can move

across linguistic and cultural boundaries, becoming part of a global conversation. The ability of the text to circulate in multiple forms and languages reflects the growing importance of media networks in the dissemination of ideas. Feminism in this context is no longer restricted to local or academic spaces but becomes a globally recognisable discourse.

However, the expansion of feminist discourse through media also introduces important challenges. The emphasis on accessibility often requires the simplification of complex ideas. Adichie's definition of feminism, while effective in reaching a broad audience, reduces a multifaceted political and theoretical framework into a concise statement. This simplification makes the concept more approachable but may also limit deeper engagement with structural issues such as economic inequality, institutional power and global systems of oppression. The need to communicate ideas in accessible formats reflects the influence of media logics, which prioritise clarity, brevity and audience engagement.

Furthermore, the circulation of feminist ideas through media platforms contributes to their integration into cultural and economic systems. The transformation of *We Should All Be Feminists* from a speech into a widely marketed book illustrates how feminist discourse can function as a cultural product. The accessibility and popularity of the text enhance its visibility, but they also align it with processes of production, distribution and consumption. In this sense, feminism becomes part of a broader system in which ideas are packaged and circulated in forms that maximise reach and appeal.

This dynamic can be understood in terms of commodification. As feminist ideas gain visibility, they are increasingly shaped by the conditions under which they are produced and consumed. The success of Adichie's work demonstrates how feminist discourse can achieve widespread recognition within global media networks. At the same time, this visibility is closely linked to market structures that influence how ideas are presented and received. The accessibility of the text, while a significant strength, is also connected to the ways in which it is adapted to suit audience expectations and media formats.

The relationship between media and feminism therefore reflects a complex interaction between empowerment and limitation. On one hand, the widespread circulation of Adichie's work enables feminist ideas to reach new audiences and encourages broader discussions about gender inequality. The use of accessible language and relatable examples makes feminism more inclusive and engaging. On the other hand, the integration of these ideas into media and market systems can reshape their meaning, thereby limiting their critical and transformative potential.

Adichie's work exemplifies this dual dynamic. Its success demonstrates the power of media to amplify feminist voices and promote awareness on a global scale. At the same time, its circulation within media networks highlights how feminist discourse can be influenced by external forces. Such forces include market demand and audience reception. The adaptation of the text across different formats, from a live speech to a published essay, reflects the increasing role of media. This process shapes how feminist ideas are communicated.

Ultimately, *We Should All Be Feminists* illustrates how contemporary feminist discourse operates within a media-driven and globalised environment. The text shows that feminism is not only a political movement but also a form of cultural production that circulates through various channels. The insights provided by Roy and Jadhav and Nitonde demonstrate that accessibility and circulation are central to the impact of Adichie's work. At the same time, these processes reveal the limitations of a form of feminism that is shaped by media logics and market structures.

In this way, Adichie's text reflects the broader dynamics of contemporary feminism, where visibility and accessibility coexist with processes of commodification. The work highlights both the possibilities and the constraints of feminist discourse in the age of media. This demonstrates that the expansion of feminist ideas is closely tied to the systems through which they are communicated and consumed.

VII. CONCLUSION

We Should All Be Feminists illustrates how contemporary feminist thought is shaped by the

intersection of accessibility, representation and broader social structures. Adichie uses personal experience to demonstrate that feminist ideas are conveyed through narrative, gender constructs and media circulation. These elements are interconnected and reveal how feminist discourse is produced, disseminated and received within a globalised context.

The study also indicates that the increased visibility of feminist ideas in contemporary culture is closely linked to their adaptation to modern media and cultural trends. This visibility allows a wider audience to engage with issues of gender equality and encourages participation across different groups. At the same time, it raises important questions about the depth of such engagement. The emphasis on accessibility can shift attention away from structural critique and towards more individualised interpretations of feminism.

The analysis further demonstrates that Adichie's work occupies a dual position. It functions as a means of raising awareness about feminist issues while also being shaped by the social and economic structures that it critiques. This duality reflects a broader complexity within contemporary feminism, where the expansion of feminist discourse is accompanied by limitations imposed by media logics and market forces.

This study therefore suggests that feminist discourse should be examined not only in terms of its content but also in relation to the conditions under which it is produced and circulated. Examining the ways in which feminist ideas are mediated, adapted and consumed allows for a deeper understanding of both their possibilities and their constraints.

Future research could extend this analysis by exploring how feminist discourse operates across different cultural contexts and media environments. In particular, further studies may examine the role of digital platforms, social media and global publishing networks in shaping feminist representation and reception. Comparative analyses of other contemporary feminist texts may also provide insight into the treatment of issues such as accessibility, commodification and structural critique in diverse contexts.

Ultimately, *We Should All Be Feminists* offers a valuable perspective on the development of contemporary feminist discourse. It highlights both the opportunities and the challenges involved in advancing feminist ideas within a media-driven and globalised environment. This underscores the need for continued critical engagement with the ways in which such ideas are produced, circulated and understood.

REFERENCES

- [1] Adichie, Chimamanda Ngozi. *We Should All Be Feminists*. Fourth Estate, 2014.
- [2] Akpome, Ato. "Cultural Criticism and Feminist Literary Activism in the Works of Chimamanda Ngozi Adichie". *Gender and Behaviour*, vol. 15, no. 4, 2017, pp. 9847–9871. <https://doi.org/10520/EJC-c1e1fea97>
- [3] Amako-Effiong, Ogadinma, and Odey Christopher Akpa. "A Critical Analysis of the Gender Question in Chimamanda Ngozi Adichie's *We Should All Be Feminists*". *The Creative Artist: A Journal of Theatre and Media Studies*, vol. 18, no. 2, 2024, pp. 1–29.
- [4] Angus, Nora K. "Am I a Feminist? Narrative Fidelity in Chimamanda Ngozi Adichie's 'We Should All Be Feminists' ". *Western Oregon University*, vol. 8, no. 1, 2019.
- [5] Banet-Weiser, Sarah, Rosalind Gill, and Catherine Rottenberg. "Postfeminism, Popular Feminism and Neoliberal Feminism?". *Feminist Theory*, vol. 21, no. 1, 2020, pp. 3–24. <https://doi.org/10.1177/1464700119842555>
- [6] Banet-Weiser, Sarah, and Laura Portwood-Stacer. "The Traffic in Feminism: An Introduction to the Commentary and Criticism on Popular Feminism". *Feminist Media Studies*, vol. 17, no. 5, 2017, pp. 884–888. <https://doi.org/10.1080/14680777.2017.1350517>
- [7] Diabah, Grace. "Masculinity as a 'hard small cage'? Reflections from Chimamanda Adichie's *We Should All Be Feminists*". *Legon Journal of the Humanities*, vol. 33, no. 1, 2022, pp. 39–62. <https://dx.doi.org/10.4314/ljh.v33i1.2>
- [8] Favaro, L., and Gill, R. "Feminism rebranded: women's magazines online and 'the return of the F-word'". *Dígitos: Revista de Comunicación Digital*, no. 4, 2018, pp. 37–66. <https://doi.org/10.7203/rd.v0i4.129>
- [9] Hoad-Reddick, Kate. *Pitching the Feminist Voice: A Critique of Contemporary Consumer Feminism*. 2017. PhD Thesis. <https://uwo.scholaris.ca/bitstreams/2f3a88c1-4818-4e87-a3c26fa2a79d915e/download>
- [10] Huehls, Mitchum, and Rachel Greenwald Smith, editors. *Neoliberalism and Contemporary Literary Culture*. Johns Hopkins University Press, 2017.
- [11] Jadhav, Rucha and Rohidas Nitonde. "Relevance of Adichie's *We Should All Be Feminists*". *Language in India*, vol. 23, no. 7, 2023, pp. 97–102.
- [12] Keller, Jessalynn, and Maureen E. Ryan. *Emergent Feminisms: Complicating a Postfeminist Media Culture*. Routledge, 2018.
- [13] Lascelles, Amber. "We Should All Be Radical Feminists: A Review of Chimamanda Ngozi Adichie's Contribution to Literature and Feminism". *Journal of Postcolonial Writing*, vol. 57, no. 6, 2021, pp. 893–899. <https://doi.org/10.1080/17449855.2021.19004144>
- [14] McLoughlin, Linda. "Multimodal Constructions of Feminism: The Transfiguration of Chimamanda Ngozi Adichie in *Vogue*". *The Routledge Handbook of Language, Gender, and Sexuality*, edited by Jo Angouri and Judith Baxter, Routledge, 2021.
- [15] Nandini, S. M. "Raising a Feminist Son- An Antidote with Reference To Chimamanda Ngozi Adichie's *We Should All Be Feminists*". *Shanlax International Journal of English*, vol. 6, no. 1, 2018, pp. 126–128.
- [16] Repo, Jemima. "Feminist Commodity Activism: The New Political Economy of Feminist Protest". *International Political Sociology*, vol. 14, no. 2, 2020, pp. 215–232. <https://doi.org/10.1093/ips/olz033>
- [17] Roy, Pronita. "Reevaluating Feminism in addition to Gender Delegation in the Context of Chimamanda Ngozi Adichie's Essay *We Should All Be Feminists*". *Journal of Cultural Research Studies*, vol. 3, no. 2, 2024, pp. 35–41. https://culturalstudies.in/journal/index.php/JCR_S/article/view/74