African Narrative Forms and Storytelling in the Digital Age: The Case of Asase Ba Podcast, Flash Fiction and Jalada Africa

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Abstract

This study examines how African oral narrative forms are reshaped within digital environments, focusing on Asase Ba Podcast, Flash Fiction Ghana and Jalada Africa. While earlier scholarship on online African literature has primarily focused on themes such as identity, gender, and politics, this paper shifts attention to narrative form and storytelling practices. Drawing on theories of orality and digital media, the study analyses selected podcasts and literary texts to explore how oral traditions, proverbs, memory, and performance are adapted within digital environments. The findings reveal that digital platforms do not abandon African oral traditions, but rework them through new narrative structures shaped by sound, brevity and multimodality. Asase Ba Podcast preserves oral storytelling through voice, dialogue and personal memory, allowing elders and younger generations to engage in shared acts of cultural remembrance. Flash Fiction Ghana transforms oral aesthetics into short written narratives that rely on implication, symbolism and moral reflection. Jalada Africa combines oral, written and speculative forms to produce layered narratives that link personal experience with collective history and cultural identity. In essence, it is recommended that scholars and educators treat digital platforms as part of contemporary African literature, as they preserve and transform oral storytelling through voice, memory and hybrid narrative forms.

1. INTRODUCTION

Storytelling has always been central to Ghanaian culture, from the fireside folktales of Ananse to the proverbs that carry moral lessons across generations. In recent years, oral traditions have increasingly been studied in relation to literacy, memory and performance (Ong, 1982; Vansina, 1985; Bettelheim, 1976; Boyd, 2009). Presently, literary scholars have turned their attention to how digital media reshape African storytelling. Burgess (2006) and High (2010) have examined how ordinary voices and oral history are circulated in new media, while scholars such as Opoku-Agyemang (2017, 2023) and Adenekan (2021) have argued that

African digital platforms are creating new forms of literature that bridge the oral and written modes of expression. Building on the arguments above, it can be contended that African oral literature is also keeping pace, albeit significantly, in digital storytelling. Platforms such as Asase Ba Podcast, Flash Fiction Ghana and Jalada Africa play an integral role in digital spaces, accommodating oral traditions. While existing scholarship has enriched our understanding of African literature in the digital age, it has tended to emphasise different contexts or broader continental movements with relatively little sustained focus on Ghanaian platforms. This present study examines how storytellers are utilising digital forms, such as podcasts, flash fiction and multimedia storytelling, to preserve, reinterpret and re-circulate oral traditions. The study lies in its demonstration that African literature is not merely "going digital," but actively blending proverbs, folklore, communal voice and intergenerational memory with the affordances of digital technology. It is worth noting that the transition is hindered by infrastructural, economic and cultural barriers. As Komla Tsey (2011) puts it, the true potential of storytelling—whether oral or digital—lies in its ability to empower communities and shape development narratives.

Thus, oral traditions have historically served as vital repositories of cultural memory, social norms and intergenerational knowledge, transmitted through proverbs, folklore, festivals and communal storytelling (Amissah-Arthur & Opoku-Agyemang, 2023; Opoku-Agyemang & Opoku-Agyemang, 2022; Ong, 1982; Vansina, 1985; Bettelheim, 1976; Boyd, 2009). However, the rapid proliferation of digital media and the pressures of globalisation have introduced new modes of narrative production that risk marginalising or transforming these oral practices (Thomas & Page, 2011; High, 2010). While Adenekan (2021) and Opoku-Agyemang (2017; 2023) have examined the emergence of digital literary cultures in Africa, their emphases differ significantly from the focus of the present study. Opoku-Agyemang's work concentrates primarily on Flash Fiction Ghana and Jalada Africa, analysing how these platforms cultivate new forms of short-form digital writing and transnational literary collaboration. This study extends the conversation by introducing the Asase Ba Podcast, a platform grounded in the sonic and performative aesthetics of oral storytelling. Additionally, previous studies have primarily focused on thematic concerns, including issues of identity, gender, memory, politics and cultural representation; however, this study goes a step further by shifting attention from themes to narrative structure and storytelling form. In light of this, it can be argued that rather than reading the texts solely for their subject matter, it would be productive to consider how narrative voice, form, orality, brevity, performance and digital mediation shape meaning in selected texts. By bringing Asase Ba into dialogue with Flash

Fiction Ghana and Jalada Africa, this study offers a broader comparative framework that shows how digital media transform oral traditions across both text-based and audio-based platforms. In doing so, the study examines how African digital storytelling is evolving, not only through microfiction and collaborative publishing networks, as earlier scholars have demonstrated, but also through the revival and reinvention of oral narrative forms within the context of podcasting. Similarly, existing scholarship (Opoku-Agyemang, 2017; Thomas & Page, 2011; Burgess, 2006; High, 2010; Boyd, 2009; Bettelheim, 1976) have examined the ways in which digital storytelling provides opportunities for writers to utilise creativity and amplify African indigenous languages. However, it is interesting to note that empirical studies of Ghanaian narratives across multiple digital formats (podcasts, microfiction and audio-text storytelling) appear not to have received significant attention or an audience.

It is against this backdrop that this study examines how African narrative forms and storytelling are reshaped on digital platforms to meet contemporary demands.

2. LITERATURE REVIEW

2.1 Theoretical Underpinning

This study draws on theories of orality and literacy to explain how oral traditions persist within digital storytelling spaces. In light of this discussion, the work of Walter Ong, whose ideas help clarify the relationship between spoken tradition, written texts, and new media, is framed in this study. Ong and Hartley (2013) argue that oral cultures organise knowledge through speech, memory, repetition and performance rather than through writing. Thus, in such cultures, stories are not fixed texts but living acts shaped by voice, audience and social context. Following this, one can say that proverbs, folktales, songs and personal narratives carry meaning because they are performed and shared within a community. Ong also introduces the concept of "secondary orality" to describe how electronic and digital media revive oral forms of communication. Although these forms are mediated by technology, they still rely on voice, dialogue and a sense of shared experience. This idea is particularly useful for understanding podcasts and other audio-based storytelling platforms, where narration once again centres on speech and listening. Dempsey (2014) builds on Ong's work by focusing on digital environments, which he describes as spaces of virtual communication. He argues that digital media do not simply repeat oral or written traditions but create new hybrid forms. In these virtual spaces, words, sounds and images interact, allowing stories to be shared widely and revisited over time. This helps explain why digital storytelling often combines oral qualities

with literary techniques, allowing narratives to move across geographical and generational boundaries while still maintaining a sense of immediacy and presence.

It is also significant to note that scholarship on Ghanaian oral literature provides a cultural foundation for applying these theories. For instance, Sampene et al. (2024) argue that Asante oral genres, including folktales, proverbs and songs, play a crucial role in preserving cultural heritage and social values. They emphasise that these traditions are not outdated but flexible and responsive to change. This supports the idea that oral traditions can survive and adapt within modern communication systems rather than being displaced by them. Similarly, Opoku-Agyemang and Opoku-Agyemang (2022) examined how this adaptation occurs in contemporary Ghanaian digital writing through their study of Flash Fiction Ghana. They note that flash fiction, although written, reflects oral qualities such as brevity, symbolism and African moral philosophy. The stories depend on shared cultural knowledge and often resemble extended proverbs or folktales in modern form. Their work shows that digital popular literature in Ghana continues to draw on oral storytelling practices, even when sound and performance are absent. Addo's (2022) study of Ghanaian children's play-songs further points out the importance of repetition, rhythm and communal participation in oral literature. These features show how meaning is collectively created rather than being individually created. When considered alongside digital storytelling, this perspective helps explain why narratives that emphasise memory, voice and shared experience remain powerful in online spaces. In light of the foregoing, it can be argued that digital storytelling in Ghana should be viewed as a continuation of the oral tradition rather than a departure from it. Digital platforms, therefore, offer new spaces where oral ways of knowing, remembering, and storytelling can be reshaped to fit contemporary life while still preserving cultural memory and identity.

2.2 Oral Traditions as Cultural Memory and Knowledge Systems

Oral traditions in Ghana have long served as vessels of cultural memory, transmitting values, history and identity across generations (Opoku-Agyemang, 2023). Far from being "primitive," as colonial discourses once suggested, they are sophisticated systems of knowledge expressed through folktales, proverbs, dirges and praise poetry (Vansina, 1985; Bettelheim, 1976). Recent scholarship continues to stress their vitality. Similarly, Boyd (2009) emphasises that storytelling is not merely cultural ornamentation but an evolutionary imperative tied to human cognition and social survival. However, form matters as much as content. Ong (1982) also posits that oral narratives rely on cyclical structures, repetition and performance, which create a sense of shared participation. Oral traditions are as much about sound, rhythm and presence as they are about words on a page. This performative dimension

is key to their communal power, but it is also vulnerable in contexts of modernisation, urbanisation and globalisation that privilege textual or visual media (Vansina, 1985; Tsey, 2011).

The question that emerges is whether these traditions can retain their communal essence when mediated through digital technologies. Ong's (1982) notion of "secondary orality" offers a useful way to think about this shift. He argues that electronic and digital media reintroduce orality through mediated forms of communal participation. This idea resonates with Opoku-Agyemang (2017, 2023), who shows that Ghanaian electronic literature experiments with dialogue, intertextuality and non-linear storytelling in ways that echo oral aesthetics. Similarly, Tsey (2011) views oral storytelling as a dialogic practice that empowers communities, particularly when used to reflect on history or reimagine the future. It can, therefore, be contended that oral traditions are not disappearing but are finding continuity through digital adaptation.

2.3 Digital Storytelling and Literary Imagination

While oral scholarship emphasises continuity, recent studies explore how digital platforms reshape storytelling. Kalantari et al. (2023), in their study of children's use of digital storytelling technologies, found that multimodal environments foster creativity and dialogic exchange, which mirror the participatory qualities of oral performance. Although their work is based in Western contexts, it shows the potential of digital tools to sustain narrative traditions by enabling interaction and multimodality. In Ghana, such possibilities are evident in platforms like Asase Ba Podcast, Flash Fiction Ghana and Jalada Africa. Asase Ba centres women's voices, blending interviews, folklore and soundscapes to create an oral archive in podcast form (High, 2010). Flash Fiction Ghana adapts folklore into microfiction, where brevity recalls the density of proverbial wisdom (Thomas & Page, 2011). Jalada Africa also offers models of multilingual and audio-text storytelling that integrate oral aesthetics with speculative and political narratives (Boyd, 2009; Adenekan, 2021). These initiatives suggest that digital platforms can extend the reach of oral traditions while experimenting with new literary forms. However, it must be acknowledged that digital "democratisation" is not without complications. Burgess (2006) warns that vernacular creativity on digital platforms remains shaped by the logics of commercialisation and platform control. Adenekan (2021) notes that African digital literature is often mediated by inequalities of class, gender and access, thereby privileging urban, English-speaking voices over those from rural or indigenous backgrounds. This raises questions about whose stories are being archived, who owns them and how accessible they are to the communities that generated them. Even when digital storytelling recreates oral

aesthetics, it may reinforce existing exclusions unless questions of power and access are explicitly addressed (Opoku-Agyemang, 2017; Burgess, 2006). The scholarship collectively affirms two key points: first, that oral traditions remain central to Ghanaian cultural expression and second, that digital platforms hold significant potential for reimagining them.

Sampene et al. (2024) provide a rich documentation of the depth and cultural value of oral genres, but they rarely explore how these traditions translate into digital environments. Conversely, analyses of digital storytelling by Kalantari et al. (2023) and Burgess (2006) focused on contexts outside Africa or examined digital creativity in general terms without attending to oral aesthetics. Even within Ghanaian scholarship, as in Opoku-Agyemang (2017, 2023), attention has focused on textual forms of e-literature, leaving questions about narrative structure and communal voice underexplored.

3. METHODS

This study employs a qualitative approach (content analysis) to examine the structural elements of African oral storytelling adapted to digital environments. The texts were purposively sampled to exemplify the convergence of oral tradition and digital platforms, including Asase Ba Podcast, Flash Fiction Ghana, and Jalada Africa. The study brings together oral history, microfiction and audio-text narratives to demonstrate how online oral traditions are reshaping storytelling. Through close reading, the study demonstrates how these platforms not only preserve cultural memory but also create new ways of sharing it in the digital era, making this work a significant contribution to African literary and cultural studies. The table below outlines the methodological strategies that guided the study.

Table 1: Sample Overview of Ghanaian Digital Storytelling Platforms (2020–2024)

Platform	Sample	Type of Content	Thematic Focus	Notes
Asase Ba Podcast	5 episodes	Oral history, interviews/folklore	Women's life stories, intergenerational memory, Ghanaian proverbs, festivals, identity, migration and cultural continuity	It features elders' voices in English and Ghanaian languages (Ewe, Ga, Akan, Gurune)—functions as a digital oral archive.
Flash Fiction Ghana	5 stories	Short fiction/micro-fiction	Folklore-inspired narratives, intergenerational	It is written in English with interspersed

			conflicts, modernity vs tradition, political satire, domestic life	Ghanaian words/proverbs. Accessible via an online platform.
Jalada Africa	10 stories	Audio/written literature	Oral tradition adaptation, pan-African folklore, speculative fiction, memory, body politics	It includes Ghanaian and continental writers, often multilingual (English, Twi, Kiswahili, etc.) and integrates audio-text storytelling.

The texts were selected based on the presence of oral aesthetic elements, including performance, repetition, moral framing and vernacular language, which are quintessential of Ghanaian oral literature. The texts and audio episodes were downloaded and transcribed where necessary. In light of this, the study adopted an inclusion criteria approach to examine the ways in which each story/episode reflects at least two of the following: the use of a proverb or idiomatic speech, a community-centred narrative voice, a folkloric structure, or oral performance cues. English, Twi, Ga and Ewe stories were included. Non-English texts were translated and annotated to retain cultural resonance. This approach aligns with Komla Tsey's call to engage with African oral histories in their own cultural and linguistic logic (Tsey, 2011).

4. RESULTS

Asase Ba Podcast – Episodes

The study first examined five episodes from Asase Ba Podcast between 2020 and 2021. "Be Careful How You Talk at Home" presents an elder from the Volta Region recalling growing up as an Ewe in colonial Ghana, the independence-era migration, and Ghanaian proverbs and lore. She describes life in rural Eastern Volta and how her parents taught respect through sayings (e.g., "what are poor people's children doing?"). The story shows intergenerational memory and cultural continuity (language, farming life) as Ghana became independent. Similarly, "Who Are You to Stop It?" is narrated by a Ga elder from Accra who recounts Ga cultural practices (Homowo festival), urban migration and family traditions. She recounts how learning both Ga and English was valued, citing her mother's advice and Ga

proverbs about speaking openly. The narrative reflects community folklore and the transition from Ga village life to Accra, illustrating how proverbs and festivals anchor identity.

Equally significant is "We Live as a Community", in which a woman from Northern Ghana (Talensi, Busia, Ghana/Northern Region) shares stories of traditional community life. She describes the Tolensi/Tivi (Gurune) festival customs, ancestral worship, and the Gologo festival, emphasising communal values and oral histories. Theresa's storytelling evokes folklore (how townsfolk protect one another) and the tension between preserving local language and culture versus modern change. "Let's Listen to Our Children" adds a different dimension as an Ashanti man and independence-era veteran reflect on family, education, and activism. He discusses Ghana's post-colonial history and environmental education (he later founded a school), stressing respect for elders and oral lessons in rural Kumasi. His life story (travelling after World War II, trade unions) conveys intergenerational wisdom and Ghana's changing values.

Finally, "The Person Behind the Voice" (Michelle's Story) turns inward as host Michelle (Ghanaian-Canadian) narrates her own childhood in Kumasi and how Ghanaian identity shaped her. She recalls her primary school days in Ghana, her family roots near Kumasi and the sense of "going home" that she feels as an adult. Michelle reflects on Sankofa (looking to the past) and the value of preserving Ghanaian knowledge; she also discusses how intergenerational learning (interviewing elders on Asase Ba) inspires Ghanaian youth.

It is borne in mind that the narrative forms employed in Asase Ba Podcast are predominantly dialogic and draw on the conventions of oral life histories, rather than the conventions of plotted fictional narratives. In light of this, it can be contended that storytelling unfolds through recollection and reflection, with temporal movement between past and present structured by memory rather than chronology. Proverbs, festivals and communal practices function as formal organising principles, anchoring personal narratives within collective cultural frameworks. The emphasis on voice, pacing and conversational exchange reinforces the performative dimensions of orality, suggesting that the podcast format facilitates a form of mediated orality that sustains communal modes of meaning-making within a digital space.

Flash Fiction Ghana – Short Stories

The analysis then looked at stories from Flash Fiction Ghana. "Balancing Fear" by AJ Asomani is a tender flash fiction narrated by a Ghanaian child about her father's lifelong anxieties. The father's fear of poverty and shame ("what are poor people's children doing?") leads him to save obsessively and join religious movements. When he dies, the daughter realises the cost of these fears on family life. The story employs visual imagery of Ghanaian

family life, revealing how oral confessions at his funeral reflect intergenerational memories and traditional values. By contrast, "The LARPers" by Jesse Jojo Johnson offers a darkly humorous domestic scene of a Ghanaian family. Priscilla goes out while her husband, Amoateng, struggles with generational clashes. He resents his daughter, Adjoa's modern lifestyle (including role-playing gaming and "live action" (LARP) games) and worries that cultural norms are fading ("the passing fancies of this godless generation"). To reconnect, he whimsically "kidnaps" his daughter for an outing, forcing his conservative values onto a modern world. The story also presents generational differences in beliefs and the tension between traditional social roles and new freedoms.

Fui Can-Tamakloe's "A Story That Ends in Light" is set in a rural Ghanaian village and satirises political nostalgia and broken promises. A politician inaugurates electrification with a ceremony while villagers remember past regimes that never delivered. When the lights come on, the young celebrate, but the elders know only that the chief's house is truly wired. The tale shows folkloric cynicism: "none of them had ever voted" because they suspect such political pageantry. Themes discussed include oral memory of colonial politics and the hope– and disillusion–of modern infrastructure.

In "A Stone for an Ounce" by Nii Moi Thompson, a haunting tale unfolds in a Ghanaian fishing village on the Volta. A young fisherman, Ebrima, learns a modern (illicit) method from Chinese trawlers to catch fish at night with headlights. When his elderly uncle Mba, a former chief fisherman who cannot swim, falls into the river, Ebrima coldly lets him drown by striking him with an oar. The title evokes weighing evidence against his guilt. The story dramatises the conflict between old and new methods, as intergenerational betrayal and greed undermine traditional community ties. Finally, Shefi Nelson's "Tatale" was also considered for its rich Ghanaian folklore. Two young Ga sisters cook tatale (fried plantain cakes) while singing traditional Ga songs. The story weaves together childhood memories and recipes: as they fry plantains and use palm oil, they recall lessons from their parents ("singing Ga songs learned from their parents"). The kitchen becomes a space of folklore and family history, preserving West African maternal wisdom through cooking, proverbs and music.

In Flash Fiction Ghana, the texts adapt oral aesthetics into a condensed written form shaped by the constraints and possibilities of digital publication. The brevity of the narratives recalls the economy of proverbs and folktales, where relevance often lies in implication rather than exposition. These texts frequently portray domestic and communal spaces as symbolic sites of cultural negotiation, employing irony, ambiguity, and moral tension to explore intergenerational conflict and social change. The narrative form is, therefore, fragmentary and

open-ended, resisting closure in favour of interpretive engagement, a strategy consistent with the didactic and reflective functions of oral storytelling.

Jalada Africa – Audio/Written Stories

The results further included stories from Jalada Africa. Jalada Conversations: Bodies – Ep. 01 is a podcast featuring a conversation with Ghanaian feminist Nana Darkoa Sekyiamah on sex, the body and conservatism in Ghana. Aleya Kassam and Darkoa discuss how African women's intimate labour and erotic histories are often hidden. Darkoa talks about the rising ultra-conservatism in Ghana and Kenya that clashes with liberated expressions of gender and sexuality. Also, Andrew Aidoo's "Baldwin" tells the story of Stanley, a young man coping with premature baldness. Inspired by his own life, the author uses wit to explore identity conflicts of youth and culture. Stanley initially hides his balding (humorously linking his name to writer James Baldwin) but ultimately embraces being bald as a form of self-acceptance. The narrative reflects on appearance, confidence and generational pride (baldness as wisdom).

Kanyinsola Olorunnisola's "What Happened, Yaha? Where Did You Go?" is a nostalgic, folkloric story set in a fictional "Little Kountry." It recounts the legend of Yaha Tenahu, a charismatic musician who vanished in 1981 (sparking riots and mass mourning). The story tells how communities mythologise vanished leaders. Ghanaian influences are evident through references to historian Babette Pluckett-Awoonor. The disappearance of Yaha becomes a collective folklore, illustrating how memory and prophecy intertwine in post-colonial African identity. Alvin Kathembe's "Ot Maduong" – from the Nostalgia anthology – tells of Philemon Okeyo coping with his wife Kavengi's death in their huge family home, built by their politically ambitious son. The narrative is rich with proverbs (Kavengi, a former teacher, often spouts sayings). It explores intergenerational memory (the house's history) and folklore (Kavengi as a town "shaman" with herbal lore). The Big House itself is treated almost as a character in the family's oral mythology.

In "A Mention of My Father" by Leila Aboulela, the Sudanese-Ghanaian author recounts burying her father in Khartoum and visiting their family graveyard. The narrative meditates on family continuity and ancestral memory ("thick bloodlines and continuity" of relatives in a peaceful graveyard). Although the story is not set in Ghana, it resonates with African traditions of honouring ancestors and remembering elders across generations. In Kampala, "Revivers" (people brought back to life) haunt the city, longing for their past lives. The protagonist tours a shelter for Revivers, learning that everyone there belongs to the "cult of reminiscence" – bound to memories of their old world. It explores lost memory and the desire for communal continuity.

The anthology also includes Carey Baraka's "Finance Lessons From My Mother", a Kenyan narrative framed as life lessons. The storyteller recounts childhood memories (family TV, train trips from Kisumu to Nairobi) to impart economic wisdom (e.g., "always ten per cent to God" and saving ten per cent). It captures African intergenerational knowledge transmission (mother's advice and folklore) and the mix of modern life with traditional prudence. In Mohammed Shehu's "Sinkhole, a dystopian speculative fiction imagines the sudden sinking of Africa into the ocean. The narrator, an African economist, describes how world maps, economies and cultural artefacts vanish in an instant. The central issues discussed include loss of heritage (museums' artefacts turn to dust) and a postcolonial reckoning. While global in scope, it resonates with African (including Ghanaian) concerns about cultural preservation and modern exploitation of resources.

Jalada's Bodies series includes Farah Aideed's "Into the Grave," which reworks African folktales (the classic "Into the Forest" myth) with Kenyan identity. These works engage folklore and gender (e.g., a girl outwitting her greedy parents). They exemplify how African writers adapt traditional tales to modern contexts (English, Kiswahili blends). Related pieces by Ivana Akotowaa Ofori ("Principles of Balance") use Akan cosmology and proverbs in fiction about ancestors returning.

Based on the above, it becomes evident that the texts on Jalada Africa complicate narrative form through the hybridity of genres and modes, combining oral folklore, memoir, speculative fiction, and political commentary within a single digital literary ecosystem. Narrative structures are often non-linear and associative, foregrounding memory, ancestry and collective myth as organising logics. Material and symbolic spaces, such as houses, bodies, and ancestral figures, are frequently treated as narrative agents, reflecting an oral cosmology in which history, imagination, and social experience are intertwined. Through these formal strategies, Jalada Africa shows how digital African literature can expand and apply oral narrative principles to address contemporary concerns while maintaining continuity with indigenous storytelling traditions.

5. DISCUSSION OF FINDINGS

The results of this study clearly enrich the arguments advanced in previous scholarship on oral traditions and digital storytelling. Earlier studies have consistently emphasised that oral traditions in Ghana function as living systems of cultural memory rather than static relics of the past (Vansina, 1985; Sampene et al., 2024). The findings from Asase Ba Podcast strongly affirm this position. The elders' narratives, rich in proverbs, folklore, festival practices, and

lived histories of colonialism, migration, and independence, demonstrate that oral traditions continue to transmit values, identity, and historical consciousness across generations. Similarly, stories from Flash Fiction Ghana and Jalada Africa show how domestic rituals, funerals, food preparation and communal myths remain central sites for preserving and negotiating cultural memory, confirming Bettelheim's (1976) view of storytelling as a repository of shared social meaning.

The results also closely corroborate Ong's (1982) theory of orality and "secondary orality." The podcast format of Asase Ba recreates key features of oral performance—voice, rhythm, repetition and conversational exchange—within a digital environment. These mediated performances retain a sense of communal presence and participation, supporting Ong's argument that electronic media can reintroduce orality in new forms. This performative continuity is less visible in written digital texts but emerges in different ways in flash fiction, where brevity and symbolic density echo the logic of proverbs. In this sense, the study confirms that form matters as much as content: digital platforms reshape narrative structures while preserving oral aesthetics.

Furthermore, the findings support Opoku-Agyemang's (2017, 2023) and Tsey's (2011) assertions that African storytelling is fundamentally dialogic and reflective in nature. Across the platforms studied, narratives do not simply celebrate tradition; instead, they critically engage with it. Flash Fiction Ghana stories, such as "The LARPers" and "A Stone for an Ounce," dramatise tensions between generational values, modern lifestyles, and economic pressures, illustrating how tradition and modernity coexist in conflict and negotiation. Likewise, Jalada Africa's speculative and autobiographical narratives utilise folklore, memory, and ancestry to interrogate gender norms, political nostalgia, and cultural loss, reinforcing Boyd's (2009) claim that storytelling remains essential for making sense of social change.

At the same time, the results lend support to scholarly caution about the limits of digital "democratisation." While platforms like Asase Ba and Jalada amplify women's voices and marginalised perspectives, the dominance of English-language content and the reliance on digital access subtly reflect the inequalities highlighted by Burgess (2006) and Adenekan (2021). Thus, while digital storytelling expands the reach and forms of Ghanaian oral traditions, it does not entirely escape structural constraints related to access, class and visibility.

6. CONCLUSION AND RECOMMENDATIONS

This study has sought to examine how new media platforms are reshaping African narrative forms and storytelling practices vis-à-vis digital literary and audio platforms. It

becomes apparent that storytelling has evolved in numerous ways, with significant implications for literary-cultural studies. It stands to reason that oral traditions—proverbs, folklore, communal stories, and moral lessons—are being adapted into digital forms (such as podcasts, microfiction, and audio-text narratives) and, in themselves, create new literary possibilities. These literary forms blend the rhythms and structures of oral storytelling with written and multimedia techniques, which, in turn, expand the definition of what counts as Ghanaian literature and demonstrate that literary expression is no longer limited to the printed page (Ong, 1982; Boyd, 2009; Opoku-Agyemang, 2017). It is also important to note that digital platforms enable new writers to experiment with their voice, narrative structure and multilingual expression, making stories more accessible to a wide range of audiences. For example, the stories on Flash Fiction Ghana and Jalada Africa portray how folklore, family memories, and local idioms can be reshaped into concise, performative and engaging digital texts. This implies that Ghanaian literature is becoming increasingly flexible and creative, bridging the gap between tradition and innovation.

Finally, the study recommends that literary scholarship must take these digital forms seriously. To fully understand contemporary Ghanaian literature, one must consider how oral traditions continue to inform writing in digital spaces, how intergenerational knowledge is preserved and how writers utilise digital tools to tell culturally grounded yet modern stories. In this sense, digital storytelling is not just a new platform: it is a living extension of Ghanaian literary tradition, offering fresh opportunities for both writers and readers. This study further recommends incorporating digital storytelling platforms (such as podcasts, flash fiction websites and online literary collectives) into the study of African Literature and the English curriculum. This integration would help students engage with contemporary narrative forms and traditional oral and written texts.

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