

Ghanaian Female Celebrities' Digital Engagements as Rhetorical Feminism: A Rhetorical Analysis of Celebrity Instagram Rhetoric in Amplifying Unique Literacies

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Abstract

This paper rhetorically explores the symbolic actions of agency exhibited by three Ghanaian female celebrities on Instagram to understand the literacy practices developed from the digital circulation practices of their audience on the platform. It specifically analyzes how Yvonne Nelson's 2024 #DumsorMustStop vigil and Berla Mundi and Anitta Akuffo's embodied rhetorics manifested in their Instagram photo posts and stories in 2024, considering them as symbolic actions that mobilize vernacular, digital, civic, and collaborative literacies among Ghanaian publics. By engaging with Cheryl Glenn's (2018) framework of "invitational rhetoric" as tactics of rhetorical feminism and with Kovalik and Curwood's (2019) theory of transliteracy to understand the celebrities' symbolic actions, this rhetorical analysis highlights the rhetorical dexterity of Ghanaian female celebrities' digital engagements and demonstrates how these engagements transform Instagram into a transmediatory space where dynamic digital and special literacies converge and also emerge. Ultimately, this study contributes to a contextualized understanding of rhetorical feminist tactics on Instagram, the rhetoricity of celebrity digital agency, and the ways this agency amplifies marginalized voices in order to create civic awareness through dialogic and collaborative rhetoric.

Keywords: rhetorical feminism, invitational rhetoric, digital literacy, Instagram, celebrity rhetors

Background: The Literacy Myth and the Wave of Digital Feminist Praxis

Fourth-wave feminist practices on digital platforms are destabilizing the "literacy myth," as literacy sponsorship now extends beyond traditional academic and familial contexts to encompass a diverse range of agencies and sponsors (Banerjee & Kankaria, 2022; Brandt, 1998). The literacy myth claims that literacy cannot be acquired through other means and positions literacy as the sole, independent, and crucial factor necessary for achieving specific outcomes. (Graff & Duffy, 2008). Several literacy scholars have argued that this assumption overlooks the complex social, economic, and cultural factors that shape literacy outcomes (Graff 2023, 1987; Gee 1989; Graff & Duffy 2008). As such, many scholars in contemporary literacy and linguistic studies are actively interrogating the traditional definitions of literacy to unsettle the assumptions embedded in the literacy myth (Canagarajah, 2023; Lee, 2017).

Feminist scholars in the transnational context are similarly engaging in literacy through digital feminist praxis to emphasize how digital literacies are socially situated, intersectional, and shaped by both postcolonial contexts and global feminist activism (Bali, 2019; Scharff, Smith-Prei, & Stehle, 2017). Glenn (2018) challenges traditional

rhetorical practices and introduces the concept of “rhetorical feminism” as a theoretical stance that is responsive to understanding feminist ideology and digital literacy strategies. Krista Bryson (2012), in her effort to bridge this gap, highlights that the *Digital Archive of Literacy Narratives* (DALN) “is open access and digitally available worldwide,” providing a “potential space for subversion of the grand narrative of the literacy myth through little narratives from people across a wide spectrum of literacy and cultural backgrounds, experiences, and ideologies” (p. 257). Kovalik and Curwood (2019) examined Instapoetry on Instagram and its implications for teaching and learning in English classrooms. They note, however, that a disconnect remains between the traditional paper-based literacy practices emphasized in schools and the dynamic, digitally mediated literacy activities young people engage in on platforms like Instagram. This tension highlights the need to broaden our understanding of literacy to include the multimodal, embodied agencies, participatory discourse, and networked practices that shape meaning making in contemporary digital spaces.

Banerjee and Kankaria (2022) note that digital feminism has gained prominence in the twenty-first century, emerging through blogs, hashtags, online magazines, and virtually organized protests. In this context, fourth-wave feminism emphasizes the use of internet tools that have facilitated varied forms of online activism and digital literacy practices that have given visibility to women’s issues (Jain, 2020; Banerjee and Kankaria, 2022). As a result, feminist rhetoricians are calling for closer attention to the complex relationship between digital technology and transnational feminist activism, emphasizing that the Internet is deeply enmeshed in global capitalist structures while also serving as a key site for resisting these structures at local, regional, and transnational levels (Queen, 2008; Banerjee & Kankaria, 2022). Recognizing these assertions, this paper contends that the current era, deeply enmeshed in rapidly evolving digital technologies and platforms, provides a critical opportunity to reconceive literacy as more than an isolated skill by examining its dynamic nature and possibilities. Queen (2008) further argues that feminist rhetorical scholars must broaden their scope to examine how digital circulation shapes connections among groups, communities, and nations, often reproducing “binary oppositions and rhetorics of superiority” (p.472).

Building on this call, this paper contends that it is important to study the digital circulatory practices of female celebrities and their audiences to understand the symbolic actions they employ as digital agency in shaping rhetorical traditions, literacies, activism, and civic rhetoric. This analysis will help rhetoricians to understand and account for the kinds of literacies that get amplified through digital embodied practices and the symbolic moves of rhetorical feminist tactics that have impacted feminist activism, digital literacy consumption, and circulatory practices. It also aims to cultivate understanding of the rhetorical dexterity of Ghanaian female celebrities’ digital engagements and activism as “the global circulation of digital representations becomes rhetorical and, ultimately, political actions” (Queen, 2008, p.472). More specifically, this article presents an analysis of three selected Ghanaian female celebrities’ Instagram symbolic actions and activism as manifested through their Instagram posts to understand their rhetoricity and the kinds of literacies they amplify for the Ghanaian populace. With the term “literacy,” this paper refers to the set of practices (material, embodied, spatial, or digital) manifested as ways of meaning making or developed and cultivated through engagement with physical or

digital bodies, tools, platforms, culture, technology, ideology, and community participation. The goal is to consider how text and context, manifested through symbolic actions of these celebrities' rhetoric posted on Instagram, help us understand rhetorical feminism and transmediation of literacies.

Research Questions

1. What rhetorics do Ghanaian female celebrities on Instagram engage in to foster agency that amplifies the literacy practices of their audience?
2. What symbolic actions do these celebrities employ, and how are they rhetorical feminist endeavors?

Theoretical Framework: The Dialogic Pathways of Rhetorical Feminism and Transliteracy Theory

This paper employs an intersectional theoretical framework that combines Cheryl Glenn's (2018) articulation of "tactics of rhetorical feminism" with Kovalik and Curwood's (2019) theory of "transliteracy" to analyze the Instagram activism of selected Ghanaian female celebrities. This approach offers a rhetorical understanding of the celebrity's digital engagements and activism and the literacy practices that emerge from these posts. Both concepts are essential, as they reveal how rhetorical practices situated on Instagram within the Ghanaian cultural context foster participatory knowledge production.

Glenn (2018) positions rhetorical feminism as "a tactic (actually a set of tactics)—a theoretical stance—that is responsive to the ideology that is feminism and to the key strategy that is feminist rhetoric" (p. 4). She explains further that rhetorical feminism provides several tactics that resist hegemonic rhetorical traditions of knowledge-making by privileging dialogue, reciprocity, and inclusivity. It values marginalized voices, vernacular practices, and alternative modes of delivery that dominant rhetorical histories often dismiss. I employ Glenn's (2018) tactic of "invitational rhetoric" (p. 69) to reveal how Berla Mundi's and Anita Akuffo's Instagram posts, comment sections, and story reposts, as well as Yvonne Nelson's 2024 #dumsormuststop open letter and vigil, embody feminist rhetorical values.

At the same time, transliteracy offers a complementary lens to examine the literacy practices circulating through these celebrities' Instagram engagements. Kovalik and Curwood (2019) identify four defining features of transliteracy: the use of digital tools, multimodal representation, engagement with a global audience, and dynamic movement across physical and virtual contexts (p. 186). Their pluralistic conception of transliteracy highlights how meaning is constructed through "interactions among people, things, texts, contexts, modes, and media" (Stornaiuolo et al., 2017, p. 72). Applying this lens to the emerging Instagram literacies shows the rhetoricity of how Ghanaian celebrities and their audience create and circulate meaning through images, emojis, GIFs, captions, hashtags, reposts, comments, graphics, and multimodality that transcend singular contexts.

Analytical Framework: Rhetorical Analysis

Because “rhetoric has also taken on an interpretive function” as “rhetoricians attempt to understand how to produce effective acts of verbal and written persuasion” (Selzer, 2003, p. 280), rhetorical analysis provides the method for me to link these frameworks to interpret and appreciate the ways these celebrities and their audience “manipulate language and other symbols for persuasive purposes” (Selzer, 2003, p.281). As Selzer (2003) notes, rhetorical analysis functions as a kind of critical reading that seeks to understand how specific rhetorical episodes persuade: “Through rhetorical analysis, people strive to understand better how particular rhetorical episodes are persuasive” (p. 281). Exploring invitational rhetoric broadens this method and offers what Burke calls “terministic screens,” or symbolic lenses through which rhetoricians interpret and evaluate meaning. Selzer emphasizes how important these terministic screens are for rhetorical analysis because they provide a critical reading into text to appreciate “the ways people manipulate language and other symbols for persuasive purposes” (p.281).

Herrick (2017) reminds us that Burke posits that language not only reflects reality but also selects and deflects it, often concealing alternative possibilities (pp. 243–257). Given this understanding of the importance of language in shaping reality, “Rhetoricians today attempt to understand better every kind of important symbolic action” (Selzer, p.281) used by rhetors in their communication. This article draws on Selzer’s observation and applies this concept of “symbolic action,” understood to mean to the intentional use of verbal and nonverbal language, text, digital literacies like images, captions, reposts, emojis, hashtags, and other multiliteracy strategies like multimodality and vernacular (linguistic and cultural) literacies through which the celebrity rhetors construct meaning, invite audience participation and co-construction of meaning, and shape civic, cultural, entrepreneurial and entertainment discourse on Instagram. By combining the theoretical foundations of transliteracy and rhetorical feminism mentioned above, this analysis foregrounds an understanding of the symbolic actions employed by three Ghanaian female celebrities to engage their audience and to persuade that audience to engage in the digital, vernacular, civic, and collaborative networked literacies on Instagram.

Methods

Screenshots of celebrity posts and audience transliteracy practices on Instagram (see Figure 1) were collected as cases for analysis through a Silicon Snowball Sampling technique of Instagram posts (Lee, 2024). Links, posts, hashtags, stories, tags, and connections were used to trace celebrity and audience digital pathways and uncover digital circulatory literacies (Lee, 2024, p.3). The data set was analyzed through Glenn’s (2018) rhetorical feminist lens to offer a nuanced perspective on Ghanaian feminist celebrity rhetorical practices and audience literacies that is anchored in hope, inclusion, equality, and the amplification of marginalized voices. Vernacular literacies are intentionally included in the analysis, and commenters’ and audience members’ Instagram usernames retained in the dataset, not to cause harm but to recognize and credit their distinctive literacies. This choice reflects a collaborative process of meaning making while adhering to Instagram’s public data policy.

Yvonne Nelson’s Activist Culture as Embodiment of Invitational Rhetoric Amplifying Multiliteracies

This section considers the rhetoricity and symbolic action employed by Yvonne Nelson in the “dumsor” vigil she led, as well as in her open letter about “dumsor” that was transmediated from Twitter onto Instagram as a result of audience digital literacy practices. “Dumsor” is a Ghanaian term that literally means “off and on” or “switching.” The usage of this lexicon refers to the frequent, irregular power outages experienced by Ghanaians in 2015 and subsequent years. Now it is commonly used to describe any ongoing electricity supply crisis, where power cuts occur unpredictably and disrupt daily life.

Nelson is a prolific Ghanaian actress, producer, and entrepreneur celebrated for her work in Nollywood (Nigeria’s film industry) and Ghallywood (Ghana’s film industry). She founded the Yvonne Nelson International School (YNIS), inspired by her daughter, and used her personal savings, including selling her house, to offer inclusive preschool through junior high education in Ghana (Larnyoh, 2023; Yamoah, 2024). Beyond her entertainment career, Nelson has become a prominent civic activist, leveraging her celebrity status to merge activism with advocacy to promote social justice and civic engagement in Ghana. Yvonne Nelson led the #dumsormuststop protest in 2015 and again in 2024, calling for accountability for the government’s persistent failures with power supply in those years despite Ghana’s prior reputation for maintaining relatively stable electricity provision in Ghana and to other West African countries (GhanaWeb, 2024, Eshun & Amoako-Tuffour, 2016). Her heartfelt letter, addressed to her fellow Ghanaians and shared on Twitter, called for a second vigil and heightened awareness of the ongoing power crisis (GhanaWeb, 2024).

Interestingly, this open letter found its way on Instagram through recirculation, exemplifying transliteracy practices that were influenced by Nelson’s negotiated celebrity ethos, her invitational rhetoric, and Instagram circulatory dynamics (Gh_tropper, 2024). This symbolic action extended Nelson’s activist rhetoric while simultaneously sponsoring digital, civic, and collaborative networked literacies. The exigence for Nelson’s 2024 #dumsormuststop activism was the viral news of a newborn’s death in one of the maternity wards in Tema due to the power outages. Moved by this tragedy, she wrote a letter and organized a public vigil to demand accountability and immediate action from the government (Utvghana, 2024). Her rhetorical move disrupts the traditional masculinist logic of argument as she employs nonviolent rhetoric in her letter and during the vigil to amplify the voices of most Ghanaians and marginalized expectant mothers. Nelson’s continued #DumsorMustStop activism is an example of Glenn’s (2018) rhetorical feminist tactic of “disidentification,” a practice which resists hegemony by centering marginalized voices’ experiences. Through her celebrity and maternal ethos, Nelson challenges inequities in power distribution and advocates for vulnerable groups, especially pregnant women, aligning with rhetorical feminism’s goals of equality, justice, inclusion, and coalition across differences.

Figure 1

Yvonne Nelson's 2024 #dumsormuststop vigil and collaborative networked literacies circulated on Instagram (Instagram posts: Nelson, 2024; Nyhiraba, 2024; Y979fm, 2024; Gharticles, 2024)



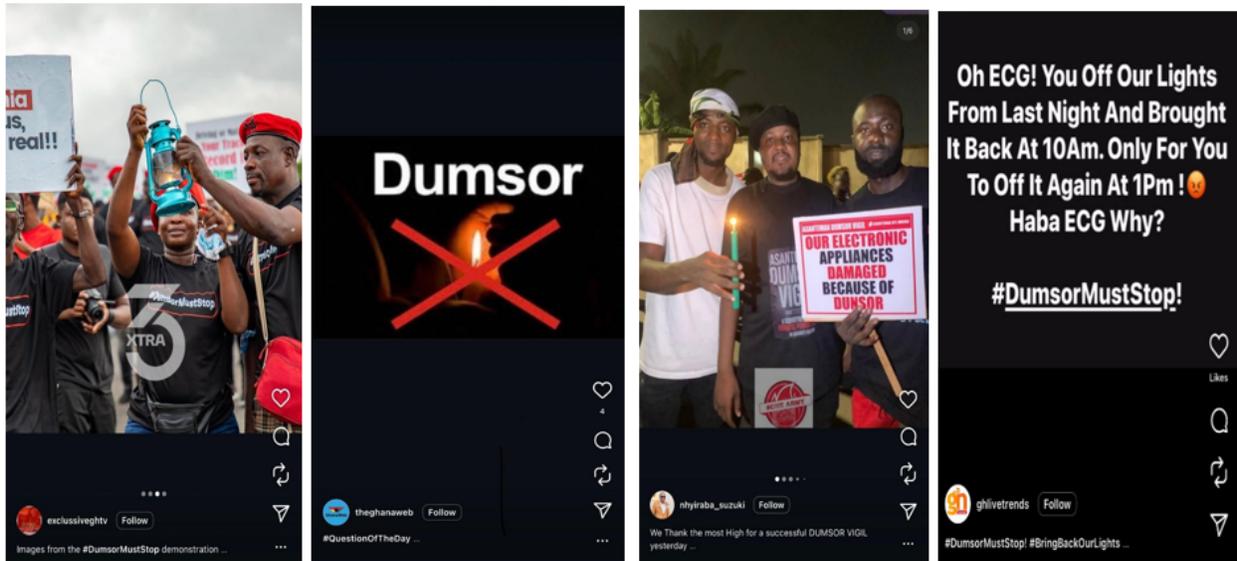
In her open letter, which was recirculated on Instagram, Nelson persuasively calls for collective action, stating “.....I want to reiterate that I cannot do this alone...Therefore, I am extending an open call to all Ghanaians, organizations, and legal professionals who are willing to join me in pushing for meaningful action to address the current power crisis” (Gh_tropper, 2024). Here, her language functions invitationally, creating a rhetorical space for many Ghanaians and marginalized voices, thus positioning her audience as co-participants in the activism rather than passive recipients, reflecting Glenn’s (2018) conception of rhetorical feminism and invitational rhetoric as accessible, dialogic, and mutually transformative (pp.70, 75). Her choice of inclusive and comprehensible language enables her to connect with communities beyond academic circles, reflecting the values of respect for every reader. Nelson’s statement, “Together, we can make our voices heard and compel our leaders to prioritize the needs of the Ghanaian people,” embraces the tactics of negotiation and understanding, which are values of invitational rhetoric. Her dialogic mediation for Ghanaians' engagement in the dumsor vigil reflects her commitment to rhetorical exchanges grounded in mutual understanding and collective agency rather than persuasion, control, or dominance. Thus, she employs nonviolent rhetoric that appeals to emotional, moral, and ethical reasoning (Glenn, 2018, p.75).

A key symbolic action in her rhetoric is the creation and circulation of the hashtag #dumsormuststop. This literacy tool not only amplified her call but also generated nationwide civic awareness of the effects of dumsor, as audiences circulated her information by reposting her Instagram posts, and, in the process, creating their own remixed graphics and tagging her to extend the message. This #dumsormuststop sparked related hashtags on Instagram, such as #dumsorvigil, which also encouraged audience participation thus curated an archive of collective civic engagement and digital literacies around dumsor. As of now, the #dumsormuststop registers over 1,000 posts on

Instagram, not only highlighting the lived effects of power outages on most Ghanaians but also illustrating the algorithmic dexterity of the circulation of her embodied rhetorical action towards social change.

Figure 2

The sharing of vigil scenes and posts about dumsor's effects on citizens via Instagram under #DumsorMustStop (Instagram posts: Exclusiveveghtv, 2024, Theghanaweb, 2024, Nyhiraba, 2024, Ghlivetrends, 2024)



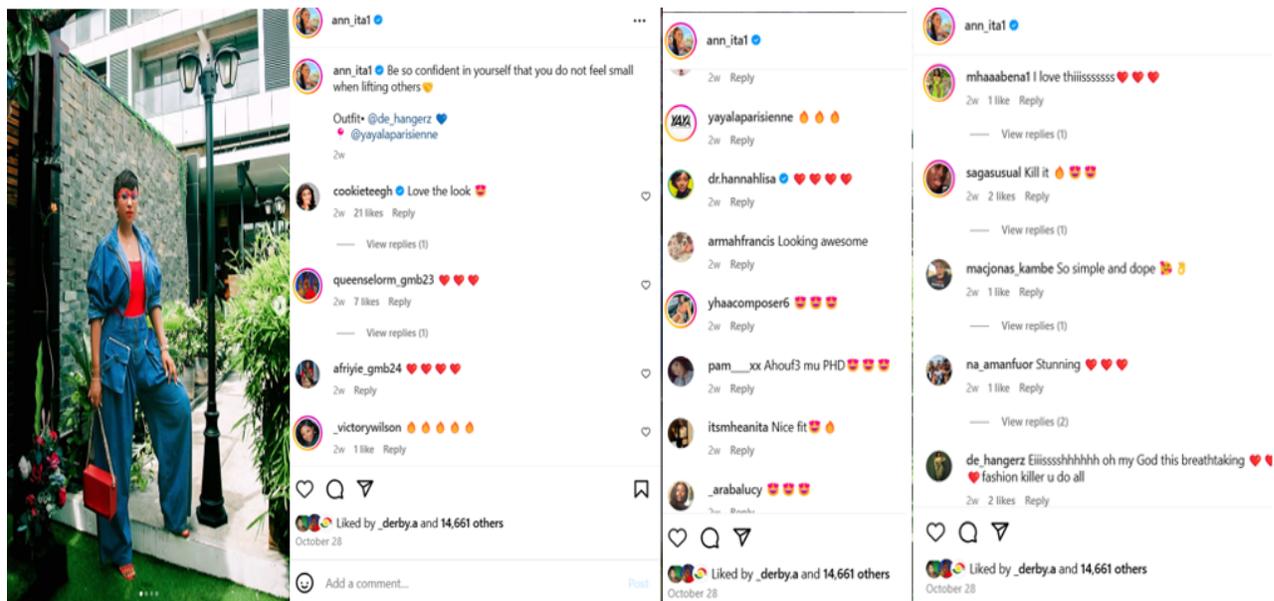
Screenshots of posts in figure 2 reveal that participants extended the vigil and dumsor's impact into digital spaces, demonstrating digital, vernacular, civic, and collaborative literacies as they engaged critically and mobilized information about people's lived experiences with dumsor to assert their civic and literacy agency through online activism. This hashtag allowed the audience to assert their multiliteracy skills by designing graphics like flyers and memes through the combination of visuals, text, and captions that embodied the #dumsormuststop. It also allowed followers to repost generated content that enabled them to engage with broader questions of governance, accountability, and citizens' rights to power supply in the Ghanaian context. According to Stornaiuolo et al. (2017), in these kinds transliteracy practices, meaning is co-constructed through "interactions among people, things, texts, contexts, modes, and media" (p. 72). The dumsor vigil showcases the coexistence of traditional and spatial literacy practices transcending into the digital space. Several literacy practices during the vigil were documented and shared online through visual skits with commentary, a process that amplified awareness and lived experiences of the power crises. During the vigil, citizens carried placards with concise inscriptions that embodied clarity of thought and precision about the hardships caused by dumsor and their demand for accountability, a rhetorical act that reflected their skill in lobbying through short, legible captions. This embodied act later extended into digital spaces, where the hashtag algorithm on Instagram amplified their reach and made them visible to wider publics (Tv3_Ghana, 2024).

The vigil employs consensual communication and disidentifies with the dominant rhetorical practice of “winning by violent means” (Glenn, 2018, p.75) as the audience strategically complemented the public vigil with shared cultural literacy that recall Ghana’s pre-electricity past. The lanterns, torchlights, and candles used during the vigil, as seen in videos posted on Instagram, rhetorically function as symbolic, evoking memories of Ghana’s past and signifying both the backwardness and the government’s failure in providing lasting solutions to the energy crises and, by extension, stable electricity to remote villages in Ghana (Tv3_Ghana, 2024). The presence of light, however, also signifies an enduring hope and resistance against darkness, thus linking historical experiences to the present energy struggles. These rhetorical practices highlight the importance of collaborative storytelling, as discussed by Dadugblor (2023), through which knowledge is co-produced based on lived experiences rather than imposed from above. Nelson thus shifts the emphasis of political rhetoric from persuasion as a means to gain an advantage or win an argument to persuasion as a cooperative process that values ethical dialogue, inclusivity, and respect for all parties involved.

Berla Mundi and Anita Akuffo’s Instagram Engagements as Embodiment of Invitational Rhetoric Amplifying Literacies

To further explore the impact and potential of transliteracy practices as tactics of rhetorical feminism, this section presents analysis of selected comment sections and Instagram stories, presented as datasets, drawn from Instagram posts shared by Berla Mundi and Anita Akuffo. Berlinda Addardey, popularly known as Berla Mundi, and Anita Akua Akuffo, popularly known as Anita Akuffo, are celebrated Ghanaian media personalities, journalists, and brand ambassadors who have built vibrant digital presences through their Instagram presence (Wikipedia, 2025; LinkedIn, 2025). As of the time of this analysis, both celebrities work in the same media house, Media General, balancing their careers in journalism and entertainment with their individual community empowerment projects that highlight their commitment to social impact. Because their Instagram practices embody similar forms of digital agency as they share professionally curated photos with captions, invite audience engagement in the comment section, and reshare followers’ posts on their stories to cultivate participatory exchanges, their work is analyzed together here.

Figure 3



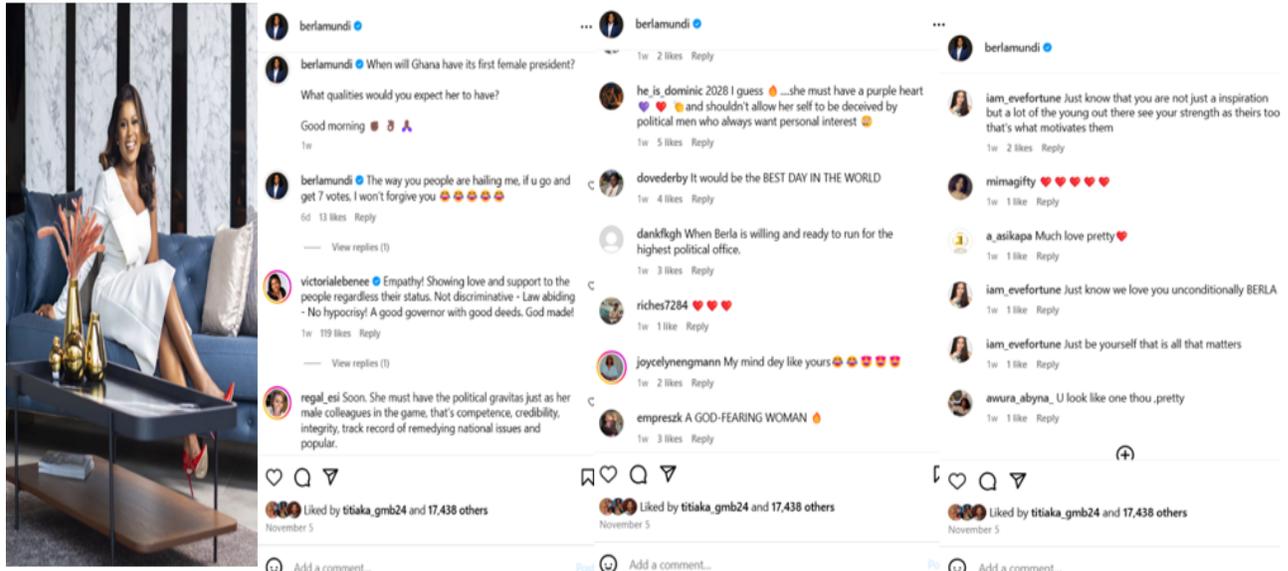
Selected comment sections from the Instagram post of Anita Akuffo on 10/28/2024 (source: Akuffo, 2024)

Berla Mundi and Anita Akuffo both employ the symbolic action of captioned photos, comment section features, and resharing followers' posts on Instagram story to invite engagement, validate audience contributions, and foster civic and participatory digital literacies. Figure 3 shows Anita Akuffo, with the verified username *ann_ita1*, sharing an elegantly stylized photo against a complementary background. Her thought-provoking caption, "Be so confident in yourself that you do not feel small when lifting others 🧡", expresses her reflections while tagging her outfit and location as symbolic acts. Berla Mundi with the verified username *berlamundi*, in Figure 4, employs a similar symbolic action of a deliberately composed, graceful image with an aesthetic background and a caption on civic responsibility "When will Ghana have its first female president? What qualities would you expect her to have? Good morning 🙏🙏🙏". They both employ emojis in their captions that sponsor emoji literacy culture among their followers, as seen in the comment sections in Figures 3 and 4. Their celebrity ethos, affective captions, and visual rhetoric serve as rhetorical appeals that sponsor vernacular, affective, and collaborative literacies among their audience in the comment section towards entertainment, admiration, empowerment, and civic engagement. Berla Mundi and Anitta Akuffo enacted what Gorsevski, as cited by Glenn (2018), describes as a rhetorical feminism rooted in "experience-, emotion-, and silence respecting" communication (75). Both captions practice silence-respecting rhetoric by conveying a tone that creates space for followers' fluid interpretations and expressions. Anitta Akuffo's concise statement offers encouragement without dictating how followers must react, while Berla Mundi poses open-ended questions that invite dialogue without providing predetermined answers. Berla Mundi's caption in Figure 4 extends the comment section as an invitational rhetorical space for collaborative deliberation that permit the use of civic literacy and a

diverse articulation of followers’ desires, expectations, and perspectives on the qualities they need in a potential female president of Ghana.

Figure 4

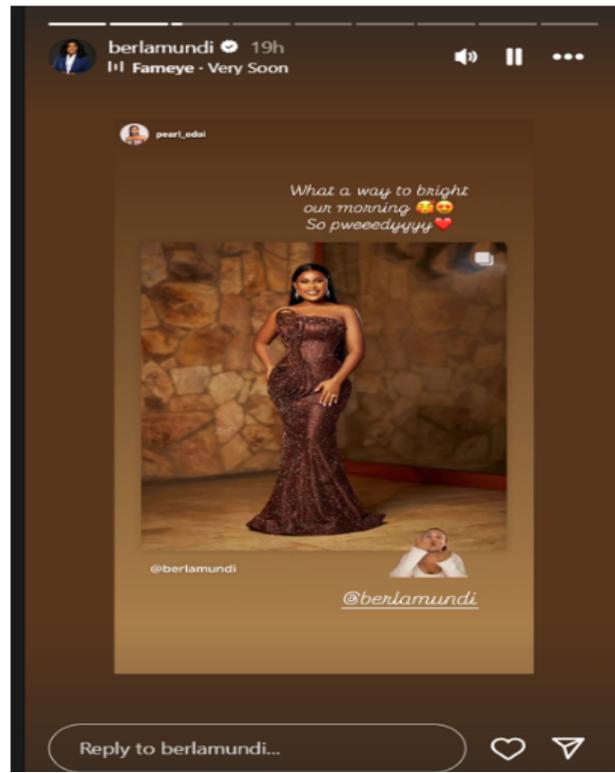
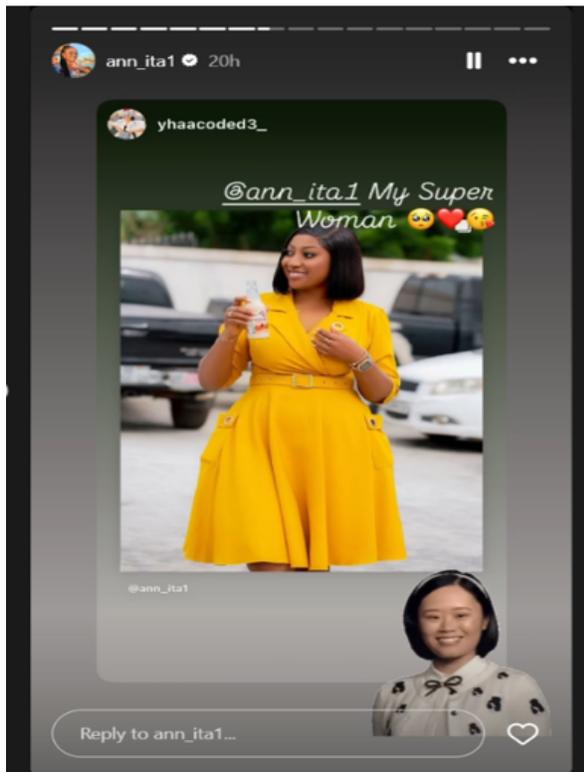
Selected comment sections from the Instagram post of Berla Mundi on 11/05/2024 (source: Mundi, 2024)



Additionally, both Berla Mundi and Anitta Akuffo employ the symbolic action of resharing followers’ Instagram stories that featured the celebrities, as seen in Figure 5. Dadugblor (2023) emphasizes that civically focused collaboration involves “content, dissemination approaches, and translation where applicable” (148). Berla Mundi and Anita Akuffo’s digital engagements enact these aspects of collaboration by allowing fluid comments under their posts and by reposting tagged stories. Through Berla Mundi’s symbolic action of resharing, we see affective literacy from a follower’s story captioned “What a way to bright our morning 🥰🥰 So pweedy ❤️” demonstrating the follower’s fluid linguistic and multimodal use of Instagram affordances such as emojis, GIFs, and tagging that remixes the celebrity’s initial photo post to signal the follower’s thoughts and admiration. Affective literacy in this context refers to the follower’s ability to read, understand and participate in the emotional and social cues embedded in Berla Mundi’s post by responding with their comment through multiple communicative modes. The celebrity’s symbolic act of resharing followers’ Instagram stories functions as invitational rhetoric for followers’ participation because this act creates a rhetorical agency for the audience to collaborate in circulating celebrity rhetoric while offering communicative options for alternative forms of embodied delivery. These practices also affirm what Nartey (2021) concluded from their study of Ghanaian feminist blogs: feminists leverage online media and its affordances to amplify their voices and (re)construct positive identities.

Figure 5

Screenshots of Anita Akuffo’s and Berla Mundi’s Instagram stories on 11/12/2024, reposting their followers’ stories.



Employing stories and comment section features on Instagram as rhetorical space provides further evidence that public speaking and traditional writing are not the only rhetorical venues available to women, particularly Black women in Ghana (Glenn, 2018, p.80). The celebrities' symbolic actions sponsor the use of multimodality through platform affordances and vernacular literacies such as the Ghanaian local languages, pidgin, and informal English. The following excerpts from Anitta Akuffo’s comment section (see Figure 3) demonstrate symbolic actions that challenge the monolingualism and Standard English structures that have historically been used to constrain and marginalize Black people’s fluid linguistic and embodied multiliteracies: “Ahouf3 mu PHD 🥰🥰🥰,” which means a PHD level beauty; “Eiiisssshhhhhh oh my God this breathtaking ❤️❤️❤️ fashion killer u do all,” which means for someone who always looks extremely stylish, you embody this fashion style well; and the informal use of “this” as seen in “I love thiissssssss ❤️❤️❤️.” In these Instagram rhetorical practices, Berla Mundi and Anitta Akuffo do not assert authority over their followers but instead curate a communal voice through a legitimization of embodied expressions and multiliteracies of their followers and through “the recognition of immanent value, that of the audience and rhetor alike” (Glenn, 2018, p. 70).

Conclusion

This article illustrates how rhetorically analyzing contextualized social media practices of Ghanaian celebrity women can illuminate multimodal tactics of rhetorical feminism. All

three celebrities enact rhetorical feminism's understanding of ethos as "negotiated and renegotiated, embodied and communal, co-constructed and thoroughly implicated in shifting power dynamics" (Glenn, p.85). Through their multiliteracy practices on Instagram, these women challenge traditional notions of persuasive rhetoric while prioritizing participatory knowledge-making, collaboration, and the amplification of marginalized voices. Their digital rhetoric and circulatory practices exemplify rhetorical feminism's commitment to hope, transformation, and inclusive literacies.

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