

***The rhetoric of digital audience through blogging -from content to user***Fayza Chergui ^{1,*}, Mahmoud Aiad ²¹ Mohamed Khider University Of Biskra (Algeria), faiza.chergui@univ-biskra.dz² Dr Yahia Fares University Of Medea (Algeria), aiad.mahmoud@univ-medea.dz**Received:** 30 / 09 / 2025**Accepted:** 31 / 01 / 2026**Published:** 28 / 02 / 2026**Abstract:**

This study addresses the topic of digital audience rhetoric through blogging. It focuses on the transformed role of the audience, moving from a passive receiver to an active actor who participates in the creation of content. The audience becomes a key player, especially with images, which have become the most attractive and interactive medium for users. This is due to their ease of understanding and speed of dissemination on different digital platforms.

Keywords: *Audience Rhetoric; Blogging; User.*

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I. INTRODUCTION

The concept of audience has undergone major transformations since its appearance and initial formation in the context of the press and the media. This concept was linked to exposure to oral and textual discursive productions, as well as to the collective reception of media content through linguistic, visual, and written media. The evolution of this concept is also linked to the tools used to produce and transmit communication content, in addition to the social and political contexts in which communication messages acquire their expressive meanings and connotations.

The concept of audience, within the framework of journalism and information, and throughout its evolution, has acquired characteristics that distinguish it from other concepts, such as the individual, the group, or the crowd, while maintaining its essential character, namely, its constant link with the media used. Regardless of the nature and scope of the media, printing, newspapers, radio, and television were new means of communication unprecedented in their time. Therefore, the audience of books, press, or television has retained its characteristics, especially with regard to the way of producing, receiving, and interpreting the content.

Rapid digital conversions have transformed the audience from a mere passive receiver to a fundamental actor in the production of meaning and the formulation of content. Thus, the digital element has generated new modes of interaction that have transcended the virtual boundaries of the media. This has also allowed the relationship between content and audience to be reshaped in terms of power and centers of authority in the process of producing and interpreting meaning. This transformation is a direct result of the audience's engagement in participatory communication environments, where it plays a rhetorical role using digital tools that reflect a growing awareness of symbol, meaning, and language.

In this research paper, we will attempt to shed light on the rhetoric of digital audiences as a qualitative evolution of the structure of digital discourse. Rhetoric is not limited to the initial producer of the content but extends to the contexts of "reproduction of meaning and the sense of meaning, aesthetic values, and processes of interaction and influence," as Dr. Jamil Abdel Majid says. This is done through operations of audience identification, re-engagement, comments, and sharing.

We will also analyze the mechanisms of the digital formation of communicative discourse, in order to understand how content is transformed from a simple transmission of information into content loaded with meaning and connotations. This content is developed by a large and active audience that interacts and belongs to the constantly evolving digital virtual space.

We will approach this topic by asking the following questions:

2- Questions related to the study:

- How can digital audiences be understood in light of the new rhetoric?
- What are the dimensions of the new rhetoric in the interactive digital space?
- How does the visual composition of digital content contribute to reinforcing the rhetorical dimensions of the communication message?
- How does digital visual content become multi-meaningful content?
- What role does the digital audience play in reformulating the content of the visual message?

3- The objectives of the study:

- To identify new rhetorical mechanisms for interacting between audiences and visual content in digital spaces, through which the meaning and aesthetic values of digital content can be produced and reproduced. This will be achieved by following the literature that has addressed this concept theoretically and practically.
- To highlight how the digital audience participates in the reproduction of meaning, in the mechanisms of transformation of visual content into content rich in symbols and connotations. It is also about studying the role of the digital environment in providing the linguistic and semantic structures that allow the audience to transfer the authority of the communicative discourse from the sender to the receiver.
- To highlight the impact of cultural and social context on supporting audience interpretation of digital visual discourse. It is also important to highlight the role of these contexts in reconstructing meaning and resisting the authority, linguistic and

semantic hegemony of discourse through audience responses.

II. Methodology of the study:

This research paper is part of the descriptive and analytical studies. We will try to extrapolate the founding literature of digital rhetoric by studying the new rhetorical dimensions of the audience's interaction with the communicative discourse produced in digital spaces.

Therefore, we will rely on the descriptive method which is a process of investigating and extrapolating a phenomenon as it exists in reality, with the aim of diagnosing it, revealing its aspects and determining the relationships between its elements. The scientific objective of descriptive research is to represent the reality studied, as Dr. Ahmed Ben Morsi says. (Ben Morsi, 2010)

1. The digital audience in light of the new Rhetoric:

1.1 The new Rhetoric :

New rhetoric is concerned with mass rhetorical discourses based on the study of how to persuade the mind of the receiver and influence his communicative responses. It also studies the possibilities of modifying and adapting these responses to changes brought about by the audience's resistance to the authority of the discourse.

Contemporary rhetoric in general does not just study the mechanisms of influence and impact, but goes beyond to study the changes that have occurred and those that might occur in the duality of text and discourse in relation to "reality and interlocutors on the one hand, and the technological revolution of rapid communication on the other" (Ramadane, 2017) .

Rhetoric, according to most rhetoricians, is present in all speeches and texts, and is even a natural component of human communication.

The subject of rhetoric is embodied in persuasive argumentative structures, in stylistic images and aspects known as "rhetoric of ornaments", and in the expressive and pictorial formulas produced by various literary genres and types, in addition to the forms and texts in interactive discourses across the digital space (Sula, 2010)

Audience rhetoric is a concept presented by Dr. Emad Abdel Latif in 2005. It is a critical approach that focuses on the study of the audience's reaction when receiving mass speeches and texts, the nature of the relationship between the speaker and the interlocutor in terms of influence and persuasion, and the skills that the receiver uses to resist the authority of discourse through various media in audience, mass or virtual spaces (imad, 2012)

Audience rhetoric is an inevitable extension of the diversity imposed by mass media on the production and reception of communicative discourses, particularly in light of technological development and the transformation brought about by digital discourse in its various forms and images. This has produced a new rhetorical practice at the level of exercising discursive power, which is different from the old rhetoric that recognizes the author at the expense of the reader. Like reception theory, the new rhetoric has announced the death of the author or transmitter and announced the survival of the reader or audience through their instant interactions via the tools and applications provided by technological affluents, such as social networks. This is clearly visible through the comments and responses that highlight the aesthetics of linguistic and non-linguistic manipulation.

5-2 Blogging:

Blogging is considered to be a communication practice through which a person expresses his or her social, cultural and psychological needs .

The forms and means of blogging vary, as do the objectives and areas of its use. It is used in language, education, law, health, and other fields to refer to the set of texts and verbal and non-verbal linguistic uses specific to this field, such as the language code, the legal code, or the health code. The most famous in our Arabic Islamic heritage is the great code (Al- Mudawwana Al- Kubra) of Imam Malik, may God have mercy on him and be pleased with him.

This meaning was then transposed to traditional and modern journalistic usage to designate the sharing and analysis of journalistic and educational information in order to support the knowledge and cultural and social trends of members of society. The blog space is a community where the relationships between bloggers are multiple, far from social and official laws (fawzi cheriti, 2015)

Electronic blogs are simplified sites through which individuals and groups can publish various information, which others can comment on and discuss, and which contain links to

obtain broader information (Al-kanbori, 2020) This definition encompasses the traditional style of blogging, which is presented in the form of web pages, as well as modern blogging methods offered by smart applications and social networks.

Blogging is the use of the Internet and associated digital technologies to achieve dissemination objectives. It is a form of online publication using images and videos, instead of relying on the traditional text format, and serves as a means of social commentary. This new type of blogging has attracted the attention of millions of people. Digital blogging is a visual interaction based on interaction between parties and electronic exchange, replacing direct physical communication, by creating and producing content through the Internet and its associated tools, such as social networking applications (boumezir & alleg, 2024)

5-3 The user and the audience

The natural evolution of media and communication has helped to translate user studies of new media into the field of audience research. The new media environment focuses on users because they have the ability to control the type of content they receive through new media, as well as how and when they receive it. This means that the user has greater freedom and ability to choose from the alternatives offered for mass consumption, and also has the ability to reject communication. Gradually, with the evolution of media, the balance of audience activity has shifted from influence to reception, use, and interaction (Livingstone n.d.).

Michel de Certeau did not use the term "user" in his work to designate the person who uses a medium. He replaced it with the plural "uses", which refers to the working method or the processes of use, because the consumer is active and positive in the production of meaning (T. and Mohamed, 2011).

5-4 Digital Audience:

For a long time, the receiver was considered to be a passive recipient of the communication message in previous literature, hence the dismissive description that he was the target of the communication process. This description of the audience is derived from the "magic bullet theory" (or hypodermic syringe theory), which gained popularity in the United States in the 1930s. According to this theory, the audience is exactly like a target, with a quick individual response, and it has also been considered in a limited way in defining the concept of audience in the last century (Mahri & Mahri , 2024)

McQuail believes that the audience has ceased to play its stereotypical role of passive listener, consumer, receiver, or target. Instead, the concept of the audience will encompass the following roles: researcher, consultant, expert, navigator, accused, interlocutor, or conversationalist. New innovative technologies, with their capacity to record, store, and replay all types of media, as well as the flexibility of their use, have helped make them freely available to the audience, freeing them from the management and control of media institutions (Kabour, 2022)

Thus, the audience, in this sense, has gone beyond its traditional role as a passive receiver, or rather a mere consumer of content, to play more active and interactive roles. This is due to innovative technological developments, especially the various digital media, which have reinforced this change in the concept of audience, giving it a central and flexible role in use. Quick and free access to content has become easy, and as a result, the audience has moved from the traditional stage of passive receiver to an active audience interacting with the content of digital media.

In the light of these rapid technological transformations in the digital age, the concept of the digital audience has emerged, which represents a radical change in the audience's relationship with media and content. Therefore, it is no longer considered to be a passive perspective, but has become an active and participating element in the exchange and production of information through interactive digital platforms.

The digital audience is characterized by a continuous presence on the network, which has produced a new form of individual and social existence, and a new type of communication based on digital interaction.

The digital audience is an audience that creates content, while being receptive and interactive with the content to which it is exposed. It is present on several platforms, heterogeneous in its interests and preferences, whether in terms of the platforms it uses, the accounts it interacts with, or the content to which it is exposed. In addition, the digital audience has a visual culture; it interacts with visual content such as images and videos more than written

texts, and this in several ways, including liking, commenting, and sharing. It is an audience that consumes fast and immediate information, preferring concise information to long texts. Its digital behavior is branched out across social media platforms, and its digital reception is subject to conditions related to the nature of the events to which it is exposed, as well as its interests and preferences (Abu Al-Khair)

The word "audience" (al-jumu'hur) refers to a large gathering of people and derives from the verb "to gather" (jamhara). While "digital" (raqami) is a modern expression that derives from the word "number" (raqam) and refers to what requires numbers or new time-based technologies. The digital audience represents a large group of people who interact with content via the internet and digital devices, and who participate in digital cultures by consuming and producing information (Hendren Makki , 2024)

5-5 Conceptual overview of rhetoric (Al- Balagha):

5-5-1 Rhetoric in the linguistic sense:

Rhetoric (Al- Balagha), in its linguistic origin, means to reach and to arrive. We say: "balagha al-shay" (he has reached the thing), which means that he has succeeded. "Taba'llagha bi al- shay " (he has reached the thing) means that he has achieved his goal, and "al- balagh" is what allows one to achieve the desired goal.

According to Ibn Manzur, rhetoric in language has several meanings, the most important of which is that of reaching. Ibn Faris says: The [radical] "Baa, Lam and Ghin" has a single origin, which is the reaching of a thing. We say " balaghtou al- makan " (I have reached the place), if you have arrived there . Orientals can qualify " balough " as a proximity by right .

Allah - may He be exalted - said: ***Then when they have 'almost' reached the end of their waiting period, either retain them honorably or separate from them honorably. And call two of your reliable men to witness 'either way'—and let the witnesses' bear true testimony for 'the sake of' Allah. This is enjoined on whoever has faith in Allah and the Last Day. And whoever is mindful of Allah, He will make a way out for them'***(Surah At - Talaq , 2)

Rhetoric (al- balagha) is also that which is sufficient for subsistence. It is said that the person reaches the rank of the well-off if he is content and satisfied. The same is true of rhetoric, by which the eloquent is praised, for it enables him to attain what he desires. And *Wa li fi haza balagh* "(I have in this rhetoric) means: it is sufficient for me. (Ahmed bin Faris bin Zakariya & Abd al-Salam , 1991)

5-5-2 Definition:

According to Ibn al- Muqaffa ', rhetoric (Al- Balagha) is a general and precise term that encompasses many meanings that manifest themselves in different forms: in silence, listening, argumentation, response, the beginning of a speech, or in rhymes and sermons, and finally in messages

Thus, rhetoric is about reaching and achieving eloquent meaning, from general rhetoric to specific rhetoric. General rhetoric includes specific rhetoric and shares with it the influence that appears through the interactions between the speaker and the audience in the form of varied responses, verbal or non-verbal.

5-6 Sections of rhetoric:

Scholars of rhetoric have divided it into three sciences:

5-6-1 The Science of Figurative Rhetoric (Ilm al- Bayan) : It is a set of rules and principles by which one can express a single meaning in different ways, such as the rules of comparison (Al-Tashbih), the principles of metaphor (Al-Isti'ara), metonymic allusion (Al-Majaz al- Mursal) and the laws of synecdoche (Al- Kinaya) .

5-6-2 The Science of Ornamental Rhetoric (Ilm al- Badi): This science studies the methods of embellishing speech and ornamenting words and meanings with ornamental types of verbal or semantic beauty. It was called " badi '" (ornamental) because it was not known before it was developed. Among the most important methods of the science of ornamental rhetoric are: paronomasia (Al - Jinas), antithesis (Al- Tibaq), rhymed prose (Al-Saj'), analogy (Al-Muqabala), and double meaning (Al- Tawriyah). These methods allow the speech to be adapted to the situation, while fulfilling a rhetorical objective implicitly understood by the context and the clues surrounding it. It is also a science that studies the sentence so that it expresses the intended meaning, such as conciseness (Al- Ijaz), redundancy (Al- Itnab), deletion (Al- Hadhaf), anteposition (Al- Taqdim) and postposition (Al-Ta'khir) .

6- From the rhetoric of content to the rhetoric of the message:

To talk about rhetoric is to talk about words, meaning and the relationship that unites them, which is the image. Discourse in digital media addresses the soul of the receiver and shakes his emotions using various techniques. Virtual space is a source of multiple and varied meanings, because everything in it can be a clue and carries symbolic dimensions that suggest specific meanings and significances. These meanings are understood and received by the user of communication media, in particular.

Concerning the rhetoric of content (traditional rhetoric), it is an art that consists of formulating and presenting ideas and information in an attractive and effective way for a targeted audience. The objective is to produce an impact that generates interaction, going beyond the simple transmission of information and facts, using language and techniques to create a strong connection with the receiver, convincing and motivating him. This term is more widespread than that of the rhetoric of the message (the new rhetoric), which relates to the essence of the message, ideas and meanings contained in the text or speech

Content rhetoric can also be intended to focus on how to formulate and present meanings in a way that is attractive to the audience in order to influence them. In contrast, message rhetoric focuses on how to further select, organize, and present ideas so that they are clear, convincing, and impactful to the user or audience.

Rhetorical studies have undergone a shift from the rhetoric of content, which is primarily based on the manner of presenting discourse and its form, to focusing on linguistic styles and rhetorical figures such as metonymy (Al- Kinaya), simile (Al- Tashbih) and metaphor (Al- Isti'ara), as well as stylistic embellishments such as paronomasia (Al- Jinas) and antithesis (Al- Tibaq), while focusing on verbal beauty to influence the receiver.

This transition was made towards the rhetoric of the message, which does not consider rhetoric as a mere ornament of discourse, but as a tool to influence and modify the opinions of the audience, giving great importance to the context and communicative objectives of the discourse. It also examines the way in which meaning is constructed, received and interpreted by the user.

Rhetoric has a close connection with the media, with the concept and the term at first. The meaning of the word "balagha" (rhetoric) is to achieve and culminate in a goal, and "al-iblagh" and "at - tabligh" mean "transmission". The concept of rhetoric is therefore synonymous with transmission, sending, or communication, which is one of the most important terms in media studies. Since language has an expressive, communicative, and media function, it is the central point of interest for communication and rhetoric studies. Both fields consider the elements of the communication process: the speaker (the transmitter), the receiver (the addressee), the situation (the environment), and the discourse (the content), which is related to the ability to persuasion.

Al-Jahiz considers that the purpose of the communication process and the speech addressed to people is to achieve understanding, which is the function of the speaker and his objective in creating and directing his speech towards the receivers, relying on various methods and means to influence them.

7- Manifestations of rhetoric in visual digital content

The growing interest in Arabic rhetoric has led to a greater focus on the science of figurative rhetoric (Ilm al- Bayan), which addresses the notion of image in its narrow sense, its forms, and its functions. These scholars link this to what they call "the exigency of the situation" (muqtada al- hal) in communication contexts. In its general sense, the image is a composition that relies on the correctness of the vivid artistic coordination of the means of expression. The essence of the image is to use the word and style to stimulate the imagination, materialization, personification, coloring, suggestion, movement, lights, shadows, rhythm, and ordering. All this is called: the artistic construction of the image.

The sign, in its rhetorical connotation, is an important and effective element in the success of any communication process, especially the "cinematic process." According to Eco, it is used to convey information, to say something, and to designate an object that a person knows and wants to share this knowledge with others.

In the digital image, a digital rhetoric appears in the form of linguistic signs and iconic signs:

7-1 Linguistic signs: Linguistic signs appear in parallel with the image in the form of responses, comments, titles, explanations of icons, or implicit responses. The text is not provided arbitrarily in the visual message. It is essentially present to prevent a potential semantic flow, based on the principle of intentionality. Therefore, accompanying an image with a written message reduces the possibilities of reception and directs them in the direction desired by the channel or social media that issued it.

Abd al-Ali Boutaib believes that the study of the linguistic message will not be complete if it does not take into account two different and complementary levels:

7-1-1 The formal aspect, which manifestations vary and play an important role in the indirect determination of the content of the message.

7-1-2 Linguistic content: The focus is on the content of the linguistic message that accompanies the image, with the aim of determining the complementary relationship that exists between the two

7-2 Diacritical marks: These are signs that convey an expression and symbols with a particular meaning, such as colors, shapes, spaces, and other signs that add meaning to the message. By rhetorical form, we mean the use of signs as rhetorical methods such as metaphor, simile, and metonymy, or in any other figurative or symbolic way. Among the most important diacritical marks, we mention:

7-2-1 Colors: Colors are a non-linguistic language, but they are similar to linguistic patterns. They are also a determining factor in distinguishing between visual works and allowing us to judge things. Color plays an important role in attracting the reader's attention. The message designer must therefore respect the details of colors for users and prioritize their coordination and study according to the image. Colors have agreed connotations, such as white, symbolizing purity and perfection, and red, evoking attraction, passion and blood, and symbolizing courage and love, and so on and so forth. Each color has a connotation.

Furthermore, colors have connotations in religious heritage, among the most important, yellow, for example, is a favorite color in China and India, and the favorite color of Buddhists was yellow or gold. Black symbolizes death and sadness for some peoples, and white for joy, like the bride wearing a white dress on her wedding day.

Colors also have connotations from a psychological point of view. For example, red is the color of blood, activity, and vitality. It evokes great self-confidence and strength, and provides a feeling of activity, especially in cases of fatigue. It also provides emotional energy. (Belkheiri, 2016).

7-2-2 Light or shadow: Lighting is an element of language. No material can be recognized without the representation of light and shadow. Both shadow and lighting come from light (Larroque, 2014). Lighting, whether of natural origin, such as the sun, moon, or lightning, or artificial, such as electric lighting, is essential to achieve balance and make the image close to the natural vision of things with the naked eye. Lighting also plays an important role in creating the overall atmosphere, that is, the mood and psychological impact that the image should create when viewed from an aesthetic point of view. It stimulates the imagination of users, recipients, or viewers, sculpting and animating the shapes of objects, increasing their semantic richness, and transforming them into symbols. (Mohammed, 2002)

7-2-3 Symbolism of shapes and lines: Lines are an important visual element in image composition. When looking at a photograph, our eyes involuntarily follow them. The shape and direction of lines can influence the mood. These are the lines created by objects and shapes in the image. A lighting line can also have the same effect.

Lines have three functions: either for their aesthetic effect or to draw the viewer's or user's attention to the main subject being photographed. (SANAD).

- 7-2-4 Iconic signs:** 'ECO', in his work "The Classification of Signs", agrees with Peirce: "Signs can be represented to us by different characteristics, depending on the situations and circumstances in which they are used. This is certainly due to the fact that they possess a common fundamental character, which constitutes the object of a unified theory of the sign, transcending all these classifications to study the set of signs circulating among their users within a given society" (Fatima, 2017).

Researcher Martine Joly believes that "visual discourse is based on the production of visual data provided by iconic representation, such as the visual production of complete natural objects such as faces, bodies, natural objects and animals. It is also based on other data of another nature, called graphic representation of human states, such as lines, shapes and colors." (Fayza, 2012)

Thus, signs are considered iconic (images) in visual elements such as people, objects, and natural or artificial symbols. From a semiological point of view, they refer to the relationship of similarity and analogy between the signifier and the signified. In other words, the image visually refers to the thing, so that its meaning is understood through its resemblance to reality. For example, the image of a child is a sign and indication of innocence, while the image of a scale symbolizes justice. Signs acquire their meaning in the cultural and social context in which they are presented. We do not limit ourselves to the external description alone, but deconstruct the semantic and symbolic dimensions of visual discourse.

8- Produce and interpret meaning in light of the new digital rhetoric:

In the rhetoric of the digital image, the visual formation of image culture creates a virtual reality that is an alternative to reality and inseparable from it. It also borrows its excitement, drawing, and imagination. Linked to the text and indicating the discourse it contains. It is no longer, from another point of view, a simple fortuitous alternative or an arbitrary borrowing of the creator. Rather, it expresses a point of view that attempts to represent the rupture in the relationship between words and things and to reconstruct it according to the digital imagination. The image imagined in mental perception is the alternative image borrowed to express subjects in the virtual space. The image has replaced language, and users of the virtual space are more effective communicators of ideas and meanings. Thus, it contributes to transmitting messages to all human societies, regardless of their language. (Majnah, 2024)

The eloquent image in the interactive virtual space is a new statement that is added to the linguistic statement. It represents an expressive and imaginative competence through a visual language that facilitates communication with all human societies, regardless of their languages and cultures, in accordance with the virtual environment. It has an aesthetic communication function in interactive texts. In his work "The Order of Things," Michel Foucault states: "In the modern era, we are witnessing the birth of a new expressive and linguistic culture that transcends words and the norms and methods that accompany them. Technology has transcended it not because of a defect in language, but because it no longer keeps pace with the rapid proliferation of technological objects." (Majnah, 2024)

The user, or recipient in the virtual space, plays an active role in the production and creation of the text. Reception theory emphasizes the recipient's response, especially through communication media such as Facebook, to the production of meaning for the written or visual text or discourse. He also has the right to attribute the meaning imposed by his psychological needs to digital media; the user enjoys complete freedom to interpret and reconstruct the text "as he sees fit" (Azzam, 2007).

The acceleration of digital transformations has influenced rhetoric and experienced a qualitative expansion, transcending the boundaries of traditional linguistic discourse to include new forms of visual and multimedia expression, known today as "digital rhetoric." The rhetoric of the image is one of the most striking manifestations of this transformation. The image is no longer a mere illustrative tool or a mere addition to the text, but a semantic unit in its own right, capable of producing meaning and influencing the user in digital communication spaces. The relationship between sender and receiver (the audience, or rather the user, compatible with the reality of the digital environment) has been reshaped. Through its visual technologies and production methods, the digital image helps stimulate the user's interpretation. This is what rhetoric researchers must impose: the need to transcend traditional tools and seek analytical research tools compatible with symbols and signals, and consistent with connotations.

The digital image, today's expression, is a distinct and integrated rhetorical field, through which meanings are produced in contexts. It is a new cultural technology where visual signals interact with linguistic symbols within an interactive digital environment. In communication media, such as Facebook, a digital image is placed on a page, and interactions with users of these media in the digital environment occur in an immediate, interactive and rapid manner. Through user feedback, various forms of digital rhetoric are produced, co-producers of meaning, rather than simply passive receivers. This is achieved through the use of symbols, signals and emojis, both verbal and non-verbal, to produce digital rhetoric such as metaphor, simile, rhetoric and rhetorical devices, in a way that keeps pace with developments in the digital environment.

CONCLUSION

Digital audiences are no longer passive receivers but active agents in the construction of meaning, reproducing content through interaction, interpretation, and participation. Visual content also has influential power when designed to encourage interaction, interpretation, and participation.

Audience engagement with visual content and participatory rhetoric is shaped in real time, shifting the connotations of the message away from its meaning. The digital and cultural context is also crucial in shaping the connotations of visual content, as audience interpretations vary depending on their social and cognitive context. Moreover, the rhetoric of digital discourse relies heavily on non-linguistic factors such as color, movement, and visual composition, redefining the traditional concept of rhetoric.

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