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Ethos, pathos, and logos in culture: An analysis and visualization of the rhetorical structure of narrative in Japanese

Tetsuta Komatsubara

Abstract

This chapter aims to develop a descriptive framework for analyzing and visualizing culturally motivated rhetorical organization consisting of ethos, pathos, and logos. Previous studies have scarcely focused on cultural influences in how persuasive modes are selected and arranged in discourse. Through a Japanese narrative, we analyzed how propositions are organized and in what way knowledge of Japanese culture affects the rhetorical organization. We also illustrated that our method of visualization can be helpful in presenting the results of an analysis to those readers who might not know the target language, such as Japanese, and its cultural background.

Introduction

Ethos, pathos, and logos are the three modes of persuasion (Corbett and Connors 1999: 31–84) in Aristotelian rhetoric, and a number of studies have attempted to apply these three concepts to describe various types of discourse in contemporary settings, such as political discourse (Mshvenieradze 2013), business reports (Higgins and Walker 2012), and informal requests in classrooms (Ting 2018). While the effectiveness of these concepts from antiquity has been repeatedly shown in contemporary context as well, previous studies have scarcely focused on how culture affects rhetorical organization. Through a case of narrative in Japanese, this chapter explores the analytical framework to capture cultural differences in selecting and arranging ethos, pathos, and logos in discourse.

Another purpose of this chapter is to pursue a method for the visualization of rhetorical structure consisting of ethos, pathos, and logos. The issue of how to visually represent the results of data analysis (*e.g.*, graphs, charts, maps, diagrams) has been broadly discussed in the field of visual rhetoric (Kostelnick 1996, 2007, Hill 2004) or visualization rhetoric (Hullman and Diakopoulos 2011). However, somewhat ironically, little research has paid attention to the visual rhetoric of rhetorical analysis itself. Verbal descriptions of rhetorical discourse tend to be long and complicated, and visualizing the “gist” of the rhetorical structure can make the analysis more vivid (*cf.* Hill 2004: 30–33). We aim to illustrate that visualization can be especially helpful in presenting the results of an analysis whose readers mostly do not know the target language and its cultural background, such as Japanese.

Taking a narrative in Japanese as an example, we discuss the cultural bases of the rhetorical organization through ethos, pathos, and logos. Narrative is the telling of a story by someone to someone on some occasion for some purpose (Phelan 1996: 8) and can be regarded as a kind of rhetorical discourse structured by elements such as the teller, the story, the situation, the audience, and the purpose. In our case, the material is an excerpt from a Japanese TV program in which the teller aims to entertain the audience by telling a realistic story. The analysis and visualization of its

rhetorical organization will indicate that, while the narrative of entertainment is primarily oriented to pathos (*i.e.*, fun and excitement of the audience), those emotional consequences are connected with ethos and logos, and that cultural knowledge enables these three factors to shape an effective language use in narrative.

Framework of analysis

Aristotle emphasized in his *Rhetoric* three factors to which the orator must pay attention: ethos, pathos, and logos. Ethos is the character the speaker wished to present, pathos is the mood or tone of the speech that appeals to the passions or the will of the audience, and logos is the argument the speaker is advancing (Demirdöğen 2010). Once the ideas to be presented are discovered, there remains the problem of selecting, marshalling, organizing, and figuring them (Corbett and Connors 1999: 20-21).

This section reviews descriptive notions to capture the rhetorical organization of discourse in terms of ethos, pathos, and logos, which consist of communicative factors related to the dimensions of rhetoric. We also outline a method of diagramming rhetorical organization of discourse to visualize how the factors interact and structure the whole discourse. Since narrative is a form of discourse in a broad sense, the conceptual framework proposed in this section will be beneficial in the analysis of narrative as rhetoric, as shown in the case study in the next section.

Ethos

Ethos stems from the character of the speaker, especially as that character is evinced in the speech itself. Connors (1979: 285) concisely defines *ethos* as “the way in which the rhetor [=speaker] is perceived by the audience.” According to Amossy (2000), there are two types of ethos: preliminary ethos and discourse ethos. *Preliminary ethos* is what the audience already knows about the speaker. The audience judges from their knowledge, or “ideology” (Baumlin 2001: 263), that the speaker ought to be a certain character, such as the belief that a criminal ought to be cruel or that a professor should be wise. *Discourse ethos* is an impression of the speaker created in the specific situation. Analysis of discourse ethos is related to investigate how “to project a favorable self-image and to shape arguments in ways that accommodate differing audiences and occasions” (Baumlin 2001: 263) in discourse. In this respect, discourse ethos is the speaker’s character as it emerges in language.

Cultures can have different criteria in evaluating ethos (Campbell 1998, St.Amant 2013, 2019). Since people in different cultures presuppose different knowledge in a certain genre of discourse, evaluation of preliminary and discourse ethos reflects cultural beliefs, values, and historical practices in the culture. This kind of cultural systems provides the audience with norms to evaluate the speaker’s character, which St.Amant (2019) called *ethos prototype*. Ethos prototype is defined as “the mental model we use to assess if a text [or a speech] is credible and worthy of our consideration or action” (*ibid.*, 467). If a speech of a particular genre does not match the ethos prototype, we see it as lacking ethos. To describe the ethos prototypes underlying the evaluation of ethos, we use the two dimensions that Demirdöğen (2010) pointed out as basic dimensions of effective communication: (i) credibility based on expertise and trustworthiness, and (ii) likeability based on attractiveness and similarity.

Ethos based on credibility

Credibility is established if the speaker manages to create “the impression that he or she was a person of intelligence, benevolence, and probity” (Corbett and Connors 1999: 19), as Aristotle recognized, and as is the case even now in a broad context. Linguistic appeal to expertise is a typical way of to draw the audience’s attention to “qualifications, judgement, experience, and first-hand knowledge” (Higgins and Walker 2012: 198), which contribute to the credibility of the speaker.

Ethos based on likeability

Highlighting only the speaker’s superiority, such as her expertise, good reputation, and authority, can diminish the speaker’s likeability because the audience might interpret it as underlining its inferiority to the speaker. Effectiveness of ethos based on credibility may be canceled if the audience perceives the speaker as an unpleasant person. For example, aristocrats or politicians have high social status, but their preliminary ethos is often negatively evaluated by the audience. In such a case, the speaker tries to appeal to discourse ethos based on likeability by focusing on the similarities of situations, opinions, and backgrounds between the audience and the speaker.

Pathos

Pathos refers to the audience’s feelings and relies for persuasive effect on triggering audience emotions such as happiness, sadness, satisfaction, pity, or fear (Aho 1985, Higgins and Walker 2012). Briefly, *pathos* is defined as “an appeal based on passion or emotion” (Green 2001: 555). The emotional appeal plays a vital part in the persuasive process because intellectual conviction is often not enough to move people’s will to act (Corbett and Connors 1999: 84).

How can the speaker make the audience experience desirable emotions? The speaker cannot command the audience to feel emotions, and it is perilous for the speaker to announce to the audience that she is going to play on their emotions (Corbett and Connors 1999: 78). Therefore, the speaker must conjure up an image or situation that will make people experience the emotions the speaker wants to rouse in them (*ibid.*, 84). There are two strategies to arouse such emotions: (i) presenting imagery related to a certain emotion, and (ii) triggering the audience’s sympathy by describing a scene in which people are inclined to experience a certain emotion.

Pathos through imagery

We cannot arouse an emotion, either in ourselves or in others, by thinking about it. We arouse emotion by contemplating an object that stirs the emotion (Corbett and Connors 1999: 78). Thus, if the speaker seeks to arouse the pity of the audience, for example, she should provide imagery of an object that invokes pity, such as a terribly injured person or a hungry child. Imagery is an image produced in the mind by language (Yu 1996: 343), which can vary depending on culture, and can sometimes include photographic and artistic images (Higgins and Walker 2012: 198). To associate the subject with images is an effective way to arouse emotions (Hill 2004: 35–38), whether those images are visual and direct, such as sensations, or cognitive and indirect, such as memory or imagination (Green 2001: 555).

Imagery also involves imagistic language including metaphor and other figures of speech (Yu 1996: 343) such as simile, allegory, personification, and onomatopoeia. A typical example of figurative imagery is a metaphorical image of a concrete entity (*e.g.*, person, animal) used for conceptualization of an abstract entity (*e.g.*, theory, society), which elicits emotional responses from the audience by presenting imagery arousing a certain emotion.

Pathos through sympathy

Another rhetorical strategy to arouse emotion is to evoke sympathy in the audience by describing a scene. A passionate (or even dispassionate; see Corbett and Connors 1999: 78–79) description aimed at the audience's sympathy is a way to intensify pathos by making the audience understand the emotion. Sympathy is understanding a person's emotion without necessarily feeling it, and one important aspect of the concept of sympathy is "the increased sensitivity to the emotions of the other person" (Wispé 1986: 318). For example, the speaker can rouse the anger of the audience based on their sympathy by describing a scene that will make the audience angry, such as a scene in which someone disparages and despises a man in regard to the things that he holds most dear. Scenes that make a person angry vary depending on the culture, so such emotion-provoking descriptions reflect how to appeal to pathos in the culture.

Logos

In exercising logos, the speaker appeals to the audience's reason. Wells (2001: 456), while admitting it has never been a simple term, defines *logos* as the verbal structure of arguments and their power to persuade. In logic, *argument* refers to any group of propositions (*i.e.*, statements that something is the case or something is not) of which one, the *conclusion*, is claimed to be supported by the others, the *premises* (Copi *et al.* 2019: 5). In constructing an argument, an *inference* is drawn: The conclusion is inferred from the premises of the argument.

There are two very different ways in which a conclusion may be supported by its premises, and thus there are two classes of arguments: the deductive and the inductive. A *deductive argument* is "one whose conclusion is claimed to follow from its premises with absolute necessity" (*ibid.*: 26) (*e.g.*, [Premise 1] *No man can attain perfect happiness in this life*; [Premise 2] *John is a man*; therefore, [Conclusion] *John cannot attain perfect happiness in this life*). In contrast, an *inductive argument* is "one whose conclusion is claimed to follow from its premises only with probability" (*ibid.*) (*e.g.*, [Premise] *Every green apple that I bit into had a sour taste*. [Conclusion] *All green apples must be sour*.)

In rhetoric, "whenever men in speaking effect persuasion [...], they do so either with examples or enthymemes" (Aristotle, *Rhetoric*, 1356b), where (i) the *enthymeme* is the equivalent of the deductive argument in logic, and (ii) the *example* the equivalent of the inductive argument. These two classes of rhetorical arguments are the sources of appeals to logos.

Logos using common knowledge

An enthymeme is an argument that has one or more premises, or possibly a conclusion, not explicitly stated in the text [or speech] (Walton 2001: 93). Nonexplicit premises in an enthymeme often express generally known facts (Razuvayevskaya and Teufel 2017: 113). For example, in the argument "*All reptiles are cold-blooded animals. Therefore, lizards are cold-blooded*," the premise "*Lizards are reptiles*" is not stated explicitly, as it is a widely known fact. The explicit statement of such facts, or common knowledge, would sound both trivial and also unnatural to the audience (*ibid.*, 116). An enthymeme enables the speaker to omit propositions accepted by the audience and shorten the process of inference to appeal to logos.

Not only facts but the audience's ideology (Kirk 2016) and cultural knowledge can fill in the nonexplicit premises or conclusion, insofar as they are common to the speaker and the audience. For example, the enthymeme "*No country in Europe will accept this law, let alone Germany*" is valid if the audience accepts the premise "*Germany is much less likely to accept a particular law than the*

rest of the Europe” (Razuvayevskaya and Teufel 2017: 120). Enthymemes based on belief function as shortcuts for the speaker by utilizing prior knowledge to avoid substantive demands of evidence.

Logos using example

An example is an argument that connect particular cases to a general rule (Lyons 2001: 278). In examples, there are more of leaps from known, observed facts, over an area of unknown, unobserved cases, to a generalization than there are in inductive arguments in logic. Typically in rhetoric, only one or two cogent examples are offered to support the generalization (*e.g., Cities have to do work together and they do work together. Organizations like C40 have been working together in climate change, for example*), for the speaker cannot risk boring their audience with an exhaustive catalogue of supporting evidence (Corbett and Connors 1999: 61). To appeal to logos by examples, the speaker normally cites well-known facts or common experiences in the culture the audience belongs to. In this respect, examples in rhetoric mirror how familiar a fact would be to the speaker and the audience in the culture.

Visualizing rhetorical organization

The structures of discourse in everyday life are more tangled and less precise than those given as isolated illustrations in textbooks of rhetoric. Premises of arguments may be numerous, in topsy-turvy order, and formulated awkwardly. Meanings of utterances may originate in cultural and social knowledge and values, sometimes tinged with emotional experiences. To sort out the connections of utterances and evaluate the rhetorical organization of discourse, we need certain analytical techniques.

A useful technique for the analysis of rhetorical organization is to visualize the structure of discourse with diagrams. Researchers in the field of visual rhetoric have found that visuals enhance persuasiveness (Kostelnick 1996, Hill 2004) through various stylistic functions such as engendering interest, setting the tone, establishing credibility, creating emphasis, and connotating usability (Kostelnick 1996: 26–28). However, to my knowledge, visual rhetoric to represent rhetoric itself has never been seriously pursued in the field of rhetorical studies.

Thus, this chapter attempts to develop a method to visually capture rhetorical organization by expanding the diagramming method introduced in a famous textbook of logic, Copi *et al.* (2019), who described a way of systematic visualization of the structure of deductive arguments (*ibid.*, 37–52). For example, Figure 1(f) is Copi and his colleagues’ schematic representation of a deductive argument as follows: (1) General Motors makes money (when it does) on new cars and on the financing of loans; (2) car dealers, by contrast, make most of their money on servicing old cars and selling used ones; (3) so car dealers can thrive even when the automaker languishes (James Surowieki, “Dealer’s Choice,” *The New Yorker*, 4 September 2006; cited in Copi *et al.* 2019: 38). The visual representation of Figure 1(f) gives us an intuitive understanding of this argument in which the combination of the facts (1) and (2) supports the conclusion (3).

Figure 1 summarizes the notation in this chapter. To visualize arguments, we first number all the propositions it contains, in the order in which they appear, circling each number (Figure 1a). Dotted circles (Figure 1b) indicate implicit propositions (*i.e.*, propositions that are not explicitly described in discourse), and circles in bold lines (Figure 1c) show propositions described in discourse more than once. Using arrows between the circled numbers, we can then construct a diagram that shows the relations of premises and conclusions without having to restate them. A solid arrow (Figure 1d) stands for a deductive inference by an enthymeme, and a dotted arrow (Figure 1e) for an inductive inference by an example. To convey the process of inference on a two-dimensional page, we adopt

this convention: A conclusion always appears in the space below the premises that give it support; coordinate premises are put on the same horizontal level and bracketed (Figure 1f). In this way, the structure of the arguments is displayed visually in iconic form. In addition, a doubly circled number (Figure 1g) and a circled number surrounded by a square (Figure 1h) are characterized by ethos and by pathos, respectively, and these notations capture the fact that a proposition may be related to ethos and pathos as well as logos.

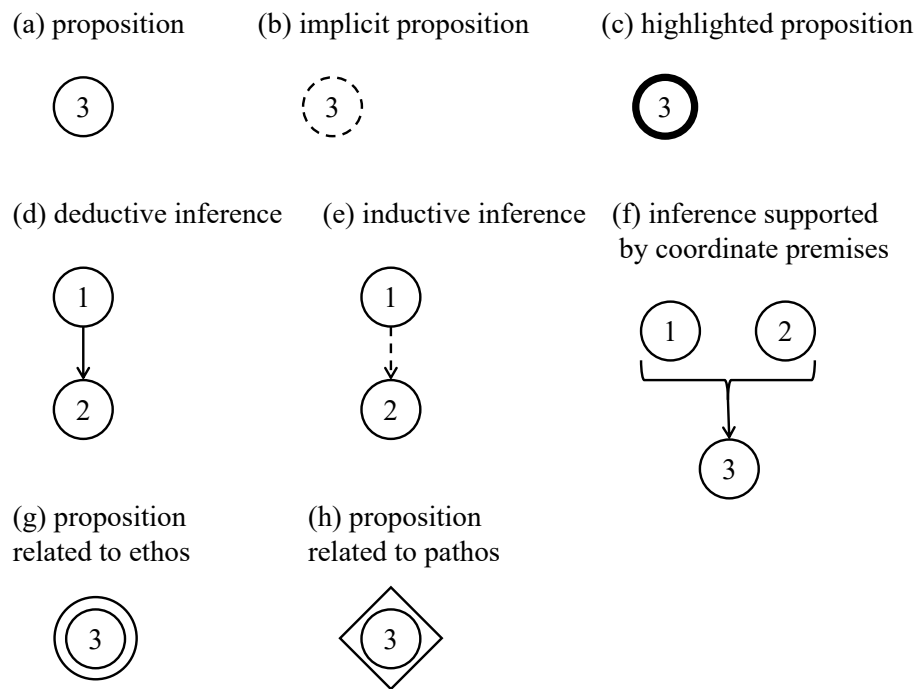


Figure 1: The notations of visualization

To illustrate the above notations, let us take two fragments of discourse: (a) *“Of course, he does not know about differential equations because he is a lawyer”* (Razuvayevskaya and Teufel 2017: 116); (b) *“For instance, he does not know about differential equations, and he is a lawyer.”* The structures of arguments in the fragments (a) and (b) contain the same propositions presented in the same order, as shown by their numbering as follows, where a bracketed sentence indicates that it is implicit in discourse:

- (1) He does not know about differential equations.
- (2) He is a lawyer.
- (3) (All lawyers do not know about differential equations.)

Figure 2a visualizes the rhetorical organization of the case of the fragment (a). As indicated by *because*, (1) is the deductive conclusion of an enthymeme, supported by the premise (2). (3) is an implicit coordinate premise that relates the premise (2) to the conclusion (1). (2) introduces preliminary ethos about the occupation of lawyer and describes an aspect of the character *he* is expected to have. The conclusion (1) describes how *he* lacks knowledge about mathematics and implies the speaker takes a contemptuous stance toward that person, which may appeal to pathos through sympathy. Figure 2b visualizes the rhetorical organization of (b). As indicated by *for*

instance, (1) is shown as a premise of an example, and (2) is also a premise because it is coordinated with (1). Compared to the case of (a), the lack of knowledge about mathematics seems more neutral regarding the emotional implications. While we can inductively draw the conclusion (3) from the premises, it remains implicit in this case.

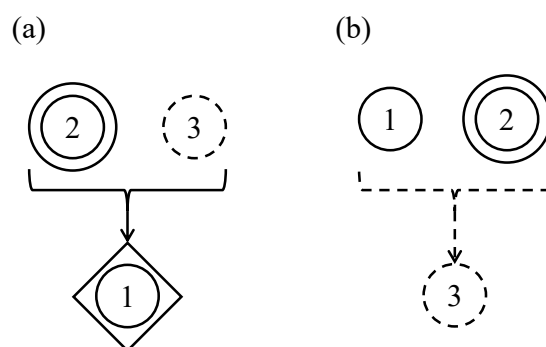


Figure 2 Examples of visualization

A case study

A teller arranges utterances to make a narrative that is effective as a whole, so analysts must consider the entirety of the relevant context to describe each utterance in relation to the rhetorical organization of the narrative. It may be difficult to follow a long transcript in a language other than English. However, since this chapter aims to explore a descriptive framework for the analysis of rhetoric in world languages, we ventured to cite a Japanese narrative that covers several pages as material for our case study, assuming that the method of visualization outlined in the previous section would help the reader to understand the structure of the rhetorical organization. Through a detailed description of the narrative, we analyze what linguistic strategies are used for rhetorical purposes, how ethos, pathos, and logos interact and integrate, and what sociocultural backgrounds underlie the three rhetorical factors.

Material

The material for this study is an excerpt from a Japanese TV program entitled *Hitoshi Matsumoto no Suberanai Hanashi* ‘Hitoshi Matsumoto doesn’t spoil the story,’ in which each of the participants tells a realistic story to entertain the audience. We focused on a narrative by the Japanese comedian Daiki Hyodo, broadcasted on January 23, 2021. The transcript below is the latter two thirds of his four-minute talk, in which Hyodo, the teller, told a story about playing with his daughter using a drone during the state of emergency for the COVID-19 pandemic. Chihara, Tanaka, Matsumoto and the other participants were the audience responding to the talk.

Each line consists of a transcription of the Japanese and its translation. For readability, English translations are written in different fonts. To describe the details of the narrative, such as the speed and stress of the speech and the reactions of the audience, we followed the standard glossary of transcript symbols by Jefferson (2004) (see Transcription Symbols). Phrases in bold face are the foci of analysis in the following section. Bracketed leaders ([...]) in the transcript show omitted lines not directly relevant to the analysis here. Bracketed phrases ([xxx]) in translation indicate that the original utterance has no direct equivalent to the phrase provided. We added linguistic glosses in

places where necessary to show the lexical and grammatical features of Japanese utterances, following the Leipzig Glossing Rules (Comrie et al. 2015) except the notations using hyphens and equal signs, which would interfere with the transcription notation.

Analysis

The story, which features the teller's daughter and a drone, has been regarded as independent from the preceding part of the story. Following Aristotle's division of a speech (Aristotle, *Rhetoric*, 1414b), the story can be divided into four parts: the introduction, the statement of the thesis, the proof of the thesis, and the conclusion.

- Introduction (lines 1–45): The daughter handles the drone poorly.
- Statement (lines 46–82): The daughter cannot land the drone on his head.
- Proof (lines 83–106): The daughter can land the drone on his head.
- Conclusion (lines 107–121): The daughter is strange.

Each of these four parts plays a rhetorical role in the whole story: The introduction provides background information and constructs suitable images of the cast; the statement focuses on the thesis in the narrative; the proof examines the thesis; the conclusion summarizes the story and reaches the punchline.

Introduction

- 001 Hyodo: maa >sore gurai< **kawa tteru nsu yo, shita no ko wa**, yaru koto nasu koto.
 ‘Well, the younger daughter always behaves strangely like that.’
- 002 de, kyonen ni naru nsu ka ne,
 ‘And it’s already last year,’
- 003 **minna** **i=suteihoomu** **to** **iu** **ka.**
 everyone i=stay-home QUOT say Q
 ‘everyone [had to] stay home.’
- 004 **kinkyu jitai sengen ga (.) ((moving his both hands forward)) na tta** toki ni,
 ‘During [the period when] the state of emergency [was declared],’
- 005 **ma=ie ni zutto oru nsu yo, kodomo ra** gakko yasumi ya kara.
 ‘the children had stayed home all the time because they had no school.’

The excerpt started with a comment summarizing the preceding part of the talk, in which Hyodo, the father, told an episode about the strangeness of his daughter, an elementary school student. These two persons are depicted as the speakers in the narrative, and their utterances are mostly reported by the direct speech with quotation markers. (1) is the proposition described by line 1, which underlines an emotional stance, that is, a sense of strangeness of his daughter.

(1) The daughter is strange.

Lines 2–4 explain the situation about the state of emergency due to the COVID-19 pandemic and express the enthymeme in which conclusion (2) is inferred from the explicit premise (3) and the implicit premise (4). The word *suteihoomu* ‘stay-home’ was a kind of slogan at that time in Japan and serves here to remind the audience of the situation. Based on this contextual priming, the predicate “*was declared*” is omitted and indicated by a metaphorical gesture instead in line 4.

(2) People had to stay home last year.

- (3) The state of emergency was declared last year.
 (4) (People had to stay home during the period under the state of emergency.)

Line 5 highlights a common problem during the pandemic that children had to play at home. Premise (6) is common, so the deductive conclusion (7) is easily drawn from premise (5), which is mentioned explicitly in the story and also inferred from (2) enthymematically.

- (5) His children had to stay home last year.
 (6) (If children have to stay home, they play at home.)
 (7) (His children play at home.)

- 016 Hyodo: dandan dandan yaru koto nakuna tte ki ta na tte na tta toki ni,
 ‘When [the children and I were] getting bored little by little,’
 017 doroon ga a tta nsu yo.
 ‘[We] found a drone [on an online shopping site].’
 018 Guest: ho:
 ‘Oh.’
 019 Hyodo: chicchai ((gesturing the size of the drone)) mou >homma< 4,000 en kuraino
 ‘[It] is small and costs just 4,000 yen.’
 [...]
 022 Hyodo: kore tobu n ka na ((leaning his head)) omo te, i kkai↑ **ka tta** nsu yo ne?
 ‘[I] wondered if this really flies and bought it.’
 [...]
 025 Hyodo: Hommani, sugoku,
 ‘[It was] really [great]’
 026 4,000 en demo, [konai seino ee neya, teiu gurai=
 ‘[and I was surprised at] the high quality even though it cost only 4,000 yen.’
 027 Tanaka: (((nodding)))
 028 Hyodo: **=wa::** ((gesturing the horizontal move of the drone)) **tte iku shi,**
 waaa QUOT go and
 ‘[It] goes like this and’
 029 **wa::** ((gesturing the vertical move of the drone)) **tte naru shi,**
 waaa QUOT become and
 ‘[it] comes like this and’
 030 nan ya ttara chotto oshi tara
 ‘if [I] push [the buttons of the controller], then’
 031 **kurin** ((rotating his palm)) **tte mawa ttari** [shite.
 kurin QUOT rotate or.anything do
 ‘[it] rotates like this.’
 032 Matsumoto: [he:
 ‘Oh.’

In lines 16–22, the teller shifts the focus to a drone he bought to keep his children from being bored in this situation. However, it was not his children but the father himself who was interested in the drone and started to fly it, as described in lines 25–32. With the iconic expressions of onomatopoeias such as *waaa* and *kurin* and the gestures of the drone’s moves, (9) is repeatedly illustrated to inductively draw the implicit conclusion (10). This example indicates an aspect of the father’s character: He is excited about the drone like a child and has very good skills at handling it.

- (8) The father bought a drone.
 (9) The father flew the drone in various ways.
 (10) (The father handles the drone well.)

- 034 Hyodo: hona=shita no ko ga ba:: ((gesturing the daughter approached)) tte kite,
 ‘Then my younger daughter rushed [to me] and’
 035 ya-**yara** **shite** **hoshii** ((touching his hands to his chest) °tte itte°
 ya-do CAUS want QUOT say
 ‘said “let me do [that]”’
 036 hode =ma, ya ttara eeyan. ((gesturing passing the controller to her))
 so well, do COND ok
 ‘so “you can do [it], fine”’
 037 de=wa: tte yaru kedo, **yappari heta na nsu yo.**
 ‘and [she tried to] do, but she was poor [at handling the drone], as you might expect.’
 038 Guest: ho:
 ‘Oh’
 039 Hyodo: ya=ma=sono=**rajikon nanka sawa tta koto mo** [nai kara.
 ‘Well, because she had never touched a radio-controlled toy.’
 040 Chihara: [hai hai hai
 ‘Yeah, yeah, yeah.’
 [...]
 045 Hyodo: **wa:: te** ((gesturing a belly laugh)) =sore mite warote te,
 wa:: QUOT it see laugh and,
 ‘I was watching it laughing like this.’

Then, in lines 34–36, his daughter comes to him and says, “Let me play with the drone.” It explicitly mentions conclusion (11) enthymematically led by the triple premises of (7), (8), and (12). So far, the teller has told the story mostly in direct speech with the quotative marker *tte*, as in line 35, but he omits the quotative in line 36 and might be signaling the shift to a narrative style, as shown in features like free indirect speech.

- (11) The daughter plays with the drone.
 (12) (If there is a drone, his children play with it.)

Lines 37–40 express the enthymeme in which conclusion (13) is inferred from premises (14) and (15). (14) might be a culture-specific premise: Radio-controlled toys were very popular among boys in the father’s generation in Japan but are much less popular these days, and it is common for children, especially girls, to have never played with them. (13) contrasts with (10) and describes an aspect of his daughter’s personality.

- (13) The daughter handles the drone poorly.
 (14) The daughter had never played with a radio-controlled toy.
 (15) (If someone has never played with a drone, she handles a drone poorly.)

In line 45, the father laughs at his daughter, indicating that his skill in handling the drone is much greater than his daughter’s. In other words, premises (16) and (17) enthymematically draw conclusion (18), which is also inferred from premises (10) and (13). The conclusion, inherited from the implicit premise (17), can elicit sympathy for his sense of superiority toward his daughter.

- (16) The father laughed at his daughter.
 (17) (If someone laughs at another person, then that person believes that he is superior to the other person.)
 (18) (The father believes that he is superior to his daughter in the skill of drone handling.)

Figure 3 visualizes the rhetorical organization of the introduction. A series of enthymemes on the topics of the drone reach conclusion (13), and it contrasts with (10) inferred from the highlighted premise (9). (18) is the pathos-oriented conclusion and gives the background of the following part of the story.

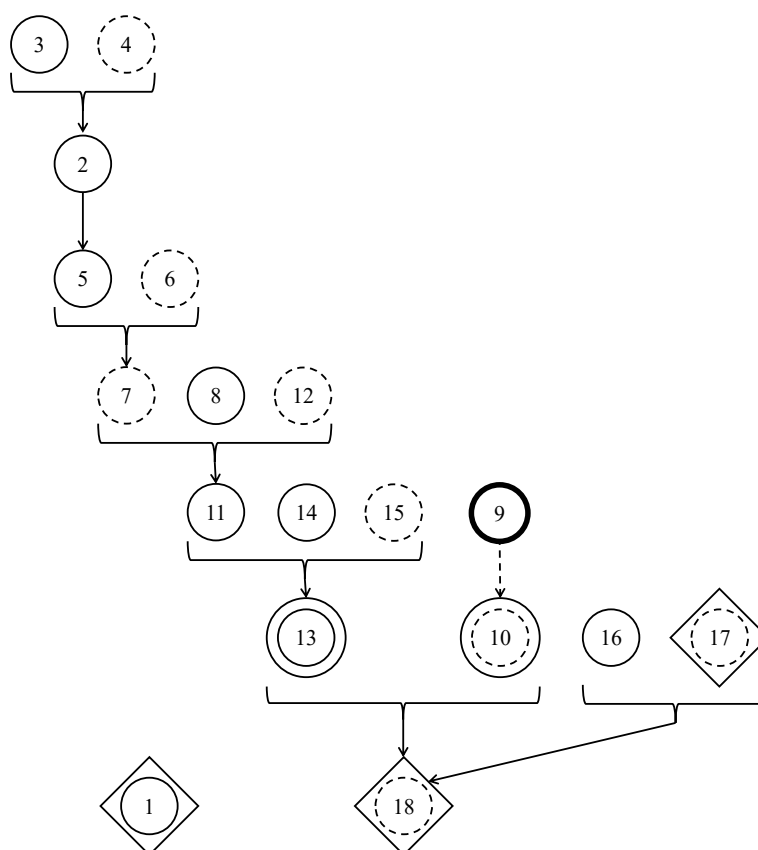


Figure 3: Rhetorical organization of the introduction

Statement

- 046 nori de, **sono doroon o, papa no koko ((pointing to his head)) ni no shi tara,**
 ‘On the spur of the moment, I said “if [you can] land the drone here,”’
 047 **nanka sukina n ko taru wa (.) tte** [iu ta nsu ne. geemu tekini.
 “‘[I will] buy you anything [you] want.’” Like a kind of game.’
 048 Chihara: [ho:::
 ‘Oh.’
 049 Hyodo: honnara, **manga ga hoshi** tte ii dashite, noseru (.) tte itte,
 ‘Then [she] said “[I] want a comic book,” and said “[I] will land [it there].”’

(19) If the daughter lands the drone on the father's head, then he buys her anything she wants.
(20) The daughter wants a comic book.
(21) (If the daughter lands the drone on the father's head, then he buys her the comic book.)

Lines 50–60 describe how hard the daughter practiced flying the drone and how well she improved her skill. Despite premise (13), the negative evaluation of her skill of drone handling, premises (22) and (23) yield conclusion (25), which is also inductively inferred from (24). In line 51, a guest laughed at the daughter's hard practice, indicating that the audience felt it funny that a child practiced something so hard to win a prize.

As a matter of skill, premise (26) is true, and conclusion (27) is drawn from premises (25) and (26). Therefore, (21) and (27) seem to entail conclusion (28).

064 Hyodo: nera ttekita jiki ga a tta nsu [yo.
‘There was a period when [she] aimed [at landing it there].’

065 Chihara: [ho:
‘Yeah.’

066 Hyodo: nde, demo ne, **oto de bareru** nsu yo.

	‘Well, but [the approach of the drone will be] noticed because of the sound.’			
067	funi:: ((imitating the flying sound))	tte	kikoeru	kara
	funiii	QUOT	hear	because
	‘Because [it] sounds like this’			
068	doroon ga chikayotte ki [tara.			
	‘if the drone approaches’			
069 Guest:	[hhh			
070 Chihara:	haihai			
	‘Yeah, yeah.’			
071 Hyodo:	funi:: ((imitating the flying sound))	tte	kikoeru	kara=
	funiii	QUOT	hear	because
	‘Because it sounds like this’			
072	=kita (.) ((looking back)) >tte omo tte mi tara<			
	‘[I] think “it comes” and look back, and’			
073	doroon ga kou ((gesturing the drone approaches)) sema tte kuru nsu yo ne?			
	‘the drone is approaching like this.’			
074 Chihara:	hai.			
	‘Yes.’			
075 Hyodo:	>honde mou< omae >akan akan akan< ((waving his both hands))			
	‘And so, “You, no, no, no,”’			
077	konan zettai nose rare hen °to°, muri ya omae.			
	““will never land it like this,” [I said], “it’s impossible for you [to do it].”			
	[...]			
082 Hyodo:	zettai nose rare hende , tte iute te.			
	‘I said, “you will never land it.”’			

However, the father refutes (27) by mentioning the sound of the flying drone in lines 66–73. Unlike the enthymemes used so far, premises (29) and (30) and conclusion (31) constitute a fully explicit deductive inference, probably reflecting the father’s intention of refutation. (33), the thesis in this narrative, is concluded from (31) and (32), and the negative statements such as *zettai nose rare hen* ‘[you] will never land it’ and *muri ya* ‘it’s impossible’ also call attention to the proposition (33).

(29) If something making a noise as it approaches, the father notices it.

(30) The drone makes a noise.

(31) The father notices the drone when it approaches.

(32) (If the father notices the drone approaching, then the drone cannot land on his head.)

(33) His daughter cannot land the drone on his head.

(33) can be interpreted as premise of (34). Proposition (34) is the parallel of (18) and reinforces the father’s belief that he still retains a lead over his daughter in the story.

(34) (The father retains a lead over his daughter in the game.)

The rhetorical organization of the statement is summarized as Figure 4. As visually comprehended, there are two logical flows: One concludes that the daughter can land the drone on the father’s head and another that she cannot do so. The former is argued from the perspective of a guardian with the emotional stance as an adult, as illustrated with pathos-oriented propositions (19) and (22). In contrast, the latter is viewed from the perspective of a competitor in the “game,” and (34) reflects the emotional orientation toward a lead over the daughter.

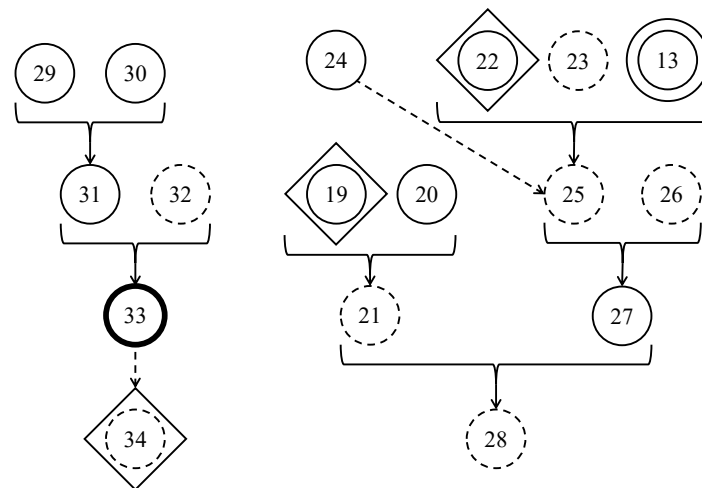


Figure 4: Rhetorical organization of the statement

Proof

- 083 honde=sono jiki desu.
 ‘And [it] was the period.’
- 084 de=boku nagoya de maishu, bangumi ni de sashite itadai teru ndesu kedo
 ‘I appear on a TV program [recorded] in Nagoya every week, and’
- 085 (0.2)
- 086 **rimooto de shutsuen no hi ga a tta** nsu yo.
 ‘one day, [I appeared] remotely [from my house]’
- 087 Tanaka: hhhhh

The proof describes an episode that refutes (33), starting with introductory utterances expressing proposition (35) in lines 83–86. This episode is based on the father’s preliminary ethos, that is, his job as a TV performer. (36) is a common premise to many people who have experience remote meetings during the pandemic and entails (37), combined with (35).

- (35) The father appears on TV remotely.
 (36) (If one appears on TV remotely, he cannot move from there.)
 (37) The daughter can land the drone on the father’s head when he cannot move.

- 088 Hyodo: nde asa, pasokon no mae de, doumo:: ((waving his both hands)) tte iute tara,
 ‘and in the morning, [when I] was saying “Hello!” in from of the computer,’
- 089 funi [::: ((imitating the flying sound))
- 091 Guest: [hhhhhh
- 092 Hyodo: kore **owa tta** na omo ta nsu yo.
 ‘[I] thought this [took me to] the end.’
- 093 zendaimimon [yan.
 ‘[This] is an unprecedented event.’
- 094 Guest: [hhhhhhh ((The guests laugh at once))

095 Hyodo: funi::: ((imitating the flying sound))
 096 a =sou desu ne =po ((gesturing the drone lands on his head))
 oh so COP isn't it po
 '[I said] "Oh, [that is] so, isn't it" [and the drone landed on my head]'
 097 tte =**doroon** **noru** koto aru? tte natte
 QUOT drone land incident exist QUOT become
 '[I] thought, is it possible for a drone to land [on one's head like that]?'
 098 Matsumoto: u: [n.
 'uh-uh.'
 099 Hyodo: [kore kowa omote,
 '[I] thought that's scary,'

Lines 88–97 describe a specific situation supporting (37). The flying sound of the drone *funii* has been repeated so far, so the sound works as metonymy for the drone itself such as line 89. The phrase *kore owa tta na* 'this [took me to] the end' implies that (27) (*i.e.*, the daughter can land the drone on his head) is the case. This further illustrates (38): Their positions were reversed in the situation.

(38) (The daughter retains a lead over the father in the game.)

In line 97, *doroon noru koto aru?* 'Is it possible for a drone to land [on one's head]?' is literally a question, but it is interpreted as a rhetorical question, which implies that it is normally impossible to occur and undesirable, hence (39). (40) is the conclusion inferred from (27) and (39) and elicits fear toward the daughter because it leads to a real threat to his work as well as a defeat in the game.

(39) (If the drone land on the father's head, then it disturbs his work.)

(40) (The daughter can disturb the father's work.)

100 >honde< boku=demo ko kkara ((pulling his both hands toward his face))
 'but I, from there,'
 101 **pasokon no mae kara** ((gesturing he looks at the PC)) **ugoke nai kara**
 'I can't move from the front of the PC.'
 102 Matsumoto: un.
 'Yeah.'
 103 Hyodo: wa: te na ttara=ni: ga
 waa QUOT become COND=nii NOM
 'When [I was speaking] like this, *nii* [=the drone]'
 104 funi::: ((imitating the flying sound with a gesture that the drone approaches))
 105 **mou=muccha sema tteru yan**, [tte natte,
 'I thought "wow, it's already there,"'
 106 Guest: [hhhh

Lines 100–105 tell that the father is in a critical condition because of (41), which reinforce (27), using the sound metonymy of *funii* and *nii*.

(41) The father cannot move.

Figure 5 is a visual representation of the proof, which provides a counterargument to the thesis (33). It is argued that given the setting of the remote work, (27) is the case, which entails both a defeat in the game as (38) and a threat in his work as (40).

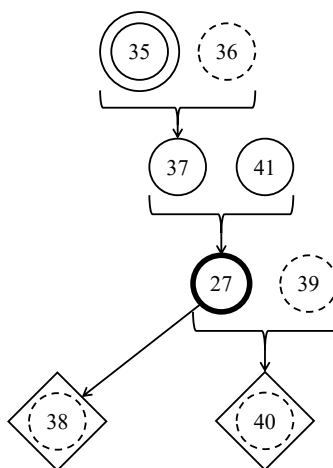


Figure 5: Rhetorical organization of the proof

Conclusion

- 107 Hyodo: >honde<=koko nose raren no kana tte omo ttara,
'and I thought [she] would land [it] here,'
- 108 mou mechakucha kawatte te, yarukuchi ga.
[but] her way was really, really strange.'
- 109 funi::: ((imitating the flying sound with a gesture that the drone passes by him))
- 110 tte sudoori shite,
'[The drone] passed [by me], and'
- 111 Matsumoto: ho:
'Oh.'
- 112 Hyodo: daibu hanareta tokoro de kocchi muke te,
'[she] was pointed [the drone] at me, from a distant position,'
- 113 **hobaringu de ((gesturing the drone is hovering))**
'[keeping it] hovering,'
- 114 **[boku zutto neratte kite ta nsu yo.**
'[and she] was aiming at me'
- 115 Matsumoto: [uwawawawawa
'Wow, wow.'
- 116 Hyodo: kowa::: [tte natte, ((with a terrified facial expression))
'[I] thought "[it's] scary!"]'
- 117 Guest: [hhhhhhhh
- 118 Hyodo: nose rareru yori kowa::: [tte natte, ((with a terrified facial expression))
'[I] thought "[it's] more scary than landing [on my head]!"]'
- 119 Guest: [hhhhh
- 120 Hyodo: mou housou go suguni **manga kai ni iki [mashi ta.**

‘After finishing my recording, I went to buy the comic book immediately.’

121 Guest:

[hhhhh

The conclusion starts with a reminder of (1), just as the introduction. Lines 109–114 tell that the daughter does not land the drone on him but keeps it hovering at a distance. (42) takes three roles in the story: (i) when combined with (43), it is premise of (27); (ii) it arouses fear towards the daughter; and then (iii) it illustrates (1). The punchline in line 120 tells that the father accepted his defeat in the game and gave her a prize.

(42) The daughter threatens at the father as she keeps the drone hovering.

(43) (If the daughter threatens at the father by keeping the drone hovering, she can land it on his head.)

The conclusion is visualized in Figure 6. The episode of hovering primarily means that the father lost the game, and at the same time, it is interpreted as showing that the daughter is strange, which relates the conclusion to the introduction and gives coherence to the whole story.

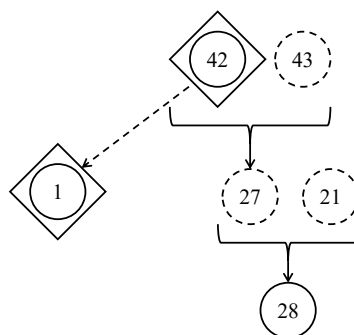


Figure 6: Rhetorical organization of the conclusion

Summary

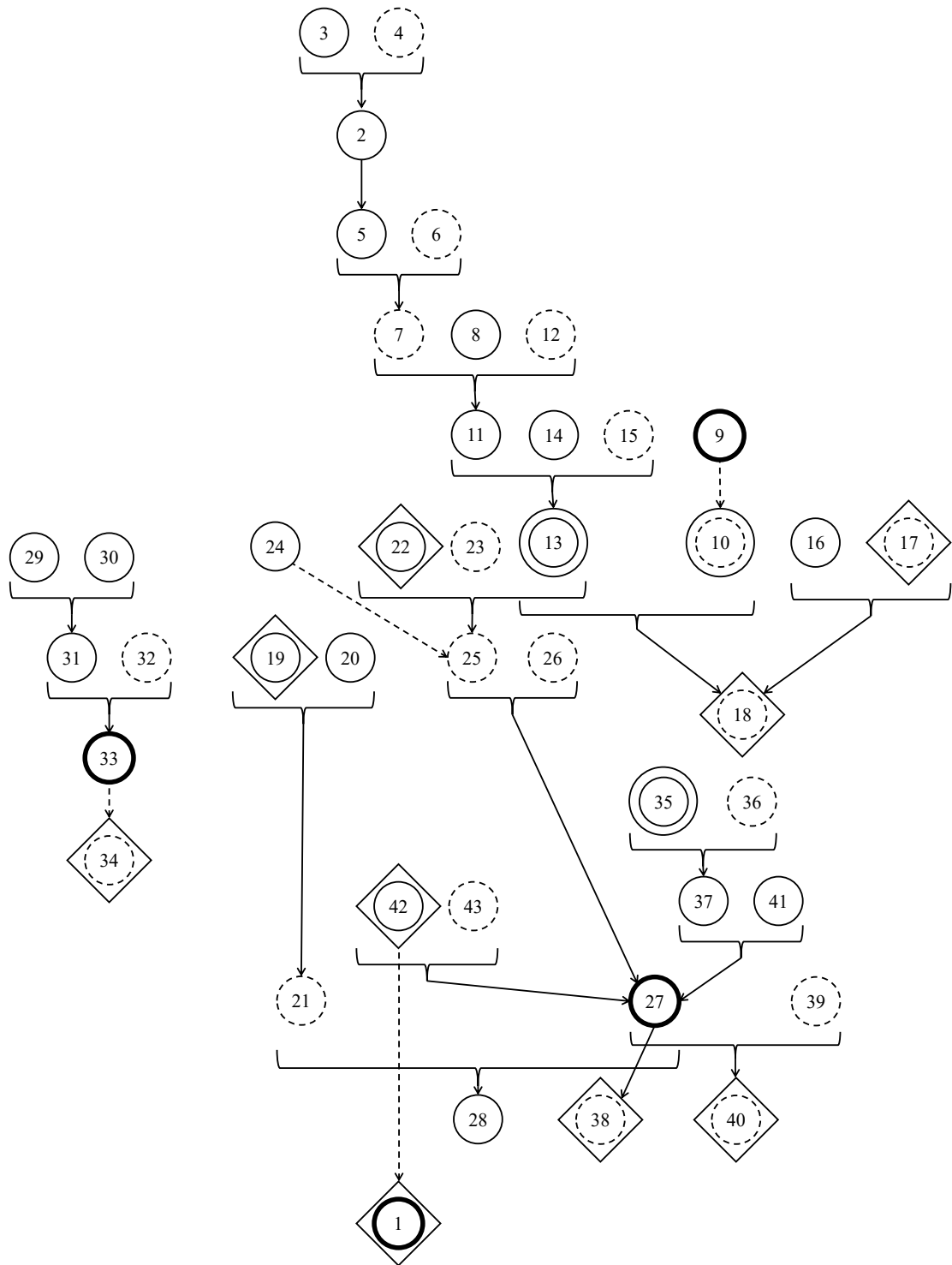


Figure 7: Visualization of the rhetorical organization of the narrative

Figure 7 integrates the four parts of the story. It visually shows that the whole story comprises two logical flows connected by enthymemes and examples, whose most highlighted propositions are (27) (*i.e.*, the daughter can land the drone) and (33) (*i.e.*, the daughter cannot land the drone). (27), the

conclusion of the narrative as a whole, is supported by three enthymemes, which indicates that (27) is more strongly supported than (33). Since the narrative is intended to be entertainment, it is reasonable that we observed numerous elements of pathos. In particular, the reversal of the father and daughter's positions based on the contrast between (34) and (38) and the relation between (40) and the father's anxiety seem to structure the emotional orientation toward humor. Although ethos is not very salient in our case, elements of ethos build a basis of emotional propositions, such as (18) inferred from (10) and (13).

Our understanding of the rhetorical organization is closely related to cultural knowledge. Some propositions are provided by knowledge about the sociocultural setting in Japan. For example, the tacit understanding of (4) requires knowledge of the pandemic situation due to COVID-19 in Japan. (14) is accepted as a common opinion only when one knows of the history of Japanese toys. In addition, associations between propositions and pathos might largely depend on the conventions of Japanese culture because it is cultural orientation that decides whether a description of a situation elicits sympathy with an emotion. The associations between laughing and superiority in (17), practicing and funniness in (22), or hovering and fear in (42) may be interpreted differently depending on the culture.

Conclusion

We showed in this chapter how the notions of ethos, pathos, and logos work effectively in describing rhetorical organization and probing the cultural elements underlying the propositions shown in the narrative. We also demonstrated how a visualization of analysis helps to understand the complicated rhetorical organization of narrative in an unfamiliar language, providing an analysis of a case of Japanese based on a detailed transcript. Future work will examine case studies in other languages to determine whether the methodology proposed in this chapter is useful for comparative rhetoric (Lloyd 2021) in world languages and cultures.

Transcription symbols

[	the point of overlap onset
=	no break or gap
(0.0)	elapsed time in tenths of a second
(.)	a brief interval without talk
X	some form of stress, via pitch and/or amplitude
::	prolongation of the immediately preceding sound, such that the more colons, the longer the prolongation
↑	shifts to especially high
.	falling intonation
?	rising intonation
,	intonation that sounds as if the utterance would continue
hh	an outbreath, which may indicate a laugh
°word°	the sounds are softer than the surrounding speech
>word<	the bracketed material is faster than the surrounding talk
<word>	the bracketed material is slower than the surrounding talk
((word))	transcriber's descriptions

Abbreviations

CAUS	causative
COP	copula
NOM	nominative
Q	question particle
QUOT	quotative

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