A Relief Organisation’s Online Communication
-a discussion of rhetorical strategies and argument theory as means to persuade and influence an audience

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**Summary**

Due to the present state of the world, where war and chaos provide the headlines for the daily news, consumers seek to fulfil emotional needs and wants to an increasing degree. As a well-reputed relief organisation who carries out multiple different kinds of aid activities around the world, Danish Red Cross encompasses many of the values that these consumers are looking for, viz. an obligation to help people in need, a high level of trustworthiness, good perceived images and the ability to appeal to the hearts of the consumers. However, as the consumers do not get anything in return from making contributions to a relief organisation except a good feeling and better conscience, Danish Red Cross must follow specific communicative strategies in order to persuade and influence its audience into making a contribution. Danish Red Cross’ website provides the material for the analysis of how and to which extent the organisation applies these strategies. Danish Red Cross’ website has been chosen for the analysis, as opposed to for example a pamphlet, because the Internet is a medium which presents the relief organisation with an excellent opportunity of communicating simultaneously to all the segments of which the audience is composed.

The strategies which Danish Red Cross should apply to the written communication on the organisation’s website in order to persuade and influence its audience are found in rhetoric as well as in argument theory. Rhetoric provides the relief organisation with the three forms of appeal - logos, ethos and pathos - of which especially the ethos and pathos appeals have proven important to Danish Red Cross. This can be attributed to the fact that the logos appeal appeals to people’s intelligence, whereas the ethos appeal is based on the relief organisation’s good images and the pathos appeal functions by means of evoking certain emotions in the audience. However, even though Danish Red Cross makes use of the ethos and pathos appeals to a larger extent than it makes use of the logos appeal, the organisation still uses a combination of all three forms on the website. This has the effect that the organisation reaches an audience which is composed by many diverse segments, which is the case with the audience to a website, and still manages to meet the audience’s demands for relevant and high quality information.

Valid and trustworthy arguments are essential to Danish Red Cross’ communication on the organisation’s website, as the purpose is to persuade and influence the audience. Stephen Toulmin’s layout of argument, also referred to as the Toulmin Model, can be used for reading as well as writing and analysing arguments. By following the structure of this particular model, Danish Red Cross has built valid and strong arguments for the website, as a means to affect the audience in
order to make a change of attitudes happen in favour of the relief organisation. One of the criteria for building valid arguments is that the organisation includes the three essential elements of the model – claim, data and warrant - in every single argument, since a claim must be supported by evidence in order to be accepted. These three elements must be present in order for the audience to accept the argument as valid and trustworthy. In addition, a relief organisation can make use of the three optional elements of the model – backing, rebuttal and qualifier – in order to either strengthen or weaken the force of the argument as means to improve the persuasive effect. Danish Red Cross does make use of these elements to a certain extent, however, as these elements are not necessarily vital for building convincing arguments they are only used in some of the arguments on the website.

It can be concluded that there are certain communicative strategies found in the rhetorical discipline and in argument theory that a relief organisation, in this case Danish Red Cross, should follow if the purpose of the written communication is to persuade and influence an audience into taking action. Danish Red Cross does apply these strategies to the written communication on the organisation’s website to a great extent with the effect that persuasion of the audience is likely to happen. There are however, ways in which the organisation could communicate even more persuasively, for example by making the website more interactive by including a form that could be used for making donations online. In addition the organisation could make better use of the optional elements from the Toulmin Model which would also increase the persuasive effect of the website. A combination of rhetoric and argument theory as a means for a relief organisation to persuade and influence an audience must, however, be said to have proven itself effective. This can be attributed to the rhetorical discipline for teaching the organisation how to appeal to the audience in order to ensure persuasion and a following reaction, and to argument theory for helping the organisation how to build strong arguments in support of claims that are intended to provoke a change of attitudes.
i. Introduction

Time and time again the world has proved itself an interchangeable place, and these days maybe even more so than ever before. In a society where war and interracial conflicts make up the headlines in the daily news, people, to an ever larger degree, seek and support humanitarian causes where charity and benevolence are core values. According to Rolf Jensen, the society has lately been undergoing a change, and right now the tendency shows a development from what is known as the Information Society to what he refers to as the Dream Society (Jensen, 1999:vii). In this type of society, focus is on soft values, meaning that consumers to an ever larger degree make their decision to buy products and services based on the emotional values which these products and services represent to the consumers, instead of on the product itself. Hence, consumers tend to value own emotions over material wants. The companies and organisations that will be market leaders in the future are the ones that have understood the importance of appealing to the hearts and feelings of consumers at this point. As a result of this tendency, still more people choose to make contributions to humanitarian organisations of all kinds, such as relief organisations that perform aid activities in war and disaster zones, provide food and shelter for refugees, run field hospitals, etc. The reason for this desire to contribute is that these humanitarian organisations encompass many of the values which consumers are looking for, viz. a product which is based on charity as well as a commitment and an obligation to help people in need. In addition these organisations are able to appeal to the hearts of consumers by means of their overall vision and beliefs. However, the product, which a relief organisation sells, is not the kind that can be bought in the shop around the corner, which can be attributed to the intangible and diffuse nature of aid activities as products. Therefore, the organisation must make use of alternative ways to get in touch with consumers. One way is by making door-to-door collections, which are in general very well received by the public. Another way to get in touch with consumers is by means of communication over the Internet.

As more and more people get Internet access either at work, at school or in their own home, the Internet has become one of the most important and influential media today. Since people use the Internet for a very diverse range of purposes, including for example information retrieval or entertainment, an organisation is, by creating a website, presented with a fantastic opportunity to appeal to a very broad audience. However, since a website communicates to many different segments simultaneously, an organisation must consider wisely which communicative strategies to apply in order to persuade and influence the audience.
ii. Aim

Based on the above, this dissertation aims at answering the following question:

Which communicative strategies with regard to rhetoric and argument theory should a relief organisation apply to the organisation’s written communication in order to persuade and influence its audience, and to which extent does Danish Red Cross use these strategies on its website?

Because a relief organisation operates in the market for values, images and emotions the consumer who decides to make a contribution to a relief organisation does not get anything tangible in return except a good feeling and better conscience. Thus, the relief organisation must promote itself and justify its existence by focusing on creating good images and communicating noble values, rather than demonstrating the physical attributes of a tangible product. I believe that there are specific strategies which a relief organisation should follow, with regard to rhetorical appeal forms and building arguments, in order to succeed in persuading and influencing an audience into making contributions to the organisation.

To prove this assertion I will discuss rhetoric and in particular the three appeal forms used by Aristotle - logos, ethos and pathos – and thus prove the importance of these three. I will emphasise in particular the importance of the ethos and pathos appeals to a relief organisation. The reason is that whereas the logos appeal is used in almost every communicative situation, the ethos and pathos appeals are especially used in situations in which an organisation’s image and credibility, as well as the audience’s emotions and trust in the organisation, play a vital role. A fact which explains the importance of these two appeal forms to a relief organisation.

In order to prove the importance of building convincing arguments I will discuss argument theory and in particular Stephen Toulmin’s layout of argument. I wish to prove how the arguments, which a relief organisation builds with the purpose of persuading and convincing an audience, must follow the general layout as well as live up to the criteria for good argumentation in order to be considered valid by the audience. The importance of being able to produce convincing argumentation is obvious since an audience is being convinced to make contributions by means of good corporate images, its own high level of trust in the organisation and good valid arguments rather than by means of the physical attributes of a product.
The theoretical framework will be provided by Aristotle’s “Rhetorica” for the chapter on rhetoric and by Stephen Toulmin’s “The Uses of Argument” for the chapter on argument theory. The choice of “Rhetorica” can be attributed to the extensive elaboration on the three forms of appeal, which the book contains, and the choice of “The Uses of Argument” can be attributed to the applicability of the Toulmin Model to the analysis of written argument. Other theoretical viewpoints will be included, to the extent it is deemed necessary for the purpose of this dissertation, in order to either support or discuss the theory of either Aristotle or Stephen Toulmin.

In the empirical analysis of a relief organisation’s website, which will follow the theoretical part of the dissertation, I have chosen to focus on the relief organisation known as Danish Red Cross. My reason for choosing this particular organisation is that Danish Red Cross is part of a world-wide cooperation of relief organisations, all working under the name Red Cross. Hence, most people are familiar with the name of this organisation and what it stands for. In addition, Danish Red Cross covers a very broad range of aid activities, from providing shelter for homeless people in Denmark to running field hospitals in war and disaster zones. This means that the audience also covers a broad range of segments, which inevitably makes the communicative situation more complicated, but also more interesting.

The reason for using Danish Red Cross’ website as a focal point for the analysis is that the Internet is a medium, which presents the organisation with an opportunity for communicating simultaneously to all the different segments within the audience. This is interesting, on the one hand because it can make the communication process simpler, since everyone who visits the website is reached by the organisation. On the other hand, trying to communicate to all segments simultaneously using the same communication will inevitably pose some problems, as the organisation in question must consider the content of the website with regard to rhetorical strategies and argument theory to a much larger degree.

Based on the above, focus in this dissertation will be mainly on rhetorical strategies and the forms of appeal, which a relief organisation can make use of in order to influence and persuade past, present and future audiences to make contributions to Danish Red Cross. Whereas the rhetorical forms of appeal are concerned mostly with the content of the communication, i.e. what is being said, argument theory will instead provide the basis for looking at the form of the communication,
i.e. how it is being said, which makes a combination of the two well suited for the purpose of this dissertation. Hence, by looking at form as well as content, I hope to be able to reach some general conclusions with regard to a relief organisation’s choice of communicative strategies for a website.

iii. Method and Structure
In the following section I will describe the overall method used to reach my aim. Firstly, my method is to identify and describe relevant aspects relating to the aim of this dissertation in order to build a thorough understanding of the communicative context in which Danish Red Cross finds itself. Secondly, I will provide justification for making assumptions about which rhetorical strategies a relief organisation ought to apply and how this type of organisation should build arguments in order to persuade and influence its audience.

Chapter One: To fully understand the communicative context of Danish Red Cross’ website it is necessary to possess a certain amount of knowledge about the nature of a relief organisation and of the market in which it operates. Hence, the purpose of this chapter is to provide a definition of a philanthropic organisation, a genre of which a relief organisation is a subcategory, followed by a presentation of Danish Red Cross. Selected pages and examples from the English version of Danish Red Cross’ website will later be analysed, with the purpose of applying the theory discussed in this dissertation to an actual situation.

Chapter Two: This chapter will briefly discuss image theory and explain the importance of good images to a relief organisation such as Danish Red Cross. The purpose of this is to give an insight into the context in which a relief organisation finds itself. Since a relief organisation operates in the market for emotions, where the product being sold can be characterised as a feeling rather than a tangible product, the ability to create and maintain good images becomes vital to the organisation’s existence. This can be attributed to the organisation not having a tangible product with a unique selling proposition as such to show or demonstrate to the audience, which means that the organisation’s good images become Danish Red Cross’ emotional selling proposition, i.e. the non-functional attribute which has a unique value for the audience.

Chapter Three: Rhetoric provides many of the main ideas and concepts used in communication planning today, and since a website is part of an organisation’s external communication, chapter
three will discuss relevant aspects of rhetoric. In this connection, a general introduction to Aristotle and rhetoric in general will be given, followed by an elaboration of three of the five canons of rhetoric, viz. inventio, dispositio and elocutio of which each represents a phase of a communication situation; in this case the text found on a website. These canons will be discussed in order to provide the framework used for writing the text.

The three appeal forms - logos, ethos and pathos - will be dealt with in detail since it is in accordance with my aim to prove the importance of using all three forms to a relief organisation. Ethos and pathos will in particular be emphasised due to the elements on which these two appeal forms are based. In connection with an elaboration on the appeal forms, it will be discussed how the use of one form of appeal does not necessarily exclude the use of the others, but how a combination of the three forms might be a more suitable choice.

Chapter Four: While rhetoric to a large extent deals with the content of a message, viz. what is being said, argument theory can be said to deal with the form or shape of a message, viz. how it is being said. That is how the message is structured in order to appear persuasive and convincing. Chapter four will discuss argument theory in general with special focus on Stephen Toulmin’s layout of argument, i.e. the Toulmin Model, since this model will be used later to analyse some of the arguments found on Danish Red Cross’ website. By looking at different theories, the aim is to determine which criteria an argument has to live up to in order to be characterised and defined as good argument. Based on this definition, the arguments on Danish Red Cross’ website will be evaluated with the purpose of finding out whether or not they meet the criteria that determine good arguments.

This chapter will also focus on some of the advantages and disadvantages of writing in hypertext, since the use of hypertext can pose certain problems when it comes to reading and understanding argument. Since the main characteristic of hypertext is that the reader can jump from one electronic document to another, by means of hyperlinks, the structure of an argument is jeopardised, which is an aspect that organisations must consider and keep in mind when writing text for websites.

The chapters described so far are primarily based on deductive and descriptive methods with the overall purpose of ensuring theoretical validity of the analysis and the arguments presented in the
remaining parts. The remaining parts of the dissertation will draw conclusions as to whether Danish Red Cross communicates persuasively to its audience or not, based on the knowledge generated in the chapters One to Four.

Chapter Five: Chapter Five contains the analysis of selected pages from the website of Danish Red Cross. The purpose of this chapter is to apply the theory discussed in the chapters Three and Four to empirical material in the form of examples from the organisation’s website, in order to prove the points and assertions made above (cf. ii ). Each example has been chosen based on its theoretical relevance to this dissertation.

In the first part of the analysis, selected examples from the website will be analysed with regard to Danish Red Cross’ use of the five canons of rhetoric, followed by an analysis of how the organisation uses the three forms of appeal. In the second part, a number of arguments from the website, built with the purpose of persuading and influencing an audience, will be analysed with regard to how the organisation masters the discipline of building valid and convincing arguments.

iv. Delimitation
The focal point of this dissertation is the rhetorical strategies which Danish Red Cross applies to the written communication on the organisation’s website with the purpose of communicating persuasively. For a more complete picture, it would also have been relevant to focus on the visual strategies applied by the organisation, such as the organisation’s use of images, choice of colours and placement of the logo. However, an analysis of a relief organisation’s use of visual strategies as means to persuade and influence an audience is not within the scope of this dissertation and has therefore been excluded.

In relation to rhetoric, this dissertation deals with the written communication found on Danish Red Cross’ website, hence only the first three of the five canons of rhetoric have been found relevant to consider. The reason is that the latter two canons - memoria and actio - were originally intended for use in oral
performances, i.e. orations. They are not of any relevance to this dissertation since these two canons represent the phases of rehearsing and eventually giving a speech. Hence, these two canons will not be discussed any further.

With regard to the choice of website, Danish Red Cross has an extensive website in Danish (www1.drk.dk), of which the English version (www1.drk.dk/sw658.asp) is an incorporated part. The focal point in this dissertation will be the English version of the website, as this version contains mainly text, whereas the Danish version to a larger degree contains visual effects. An analysis of the Danish version of the website will thus not be performed, since focus will only be on written communication. In addition, the English version of the website has been selected for analysis, because English is the language chosen for writing this dissertation. Hence, I hope to be able to avoid any possible misunderstandings with regard to the translation of examples from the website, which could turn out to be detrimental to the acceptance of the points I wish to prove.
1. Danish Red Cross

1.1. Definition of a Relief Organisation

In order to define the term *relief organisation* it is necessary to define the term *interest group* as well, since these two can easily be confused. By defining both it will become easier to understand the purpose of each type of organisation. This is important background knowledge for this dissertation, as strategies applied by an organisation, such as Danish Red Cross, are chosen in accordance with the organisation’s raison d’être in order to reach a certain goal.

An *interest group* is an organisation that works for a specific group of people, either members of the organisation itself or an entire group of people with whom the organisation shares interests (Jeppesen et al., 1987:14). Thus, an interest group can for example support a political party or a group working for a cleaner environment.

A *relief organisation* is a subcategory which belongs to the category of *philanthropic organisations*. A philanthropic organisation is an organisation which carries out aid activities with the purpose of helping people in need. The areas in which philanthropic organisations operate are many and diverse, but the overall idea is that a philanthropic organisation is acting voluntarily with the public good in mind. The word *philanthropy* is derived from the Greek language and means “love for mankind” - a concept which is being honoured by means of the many measures taken by organisations with the sole aim of helping people in need.\(^1\) Due to the rather broad definition of philanthropy, focus will in the following be only on relief organisations, since a definition of other types of philanthropic organisations is not in accordance with the aim of this dissertation. The aid activities that a relief organisation carries out could for example consist of building shelter for the homeless, giving money to development projects in third world countries or collecting food for the poor. Examples of well-known relief organisations are UNICEF, Amnesty International and Red Cross.

A relief organisation can be either self-financing, receive government funding or exist on a combination of the two, which is the case for Danish Red Cross (cf. 1.2.). Whether or not a relief

\(^1\) [http://www.stluciancf.org/philantrophy.html](http://www.stluciancf.org/philantrophy.html)
organisation qualifies for receiving state subsidies will often depend on factors such as the size of the organisation and the type of cause for which it works.

As Danish Red Cross’ website will provide the material for the empirical analysis later in this dissertation, a short introduction to this particular organisation will be given in the following section.

1.2. The Organisation ‘Danish Red Cross’

Danish Red Cross is one of the 181 national Red Cross Committees which exist under the International Committee of the Red Cross (ICRC). ICRC was founded in 1863, and today it counts more than 100 million members and volunteers worldwide. ICRC is a relief organisation built on the seven basic principles: humanity, impartiality, neutrality, independence, voluntary service, unity and universality (Jensen, 1999:79). These principles make up the cornerstones for the Danish Red Cross as well. Danish Red Cross was founded in 1876 and has approximately 80,000 members today, as well as 15,000 active volunteers, which makes it the largest voluntary humanitarian organisation in Denmark.

Danish Red Cross carries out aid activities nationally as well as internationally. Internationally, examples of activities are Danish Red Cross sending emergency aid and delegates to war zones and disaster sites, promoting health through education on for example nutrition and contraception and working on disease prevention. In addition, Danish Red Cross is one of the national committees who send out most delegates each year. These delegates are highly valued due to their level of education, independence and ability to co-operate.

Nationally, Danish Red Cross has a visiting service for the elderly and people in prison, who would otherwise be left alone by their families. The organisation also runs more than 180 second hand shops across the country staffed by volunteers. The profit from these shops is used to fund aid activities. In addition Danish Red Cross runs a shelter in Copenhagen for the homeless. Most importantly, Danish Red Cross has run the Danish asylum centres since 1984. Whether or not a

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2 Section 1.2. is based on the information from the Danish as well as the English version of Danish Red Cross’ website; http://www1.drk.dk and http://www1.drk.dk/sw658.asp
refugee is granted asylum is not a decision for Danish Red Cross to make, but the organisation provides shelter, counselling and meaningful activities as long as the refugees await a decision. Danish Red Cross is a voluntary organisation, meaning that the organisation itself finances most of the aid activities it carries out and that the majority of people who work for Danish Red Cross are volunteers. Some of the money for aid activities comes from collections. Every year on the first Sunday in October volunteers go from door to door collecting contributions. But for people who are interested it is also possible to donate money online via the organisation’s website or by paying money into a giro account. Danish Red Cross receives considerable donations from a number of Danish companies since the organisation is so well-reputed organisation and because so many people are familiar with its activities. Some companies such as Telia even sponsor the organisation. Telia’s logo as well as a link to Telia’s own website can in turn be seen on Danish Red Cross’ website (app. A). These sponsorships often run for a longer period of time, and are thus not project-based. Another considerable amount of money comes from different funds. However, these funds often support one specific project in which Danish Red Cross is engaged, and thus, not the organisation in general. Hence, every time a new project is on the way or an urgent need for aid activities arises, the funds must reconsider whether they wish to support this new project. In addition, Danish Red Cross is granted money to finance certain activities from the European Commission’s Humanitarian Aid Office (ECHO) and, finally, Danish Red Cross is supported by the Danish government which is the organisation’s largest single contributor.
2. Image

2.1. The Corporate Image
Due to the rather abstract and diffuse nature of the market in which Danish Red Cross operates, which can be attributed to the fact that the organisation’s main product can be characterised as the good feeling and better conscience which contributors achieve by making contributions to the organisation, one factor becomes extremely important for the organisation to consider. The factor in question is the organisation’s corporate image, henceforward referred to as the image. The reason why a good image is so vital to a relief organisation will be elaborated on below, but firstly the term image, and how it is created, will be discussed.

An image is a rather abstract and complex notion, as it exists in the minds of people and nowhere else. It is a picture of how the audience perceives the organisation. The image is one of an organisation’s most important intangible assets and is built on a set of cognitive and emotional beliefs created and held by the audience, based on the organisation’s actions, communication skills, core values, etc. (Dowling, 2001:18-19). The perceived image may differ from one segment to another within the audience, according to individually held values and beliefs. Seen in connection with the fact that the organisation often has a different perception of its own image than has the audience, it is clear that an organisation does not have one single image – it has multiple. What is relevant, however, is not the number of images, but rather whether these images are good or bad, as they reflect the audience’s attitudes towards the organisation. As images are created in the mind of the audience, based on the organisation’s communication of core values and beliefs as well as on every action the organisation does or does not undertake, the only one responsible for building a strong and good image is the organisation itself (Jetsmark, 2002:9).

2.2. The Importance of Good Images
The reason why it is essential to the existence of an organisation that the images held by the audience are good, is that if an organisation is capable of creating clear and strong images in the minds of the audience there is a greater chance that the organisation will stand out from its competitors (Howard, 1998:34). To an audience, which is exposed to endless amounts of information and possibilities every single day, a perceived good image of an organisation may be the decisive factor. By being open and honest to the audience about aspects concerning the
organisation’s mission, values, ethics, etc., the audience will be better informed with regard to the organisation’s foundation, which in turn will add to the trustworthiness of the organisation. Good images can also result in an increase in the amount of trust and confidence which an audience has in an organisation and since good relationships are built on exactly these factors it adds to the importance of creating and maintaining a good image (Riel, 1992:77). A strong relationship between an organisation and its audience is a dominant factor in the process of keeping the audience satisfied and thus, loyal to the organisation.

2.3. Images and Danish Red Cross
Due to the category of organisations to which Danish Red Cross belongs, the importance of good images is, if possible, even greater because the field in which it operates is so abstract and diffuse (cf. i.). As earlier mentioned, a relief organisation does not sell tangible products or actual services as such, but rather what can be described as emotions. As the persons who make contributions to a relief organisation do not get something tangible in return, the product is the relief work, which Danish Red Cross carries out. By knowing that these aid activities are being carried out, this in turn provides the contributors with a good feeling and a better conscience. However, as the sponsors have no real possibility of finding out whether the contributions are actually spent on aid activities, trust in the relief organisation is vital, since this trust is what can persuade the sponsor in spite of the insecurity that is connected with donating money. Reports about misuse by relief organisations of donations are not uncommon. Therefore, it is vital for the individual organisation to convince the audience that it is worthy of the audience’s trust and a means to do that is creating good images.

Dowling argues, that organisations selling intangible products, as is the case with Danish Red Cross operating in the market for care, must be aware that the audience, along with a good feeling about itself, also purchases the organisation since the two make up an integrated whole (Dowling, 2001:23) (Jensen, 2001:75). Hence, when someone makes a contribution to a relief organisation, the decision is often based on how much the audience trusts the organisation, whereas when someone purchases a candy bar, the decision is not based on the manufacturer, but rather on the unique selling proposition which characterises the product itself. It is obvious how necessary a good image is to for example Danish Red Cross because one of the effects of having a good image is the audience’s increased trust in the organisation; and relief organisations in particular exist due to people’s trust in them. Hence, Danish Red Cross’ good image becomes the organisation’s emotional
selling proposition, i.e. the non-functional attribute which has unique associations for the audience (Kotler et. al., 1999:457).

As an organisation’s images and ethos are closely connected, good images, among other things, are dependent on which rhetorical strategies an organisation applies. The next chapter will discuss rhetoric in detail with emphasis on the three appeal forms logos, ethos, and pathos. Firstly, however, an introduction to Aristotle will be given, as his work “Rhetorica” will provide the theoretical framework for the next chapter.
3. Rhetoric

3.1. An Introduction to Aristotle
Aristotle (384-322 B.C.) was a Greek philosopher who is known today as the author of “Rhetorica” and as the philosopher who determined the three forms of textual appeals or principles of persuasion, viz. logos, ethos and pathos (Aristoteles, 2002:9).

Aristotle was a very productive writer, and wrote many works on philosophy, politics and natural history. Between 360-334 B.C. Aristotle wrote “Rhetorica”, which is considered one of his most important writings and which examines logos, ethos, and pathos. While Aristotle in the beginning shared his teacher Plato’s theories and ideas, “Rhetorica” is clearly based on Aristotle’s own views, and can thus be seen as a response to Plato’s disregard of the tradition of rhetoric (Aristoteles, 2002:13). “Rhetorica” deals with the art of public speaking, which was an art form often criticised by Plato, as Plato’s aim was to clarify the real nature of rhetorical practices. Plato was talking about false rhetoric, which is when a speaker demonstrates rhetorical eloquence without having a high moral. He argued that rhetoric was used to persuade instead of influence, which he considered immoral, as persuasion affected the audience against its will, whereas influence happened with the audience’s knowledge (Lindhardt, 1999:13). In response, Aristotle developed his own views on rhetoric and disagreed with his teacher on this matter. Aristotle argued that contrary to Plato’s conviction, a speaker can possess rhetorical eloquence in spite of a lack of moral. Thus, by adapting Aristotle’s perception of rhetoric, the field of application has increased, since he does not exclude unscrupulous and immoral speakers. He also argued that the function of rhetoric is not just to persuade and influence, but more importantly to be able to see the available possibilities of persuasion in each individual situation.\(^3\)

3.2. Traditional Rhetoric
According to the Oxford English Dictionary, rhetoric is defined as: “the art of using language so as to persuade or influence others; the body of rules to be observed by a speaker or writer in order that he may express himself with eloquence”.

\(^3\) http://www.llc.gatech.edu/gallery/rhetoric/figures/aristotle.html
Cockcroft calls it the "art of persuasive discourse", which includes spoken as well as written language, while Lindhardt refers to it as the art of speaking beautifully, *scientia bene dicendi* (Cockcroft, 1992:3) (Lindhardt, 1999:7).

When it comes to determining beautiful speech, there are as many different perceptions and definitions of it as there are people with an opinion. In the case of rhetoric, beautiful speech is determined by the level of aesthetics in the performance, as well as the level of truth, moral and the general effectiveness of the speech (Lindhardt, 1999:7). According to classical rhetoric, it is indicated that the author of either speech or text is aware of and masters the art of speaking if he follows these criteria, and thus is able to speak or write beautifully. Rhetorical eloquence is the result which the author should aim for and which he can achieve through a combination of meeting the mentioned criteria and possessing a certain amount of wisdom. Plato argued, however, that wisdom and rhetorical eloquence do not necessarily go hand in hand. According to his writings, rhetorical eloquence is not obtained by possessing wisdom, since a writer can be eloquent without living up to the demand of representing general moral goodness (Lindhardt, 1999:29). On the contrary, one of his arguments for talking about false rhetoric is that speakers who do not have any moral can still possess rhetorical eloquence, and thus, this trait is no longer a quality which the speaker can obtain only by living up to the four criteria mentioned earlier in this section - aesthetics, truth, moral and effectiveness.

According to Aristotle, the personality of the speaker is not decisive for being a good rhetorician, and he argues that the art of rhetoric cannot be discredited, merely because some speakers undermine the trustworthiness of the art. In his opinion, rhetoric is neutral since it can be used by any person irrespective of the personality and individual goal of each speaker or writer. He does acknowledge that since an author can be equipped with a good as well as a bad personality and still be rhetorically eloquent, the effect of his speech can correspondingly result in great benefits or cause great harm correspondingly. However the point of departure in this dissertation is, however, that Danish Red Cross to a large degree represents general moral goodness, thus, this matter will not be discussed any further.

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3.3. Contemporary Rhetoric
While it would seem natural to take rhetoric for an antiquated doctrine due to its original field of application, namely public speeches given in ancient Greece and Rome, the fact is that due to an expansion in the field of application, rhetoric is to this day very viable. Previously rhetoric was mainly applied to speech since issues were debated and light was shed on important matters in public speeches, especially three different kinds: political debate, forensic advocacy and demonstrative oratory (Cockcroft, 1992:5). However due to the expansion in the field of application it is generally accepted today to apply rhetoric to written presentations as well as oral presentations (Lindhardt, 1999:11-12). The development in written media has required a new set of rules on which to build communication and it is within this genre that rhetoric to a large extent has found its use today. It is often referred to as (or incorporated in) modern communication theory since the strategies on which rhetoric is based provide the theoretical background for many of the strategies used in contemporary communication planning (Garbers et.al. 1996:13).

Rhetoric is used for example in political speeches to appeal to voters, in PR and advertising campaigns to appeal to consumers or in the media to appeal to a specific segment of the population. Plato, however, claimed that some speakers took advantage of the art of rhetoric and abused its possibilities for persuasion, which explained his distrust in the discipline (Aristoteles, 2002:9). The same distrust is evident today, for example with regard to the advertising industry. In this case companies pay advertising agencies to persuade an audience to buy certain products, whether the audience has an actual need for the products or not. This has only added fuel to the fire with regard to the distrust in rhetoric that many critics express. However, Cockcroft argues that this distrust must be seen as a mistake to some extent. It is based on a narrow-minded belief that the only purpose of rhetoric is to manipulate people to feel or act against their will (Cockcroft, 1992:2). In spite of the criticism, rhetoric continues, however, to play an essential part in communication theory and planning, and is a discipline that continuously finds new fields of application.

3.4. The Five Canons of Rhetoric
Rhetoric operates with five elements or canons, which, when held together, function as a programme or a body of rules which a speaker should follow in order to achieve eloquence (cf. 3.2.). Each canon represents a phase which the author must consider before giving his speech or publishing his writings if the aim is to successfully persuade or influence his audience. The five...
canons are: *inventio*, *dispositio*, *elocutio*, *memoria* and *actio*. If an author follows this body of rules, it will take him through every phase of his performance, whether it is a speech or a text, from the point where he has not begun his research yet, to the point where the performance has been delivered. Since the five canons are actually intended for use in a situation where the aim is an oral performance, for instance a political speech, a lecture or a plea, they cannot be used without adaptation in a situation where the aim is a written performance (Dittmer, 1998:16). Therefore, only three of the five canons, namely inventio, dispositio and elocutio, will be elaborated on in the following sections. The reason being that focus in this dissertation is on Danish Red Cross’ written communication, which makes the last two canons, memoria and actio irrelevant, as they are intended for use on spoken communication (cf. iv.).

### 3.4.1. Inventio

*Inventio* means invention and is the first of the five canons. In this phase the author carries out his research and selects the information, as well as the data and warrants on which he will base his writings and use as background for his arguments built with the purpose of persuading and influencing his audience (cf. 4.3.1.). According to Plato an author should know the *real truth* about a certain issue before he addresses his audience, be it listeners or readers. This belief opens up for a discussion about what truth is, and which truth is actually the real truth. Depending upon the theme of the presentation, certain facts and arguments will be sought out by the author to represent his idea of the truth, which in his opinion will be the real truth.

In this phase, it stands to reason to mention the *topoi*, which can be described as general categories of thought from which the author can deduce his arguments. *Topos* literally means “place” (topoi = places), and the general perception is that in rhetoric the topoi represent the questions that are worth asking or the areas that should be examined in order to be able to argument persuasively (Lindhardt, 1999:61). Cockcroft refers to topos as “any kind of standard argument” (Cockcroft, 1992:59). These questions or topoi differ according to the nature of the presentation, i.e. whether it is a plea, a lecture on ethnic minorities or an after-dinner speech. Hence, Aristotle lists as many as 28 different topoi in his “Rhetorica” that can be used for building arguments (Aristoteles, 2002:173-185). Inventio is thus the phase in which the author poses questions in order to find the answers that will ensure his eloquence and make his performance persuasive as a result.
3.4.2. Dispositio

Dispositio is the second of the canons and refers to the arrangement of the text, which is the order in which the different elements are presented. According to traditional rhetoric a speech can be divided into five parts: exordium (introduction), narratio (statement of facts), partitio (division), confirmatio (proof) and conclusio (conclusion) (Lindhardt, 1999:51). Originally, this arrangement referred exclusively to the order that could be observed in public speeches, but just as most other aspects belonging to rhetoric can be applied to writings, so this arrangement can refer to the order of text. The order in which the five parts are presented is not definitive, but can be changed according to the relevance attached to each part by the author. The order is also determined by the approach that the author takes, whether it is the classical approach, in which case the parts are presented in the order mentioned above, or the journalistic approach where the parts are presented in accordance with the inverted pyramid (Dittmer, 1998:29) (Frandsen et.al., 1997:237). In this particular case, where the object in question is the written communication on Danish Red Cross’ website, the order can for example be determined by whether a specific case, such as a natural disaster, is emphasised due to its present relevance or whether the organisation, for a certain period of time, emphasises the importance of attracting new sponsors by focusing on its own image and vision. The purpose of the dispositio canon is to persuade the audience by means of a convincing structure of the text. Especially the introduction and the conclusion are of great importance and in these parts the author can with advantage make use of the three appeals - logos, ethos and pathos - according to how he wishes to influence his audience (Dittmer, 1998:35) (cf. 3.5.).

3.4.3. Elocutio

Elocutio means style and represents the third canon, in which the author determines the form of his writings. In this context style does not regard what is being said, but how it is being said. This involves the use of certain linguistic features such as for example the choice of words, the use of metaphors, repetitions, etc. Thus, focus is on the language on every level, ranging from the single word to the entire paragraph. This phase supports one of the main ideas of rhetoric, viz. that style is just as important as content in the course of communication and that the two together constitute the message (Lindhardt, 1999:74).

5 http://humanities.byu.edu/rhetoric/Canons/Arrangement.htm
In this phase, it is of great importance that the author is familiar with the nature of his audience in order for him to choose the most convincing style. The aim in this phase is namely to find the most suitable words and expressions to persuade or influence the audience in the manner intended by the author. This phase is, however, the reason why rhetoric has been given such a doubtful reputation. While to some rhetoricians this phase represents one of the core ideas of rhetoric, viz. the fact that form and content are two different sides of the very same message, others criticise the phase for representing the false rhetoric (cf. 3.1.). Critics of rhetoric claim that this phase encourages the use of emotive words in a text as a means to manipulate instead of influence the audience (Dittmer, 1998:40).

Elocutio presents the author with a chance to appeal to the emotions of his audience. The author can choose to apply different linguistic strategies and methods in accordance with the theme and purpose of his writings. Depending on the final choice, the logos, ethos or pathos appeal will function separately or in a combination as a tool to persuade or influence the audience. If for example the author uses a lot of expressions that appeal to the audience’s emotions, he uses the pathos appeal, whereas if the text is very formal, for example, and thus succeeds in depicting the author as trustworthy, the ethos appeal is used. Finally, if the author appeals to reason, for example by using scientific arguments, the logos appeal is used (cf. 3.5.1., 3.5.2., 3.5.3.).

To a relief organisation such as Danish Red Cross this canon presents the organisation with an excellent opportunity to appeal to possible contributors. Since Danish Red Cross is a very trustworthy and charitable organisation, it is natural for the organisation to take advantage of this image by using words related to the organisation’s traits to appeal to sponsors’ emotions. In most cases this would entail the use of either the ethos or the pathos appeal.

To sum up, Aristotle was a great advocate of the rhetorical tradition and, in spite of his admiration for Plato, he decided to go against his teacher’s ideas when he wrote “Rhetorica”. Plato argued that authors who aim to persuade instead of influence their audience are practising the false rhetoric, which is a phenomenon also known today, for example from advertising. However, in spite of the criticism, rhetoric is a timeless communication tool and is thus crucial to contemporary communication theory. One of the tools that rhetoric provides is the five canons of rhetoric, of which the three can be applied to written communication. These canons constitute a programme
which the author can use in order to communicate effectively and in accordance with the aim of his communication. Incorporated in these five canons are the three forms of appeal - logos, ethos and pathos - which will be elaborated on in the following sections.

3.5. Aristotle’s Three Forms of Appeal
In order for an organisation to persuade or influence his audience, there are three forms of appeal which it can choose to make use of. These are the *logos* appeal, the *ethos* appeal, and the *pathos* appeal, which all function as means of persuasion to reach the overall goal of rhetoric, viz. to *docere* (teach), *delectare* (entertain) and *movere* (move) (Aristoteles, 2002:19). They are all ways in which an organisation intentionally or unintentionally can appeal to its audience, but the way in which each appeal is expressed is what makes up the difference between the three. Below, all three appeal forms will be discussed. However, focus will to a larger extent be on the ethos and pathos appeals, since it is in accordance with the aim of this dissertation to prove that they are of larger relevance to Danish Red Cross’ communication than the logos appeal, due to the nature of the market in which a relief organisation operates (cf. 2.3.). The use of one appeal, however, does not exclude the use of the other two and in most situations a combination of either two or all three appeals will be more efficient (Aristoteles, 2002: 19). This will be further elaborated on in section 3.5.3.1.

With regard to persuasion of an audience, Cockcroft distinguishes between two kinds, viz. *literary* and *functional persuasion* (Cockcroft, 1992:4). Literary persuasion is found in for example fiction, poetry and theatre, whereas functional persuasion is used in the real world, where a non-fictional sender persuades a non-fictional receiver. Thus, in the light of this, the following sections will deal with functional persuasion, as only this kind is relevant to this dissertation.

3.5.1. The Logos Appeal
Logos means *reason* in Greek and is the form which appeals to the intellect and reason of the audience. The *logos appeal* is used when the author of written communication, as a means to persuade his audience, stays very close to the actual case using only valid and well-reasoned arguments to present his case. By valid and reasoned arguments is meant arguments which are supported by data or facts that can somehow be either measured, weighed or controlled. Statistics,
annual reports and the like are good examples of this type of data. Of course it is of vital importance, when persuasion is the overall aim, that the facts on which the argument is built are actually true (Berger, 2003:13). Otherwise the effect can be the exact opposite namely that the audience rejects the argument, because it is considered invalid, which will prove fatal for the persuasive effect.

If the desired effect of the communication is to persuade and influence the audience, it is crucial that the case, which the organisation presents, is of relevance to the audience. If the audience does not consider a specific case relevant, it will be almost impossible for the organisation to provoke a change of attitudes in the audience. It is also important that the organisation is aware of the composition of the audience. If the actual audience is made up of many different segments, which is the case with the audience to Danish Red Cross’ website, it will surely have diverse interests according to for example age, income or gender. It is therefore up to the organisation to make sure that it addresses the entire audience simultaneously in its writings by covering a broad range of issues relevant to the case (Cockcroft, 1992:82). This will have the effect that every individual among the audience will find something relevant to him or her, no matter what the incentive is for accessing the website.

All superfluous words and expressions are left out when the logos appeal is used. Instead persuasion is based entirely on the credibility of the facts being presented in the text. However, because the language used in this form of appeal is often very moderate and toned down, which can be attributed to all emotional words and expressions being omitted from the text, there is a risk that the audience will find the result dry and dull (Garbers et. al., 1996:68).

This does not imply, however, that the logos appeal is used less frequently than the ethos and pathos appeals. On the contrary, the use of the logos appeal has increased because the world has become such an industrialised and technological place. This is due to the fact that the need for scientific and technological texts, in the form of user manuals, description of goods, safety regulations, etc. has risen concurrently with the ever increasing technological growth (Berger, 2003:11). However, in spite of the frequent use of the logos appeal in the industrial world, the logos appeal is not as relevant to a relief organisation’s communication as are the ethos and pathos appeals. The reason is that in order to persuade and influence the audience to make contributions, the organisation will
focus on emphasising its own emotional selling propositions, i.e. its good images and trustworthiness (ethos), and in addition appeal to the audience’s emotions (pathos). However, this does not imply that a relief organisation would never use the logos appeal, since logos will always constitute an essential part in a tripartite process with ethos and pathos (Cockcroft, 1992:58). The logos appeal is obviously being used if the organisation publishes its annual report or statistics on how much money it has spent on relief work. As it were, the most frequently used forms of appeal are the ethos and pathos appeals as the aim of a relief organisation’s communication is to persuade and influence an audience by appealing to the audience’s emotions and by emphasising the organisation’s own good images.

3.5.2. The Ethos Appeal
Ethos is closely connected to the English term *ethics* and is an appeal form based on how the author, which in this case is synonymous with Danish Red Cross, is perceived by the audience. The ethos appeal is based on factors such as the organisation’s images, its reputation, trustworthiness and reliability. These factors shine through in the organisation’s fundamental values, its social attitude and its general behaviour (Cockcroft, 1992:19). This means that if the organisation’s written communication, in this case the text on a website, does not live up to the audience’s expectations or if the audience perceives the text as unethical or unreliable, it is an indication that the same applies to the organisation. If the organisation suffers from for example a bad reputation, low trustworthiness or other characteristics that may damage the general image, it is nearly impossible to use the ethos appeal, as the use of this form of appeal is dependent on the organisation’s good images.

On the other hand, if the organisation convincingly manages to present itself as trustworthy and credible it can benefit the organisation. If the organisation possesses these traits it is thus closer to reach the aim of persuading and influencing its audience since these characteristics are factors which justify and enable the use of the ethos appeal. Cockcroft, however, argues that all kinds of interaction make use of the ethos appeal, since every communication situation will involve the communication of images as well as values to some extent (Cockcroft, 1992:21). This means that even organisations with bad images and low credibility can use the ethos appeal. However, in that case the effect will not be persuasion and influence of the audience, but the exact opposite, viz. a

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7 http://www.public.asu.edu/~macalla/logosethospathos.htmml
negative change of attitudes against the organisation. Hence, it can be described as a *negative ethos appeal*, since the audience experiences a change of attitudes, but not in favour of the organisation. The ethos appeal is somewhat uncontrollable, since the relief organisation can plan how it wishes to be perceived by the audience, but cannot plan whether or not it will succeed, as the final judgement happens in the mind of the audience (cf. 2.1.) (Berger, 2003:15). Thus, the use of the ethos appeal, or at least the positive ethos appeal as opposed to the negative ethos appeal, cannot be guaranteed merely because the organisation wishes to use it. The criteria mentioned above must be present, as must the audience’s trust and belief in the organisation. There are, however, measures which an organisation can take in order to increase the possibility of being successful with regard to using the ethos appeal.

### 3.5.2.1. How to Use the Ethos Appeal

Credibility, which is crucial for persuasion, can be obtained using the ethos appeal if the organisation possesses three important characteristics. These are *phronesis* (intelligence), *areté* (virtue) and *eunoia* (goodwill) (Garbers, 1996:68).

If an author or an organisation is characterised by intelligence, it means that they possess reason and this indicates that they are able to see a certain case from all sides, i.e. that they can recognise all aspects of a given situation or issue. If the author, or in this case the relief organisation, demonstrates the ability and willingness to see all sides of a case in the text, it gives the audience an impression of an open-minded and tolerant organisation, which in turn increases the effect of the ethos appeal.

Virtue is a characteristic which an author possesses if he understands how to communicate with his audience and thus persuade or influence without having to make use of immoral procedures. The fact that an author, or in this case a relief organisation, refrains from using shady methods to persuade and instead appears honest and open is reason enough for the audience to believe in the organisation. Thereby the organisation is one step closer to successfully using the ethos appeal. Possessing and demonstrating virtue is thus a means to producing and maintaining the desired attitudes (Aristoteles, 2002:55).
The organisation shows goodwill if it demonstrates a genuine interest in the case, as well as shows that it has the audience’s best interests at heart. If an author can convince people that he is acting not only with his own interest in mind, but that he has the audience’s best interests at heart too, it will be easier for him to persuade and influence the audience. Goodwill is the third characteristic an author should possess in order to be able to communicate and thus effectively persuade by means of using the ethos appeal. However, not all authors possess all three characteristics and if that is the case, the chances of persuading and influencing the audience diminish.

Aristotle argues that if the author for some reason does not manage to live up to his own and his audience’s expectations, it is a sign that he does not possess all three characteristics. However, if an author is characterised by intelligence, virtue and goodwill, the chances are that he will also possess rhetorical eloquence and he will thus be able to persuade and influence the audience (Aristoteles, 2002:113).

Another important criterion which the author must meet is that he must answer for the truth of the arguments he uses in his text if he wants to persuade. It facilitates the process of persuading and influencing if the audience feels that the author and therefore the text, can both be trusted and that the author seems genuine (Lindhardt, 1999:89).

Knowing the audience is also important for the author in making the right choice when it comes to language, register, formality, etc. (Cockcroft, 1992:19). In the case of Danish Red Cross, where the audience is made up of all the visitors to the website, the composition of the audience is rather complex. This must be considered thoroughly by the organisation before actually creating the website or writing the text that is to be published there. The composition of the audience can pose some problems for the organisation since the communication has to be directed at many different segments simultaneously. A consequence of this is that the organisation cannot allow the communication to be very segment specific, i.e. customised for a specific target group, if it wants to ensure that everyone in the audience feels included in the target group. This can, however, also turn out to be an advantage to the organisation, at least economically, since the organisation can do with creating one website that is designed to communicate to all segments instead of creating an individual site for each segment.
Garbers argues that it is not enough for the effect of the ethos appeal to last throughout the communication situation if persuasion and influence is the desired goal of the communication (Garbers, 1998:69). On the contrary, the organisation must make sure that its use of the ethos appeal influences the audience in a way which makes the audience’s perceived image last longer than the communication itself if it wishes to either persuade or influence the audience and if the changes in attitude are to be permanent.

Finally, the author of text can successfully make use of the ethos appeal if he manages to foresee the negative reactions and responses which his audience will possibly have to the text (cf. 4.3.1.5.). That way he can prepare for the situation beforehand and thus include arguments in the text that will forestall the negative reactions (Cockcroft, 1992:24). If the audience finds that an organisation is aware of possible counter arguments to its case, but still manages to respond convincingly to these, the organisation shows the audience that it is able to see two sides of the same case. Hence, it will be perceived as trustworthy and open-minded.

### 3.5.3. The Pathos Appeal

Whereas the logos appeal is used in cases where an organisation relies on facts and measurable arguments as means to persuade and the ethos appeal is used when the organisation uses the value of its own images and credibility to persuade, the pathos appeal is used when the organisation appeals to its audience’s emotions (Lindhardt, 1999:90).

In cases where the author or organisation uses this form of appeal, the audience will always be manipulated to some extent, no matter whether the author’s intentions are good or bad. This means that if an author is not telling the real truth or has no moral, it is still possible for him to persuade an audience if he manages to appeal to the emotions of that particular audience. It is, however, not the author who decides how the audience feels, he only provides the means to evoke the intended feelings and he is therefore not in control of whether or not the audience will actually produce these feelings.

The use of the pathos appeal has been blamed for being merely a means to manipulate people because using it is, in other words, a way to exploit the fact that emotions are often difficult to control (Cockcroft, 1992:40). However, this should not necessarily be seen as a point of criticism,
because as long as the organisation’s intentions are good, the use of the pathos appeal can be the tool which makes the audience react. This is due to the fact that where the logos and ethos appeals persuade and influence the audience, the right use of the pathos appeal in addition can evoke emotions in the audience which can lead to action (Berger, 2003:17). However, if the organisation is not able to use the pathos appeal properly, either because the use of the ethos appeal fails due to low credibility or because the organisation tends to exaggerate when appealing to emotions, the effect will most likely be the opposite of persuasion and action, viz. that the audience experiences a change of attitudes not in favour of the organisation (Garbers, 1996:71). According to Cockcroft the organisation must thus stay within a generally accepted field of emotions, which are the emotions that everyone can relate to based on conventional notions of what is right and wrong (Cockcroft, 1992:50). Cockcroft divides these emotions into two categories; contingent emotions and universal emotions. Universal emotions refer to the kind of emotions that people can experience regardless of their origin, cultural heritage, economical status, etc. These emotions are for example love, hate, joy or sorrow. The contingent emotions are to a larger degree determined by culture, societal status, wealth, etc., and these emotions are for example envy, jealousy or malice. However, a differentiation between the two is not important since a cultural analysis is not in accordance with the aim of this dissertation. Hence, both contingent emotions and universal emotions will be referred to simply as emotions.

Today the pathos appeal is to a very large extent used in advertising, where companies appeal to emotions by evoking feelings of love, hatred, anger, joy, etc. According to Rolf Jensen the society, as we know it, is well on its way to becoming what he calls a “Dream Society” and the use of the pathos appeal will only increase in the advertising industry form now on, as well as in all types of corporate communication in general, since this tendency shows no signs of coming to a halt (cf. i.).

3.5.3.1. How to Use the Pathos Appeal
The mere use of the pathos appeal does not guarantee the desired reaction, just as it is the case with the ethos appeal. In this situation the author of communication can only hope that his appeal to emotions will result in the desired response. Firstly because emotions cannot be controlled and secondly because emotions differ from person to person since they are very individual. There are, however, measures which the author can take in order to ensure the best possible effect of his appeal.
First the author and his audience must share bias to a certain extent in order to communicate at all. The chances that the organisation will succeed in persuading the audience are very small if the organisation and its audience are of universally contradicting opinions (Cockcroft, 1992:50). Bias, however, is open to change and it is thus possible for an author to persuade an audience even though it does not share all his views. It is important in this context to remember how the wrong use of pathos can have a negative effect rather than the intended effect, which would be the persuasion of the audience and an attitude change in favour of the organisation (cf. 3.5.3.). However, a certain degree of shared bias is already present when the communication in question is the text on a website since the audience has shown the first signs of interest and shared bias simply by entering the website.

Another way to increase the chances of getting the desired reaction from the audience is by showing a genuine interest in the target group. It will in some cases be possible to predict more or less how the audience will react if the organisation possesses an extensive knowledge of the audience (Cockcroft, 1992:46). This, however, depends on several factors such as demographics and culture, among other things, but since these factors are not relevant to the aim of this dissertation these aspects will not be elaborated on.

Since the effect of the pathos appeal depends on the images which the author creates in the mind of each individual in the audience, it is crucial that the author or the organisation is aware of the linguistic tools available for this purpose (Dittmer, 1998:18) (cf. 3.4.3.). In this case, where language has been chosen as a means to ensure persuasion as opposed to using for example speech or pictures, thorough considerations with regard to style are essential in order to be successful in persuading the audience. In order for the author to be able to make the right choices when it comes to style, it is vital that the he acquires an extensive knowledge about the nature of the audience, the communication situation and the overall context before going into details about for example which words, register and tone to use (Cockcroft, 1992:13).

The linguistic features are many, but depending on the communication situation some are more suitable than others. It is not hard to imagine how artistic language and the use of many metaphors is very suitable in poetry, while it might be considered too informal for a report on environmental
issues. Hence, the author must in each individual case determine which linguistic features to apply, based on his knowledge about the case, the audience, the context, etc. (Cockcroft, 1992:115).

In “Rhetorica” Aristotle gives a thorough description of many of these linguistic features (Aristoteles, 2002:ii-xii), as well as guidelines on how to use them. Only a few will be examined here, though, and they are chosen according to their obvious relevance with regard to the aim of this dissertation.

One feature is figurative language. Figurative language includes for example the use of irony and metaphors. The use of metaphors will, if they are used properly, help make the text more interesting and thus persuasive. Metaphors used without caution, i.e. the ones which seem either unnatural or artificial, will however add to the notion of the text being unclear and thus the persuasive element has been weakened (Aristoteles, 2002:209). By knowing the audience, the organisation will be able to determine which metaphors will be accepted by the audience and which will be considered too informal, exaggerated or inappropriate in a given context.

Another effective tool is the use of specific words. Aristotle argues that it is not enough for the author to know the case in depth if the aim is to persuade (Aristotle, 2002:200). He must also know how to present the case in order to persuade successfully and this is where the choice of words becomes relevant. In accordance with the emotions that the text is intended to evoke, be it for example love, hate, anger or pity, the author can choose words which appeal specifically to these emotions. But again the author must be careful not to choose words which might be perceived as exaggerated or which provoke stronger feelings than necessary, since this will have the opposite effect and lead to the audience’s rejection of the case instead of persuasion (Aristoteles, 2002:203). According to Cockcroft it is the final choice of words that determines which appeal will be used, i.e. whether the logos, ethos or pathos appeal will be dominant (Cockcroft, 1992:115).

Yet another means to persuading is the repetition of words or entire sentences. The effect of using this feature is that the audience will repeatedly be reminded of which aspects the author or organisation finds important in the text (Dittmer, 1998:45). Therefore, emphasising certain issues in the text by using repetition makes it easier for the audience to seek out and understand what the most important aspects of the case are. This is another criterion for persuasion, namely that the audience must understand the case in order to be persuaded. By repeating certain words that appeal
to the audience’s emotions, the repetition makes the effect of the pathos appeal stronger. There are several features that can be applied to ensure an effective use of the pathos appeal. However, features other than the ones mentioned above will not be elaborated on since only a few are considered to be of relevance to this dissertation.

As mentioned in section 3.5.2. the ethos appeal is an appeal form that will have a longer-lasting effect; if the author manages to use it convincingly, that is. Pathos on the other hand appeals to the stronger emotions and since the effect is transitory, pressure is on the author to make it clear to the audience which actions are desired, but also to make it as easy as possible to act. In such a case where the medium is a website, it stands to reason that the organisation provides links, contact information and other interactive features in order to make it possible for the audience to take action immediately after being exposed to the pathos appeal (Garbers, 2003:18).

To sum up, the three forms of appeal, viz. logos, ethos and pathos, are the persuasive elements of rhetoric which the author can choose, or at least try to apply, in order to persuade and influence the audience. By using the pathos appeal the process is taken one step further as it not only persuades the audience, but makes it act according to recent changes in attitude as well. The use of one appeal form does not exclude the use of the other two. On the contrary, in many cases either two or all three forms are used since a combination does often have a more persuasive effect than the use of only one appeal.

In accordance with the aim of this dissertation, focus has been and will continue to be on the ethos and pathos appeals since these two forms of appeal use elements and appeal to emotions which are extremely relevant to a relief organisation. These are for example a good image, credibility and trustworthiness, as well as the ability to make the audience feel pity for disaster victims, for example, or anger when people are being persecuted and relief when help is granted. This chapter has discussed rhetoric and the means which this discipline provides for persuading and influencing an audience. As it has been proven, though, persuasion will not occur if the author does not manage to argue convincingly in favour of his case or if the arguments are not well-founded. Therefore, the next chapter will discuss argument theory in order to look into the advantages of combining rhetoric and argument theory as a means to communicating convincingly.
4. Argument Theory

4.1. An Introduction to Argument Theory

Before defining argument theory it is necessary to define an argument as such. There are many definitions of what an argument actually is and each theorist has his own perception of an argument which may vary according to the purpose of the research he is conducting. What an argument is and which function it has will be elaborated on in the following section, so this definition will do for now: “...argumentation is generally considered to consist of a set of statements put forward to support or rebut, or justify or refute, some other statement.” (van Eemeren, 2001:27). Hence, argument theory is theory that deals with construing, analysing, evaluating and discussing argumentation.

Argument theory is very closely related to rhetoric since the purpose of both rhetoric and arguments is to persuade and influence a specific audience; whether this is a single individual or an entire segment. The two disciplines complement each other well, as rhetoric to a large extent is concerned with what is being said, whereas argument theory is concerned with the form in which the message is being delivered. In both disciplines, due to the close connection between the two, it is vital that the author of the message and the audience share bias to a certain point. A lack of shared bias makes it close to impossible to produce a convincing argument and thus persuasion will not happen (Wood, 2003:13) (cf. 3.5.3.1.).

Theory by Stephen Toulmin will be used as point of departure for this chapter, since he has proved to be one of the most prominent, if not the single most important, theorist in the field of argument studies within the last 50 years. Hence, a presentation will be given of Stephen Toulmin in the following. In addition, his layout of arguments, henceforward referred to as the Toulmin Model, will be extensively elaborated on, as this model will provide the basis for the part of the analysis regarding the argumentation on Danish Red Cross’ website. However, a proper definition of an argument is needed in order to be able to use the model to analyse arguments later on.

4.2. The Argument

The many different attempts made by theorists to define argument without ever finding one true universal definition give a rather good impression of how abstract the notion of an argument
actually is. However, most theorists working in the field of argument theory have their own perception of arguments and this section will look deeper into these different perceptions in order to come up with a broad, but at least palpable, definition.

According to O’Keefe (Benoit et. al., 1992:79), the concept of an argument covers two different things and it is important to know the distinction between these two in order to be able to seek out and analyse arguments later on. He distinguishes between on the one hand, an argument as a statement made by a single person about a certain cause, and on the other hand an argument as an interactive process between two or more people. The first type of argument can be evaluated, meaning that it is possible to discuss whether for example the argument is valid or invalid, and this type of argument can also be analysed and split up into different elements by applying an argument model, such as for example the Toulmin Model. The second type of argument is a process, such as a discussion between two people, and is therefore difficult to evaluate. Instead it is possible to talk about this type of argument as being productive, leading nowhere or being out of control (Benoit, 1992:80).

As mentioned above, it is important to understand the difference between these two types of arguments before starting an argument analysis. However, the differences mentioned above are only guidelines to look for in order to distinguish between the two. It is not impossible that the one type of argument might in some situations possess some of the traits normally connected with the other type of argument, hence these guidelines are not necessarily definitive.

Most argument theory deals with the first type of argument, i.e. the argument as a statement made by either an individual or an organisation, and thus the type which can be evaluated (Benoit, 1002:86). It is also the type of argument which this dissertation will focus on in connection with the analysis of Danish Red Cross’ website and therefore no further attention will be given to the second type of argument, i.e. argument as an interaction between two or more people.

Having defined the type of argument which this dissertation will be dealing with, it is relevant to look at how these arguments are construed and what their overall purpose is. William Benoit argues that it is very difficult, if not simply impossible, to study pure argument, since in his opinion arguments are concepts so complicated that it will never be possible to focus on all aspects of an
argument at the same time (Benoit, 1992:4). However, while he might be right in his assertion that arguments really are too complex to be studied in their pure form, this dissertation will not look into this any further. This is due to the fact that the arguments which will be analysed later on are all influenced by the context in which they are found, i.e. making up a part of Danish Red Cross’ written communication. Hence they do not qualify as pure arguments, which makes Benoit’s assertion irrelevant to the aim of this dissertation.

A general perception with regard to the functioning of arguments is that they deal with problems or issues to which a solution has not yet been found. This means that arguments are only made in situations where the person making the argument and the person for whom the argument is intended disagree or hold different opinions on a specific issue, or in the case of Danish Red Cross, where ignorance exists among the audience with regard to Danish Red Cross’ activities and raison d’être (Wood, 2003:3). This makes sense since there is no need for arguments in a situation where two parties agree on every possible aspect of a case. However, in cases where disagreement or ignorance exists, the function of the argument is to provide support for a claim made by one party, who is trying to persuade or convince another party of a certain case. Hence, the argument, if it is valid and trustworthy, can be said to provide the means that can eventually convince the audience to change its beliefs or act in a certain way.

It is, however, important to notice that even though an argument may be the piece of the puzzle that eventually persuades the audience, and thus provides a solution to a disagreement, Toulmin argues that such a solution is not guaranteed in every argument. As a matter of fact, in his opinion arguments are so abstract and of such a complex structure that the desire to finding a solution to each argument is comparable to a dream situation, which means that it is literally speaking impossible (Toulmin, 2003:20). The reason is that universal notions of what is right and what is wrong are very abstract and thus hard to define and therefore agreement on a certain issue can be very difficult, if not impossible, to achieve no matter how well-constructed the argument may be.

As mentioned earlier (cf. 4.1.), argument theory is closely related to rhetoric and when looking at an argument it is obvious how the three appeal forms play an important part in argument theory as well as in rhetoric. Each argument is built on general reason and, as Wood puts it, logic (i.e. logos) can be said to provide the core or the actual fact in an argument, whereas ethos and pathos add support and emphasise the importance of the information which logos contains (Wood, 2003:216).
As a general rule arguments deal with issues that are most likely true, i.e. *probabilities*, whereas the world of exact science does not use the form or type of arguments described above, since the facts that scientists need to prove, i.e. *certainties*, cannot be discussed as such. For example, a mathematics professor will not need an argument to prove that two times two is four, whereas an environmentalist will need an argument to convince people that they should donate money in order to save the whales. No one in possession of all his faculties would care to argue with the mathematics professor, whereas there might be differing opinions as to whether whales should be saved or not. A fact which is supported by Toulmin’s idea of the abstract and thus indeterminable nature of the concepts of right and wrong.

To sum up, arguments come in many different shapes and types and can also be expressed in many ways. However, since it is in accordance with the aim of this dissertation to find specific traits with regard to the use of arguments on Danish Red Cross’ website, the arguments that will be analysed later are all written arguments. There are two different types of arguments, of which this dissertation will only deal with one, namely the kind of argument that can be seen as one individual’s statement made with the aim of trying to establish the validity of a certain claim. Hence, arguments as an interaction between two or more parties will not be discussed. This section has discussed what is actually understood by the concept of an argument, as well as what the function of an argument is. The next section will give an introduction to Stephen Toulmin, since his layout of argument - the Toulmin Model - will be used to discuss how arguments are made in order to appear persuasive and valid.

### 4.3. A Presentation of Stephen E. Toulmin

Stephen E. Toulmin is an English philosopher, who is considered one of the leading rhetoricians today. This can be attributed to the fact that he in 1958 wrote his now famous book “The Uses of Argument”, which is perceived as a pioneer work in the field of modern rhetoric and argument theory to this day.

When Stephen Toulmin wrote “The Uses of Argument”, he did not write it with the aim of providing the field of communication and rhetoric with a tool to analyse and construct arguments. However, his model has become so famous because it is extremely suitable for exactly this purpose.
One of his main purposes for writing the book, though, was to discuss the differences between what he refers to as analytical arguments and substantial arguments.

Analytical arguments are based on formal logic, i.e. universal principles, and what Toulmin argues is that this traditional logic must be seen as incomplete means to building arguments, as the arguments based on this type of logic will be unrepresentative as well as irrelevant in everyday life due to the fact that many of the situations people face on a daily basis cannot be explained by simply referring to major universal principles (Toulmin, 2003:135-136).

Substantial arguments are based on probability instead of the universal truth which lies behind the analytical argument. These arguments are, in turn, in danger of seeming less trustworthy and may thus not be perceived as valid (Toulmin, 2003:143). The question, to which Toulmin is trying to find an answer, is therefore if there is a middle way between the two types of arguments. Since there seems to be complications with regard to validity, no matter whether the argument is purely analytical or substantial, Toulmin discusses the possibility of an argument containing traits from the analytical argument as well as from the substantial argument. The Toulmin Model is a result of his efforts to prove this point; a conclusion based on the fact that the model allows for many different factors to influence the shape of an argument. The next section will present a thorough elaboration of exactly this model.

**4.3.1. The Toulmin Model**

As a point of departure for creating the Toulmin Model, Stephen Toulmin originally looked at judicial arguments, as known from courtrooms and trials. These arguments are built on a very simple form of *claim – evidence – verdict* (Toulmin, 2003:16). The fact that there is simply no case if the claim put forward by the prosecutor is not supported by evidence is actually just a simple version of the Toulmin Model, which will be elaborated on in the following. This is a pattern known from arguments in trials, as well as from people’s everyday arguments. There are differences between each individual judicial case and also between arguments found outside the courtroom with regard to context, validity, strength, etc. The strength, however, of the Toulmin Model is that it can be used to analyse all kinds of arguments; no matter the context in which they are presented (Wood, 2003:128). As a matter of fact, it is especially useful for analysing written arguments which makes it an obvious choice of model for analysis to this dissertation, since it is examples from Danish Red
Cross’ website, i.e. the organisation’s written communication, which will be analysed later in order to prove certain points (Wood, 2003:145).

The Toulmin Model shows the overall structure within an argument by defining the six elements which can be found in an argument, viz. claim, data, warrant, rebuttal and qualifier (app. B). Of these six elements the first three are essential to all arguments, whereas the latter three elements are optional (Jørgensen et. al. 1999:33). This means that the claim, data and warrant are found either implicitly or explicitly expressed in every single argument, whereas the backing, rebuttal and qualifier are elements which the organisation can choose to apply when it is considered necessary.

The advantage of the model is that it can function as a tool to either reading, writing or analysing arguments and, since all six elements are not necessarily present in an argument, the model’s field of application is very large since it can be used on arguments containing any combination of the six elements. In accordance with the aim of this dissertation, the model will be used in this case for the analysis of arguments only; hence the disciplines of reading and writing arguments will not be elaborated on any further.

One criterion, however, is important to meet in order to be able to apply the model of analysis to any kind of argument, at least according to Nancy Wood. She argues that anyone working with the analysis of arguments must fully understand the entire communicative context in order to perform an analysis. Wood mentions Lloyd Bitzer’s five aspects of a rhetorical situation, viz. text, reader, author, constraints, exigence (referred to as ‘TRACE’), which the analyst must consider thoroughly in order to understand the situation in which the argument is being presented (Wood, 2003:70). The importance of knowing the context before analysing is relevant because this background knowledge will help the analyst determine whether or not the argument meets the criteria called for in order to be perceived as a valid and trustworthy argument.

In this dissertation the Toulmin Model will be used to analyse some of the arguments, which Danish Red Cross uses on its website in order to persuade and influence its audience into making contributions either for general purposes or to a specific cause. Hence, each element of the Toulmin Model will be presented in the following sections.
4.3.1.1. The Claim

According to Stephen Toulmin the claim is the part of an argument that represents the author’s opinion about a certain issue (Toulmin, 2003:11). The purpose of making an argument in the first place is for the author to try and convince his target audience to adopt his own opinion. The intention is to influence the audience by stating a claim and supporting it with facts in order to eliminate any doubt the audience might otherwise have with regard to the claim. The claim, in other words, constitutes the core of an argument since the claim is the statement or element, which all the other elements in the argument relate to; no matter whether all six or only some of the elements are present in the argument. Hence, the claim is one of the three essential elements in an argument (cf. 4.3.1.).

A claim can be expressed either explicitly or implicitly and the analyst might experience some difficulties in trying to define what the claim actually is if the claim is stated implicitly in the argument. However, there are ways in which the claim can be found no matter whether it is implicit or explicit. First of all, Jørgensen states that the claim will most likely be the answer to one of the topoi known from Aristotle’s rhetoric, meaning that the analyst will often be able to find the claim by asking one of these questions (cf. 3.4.1.) (Jørgensen et. al., 1999:35 ). Secondly, Wood recommends asking the question: "this author wants me to believe that...", which in most cases will also lead the analyst to finding the claim since the claim represents the core of the argument in question (Wood, 2003:133).

One might ask why authors of arguments sometimes choose to state their claim implicitly when it may lead to the complication that the audience experiences difficulties in trying to find it. However, Jørgensen explains the choice of this strategy by arguing that a claim stated implicitly may at times seem more appealing to an audience, since the audience this way is required to relate to the argument and seriously consider the claim. It can have a very negative effect when too many claims are explicitly stated, viz. that the audience feels spoken down to because the claims are being stated too obviously (Jørgensen et. al., 1999:18). If this is the case then persuasion is not likely to happen.

The position of the claim in the argument is also important to the audience’s reception and accept of the argument. There are no rules as to where in the argument the claim should be placed. However, according to each individual case there might be advantages of placing the claim at the beginning or
at the end of the argument (Wood, 2003:132). A claim might have a stronger effect if it is stated at the end of the argument, but this is a decision which must be considered thoroughly in each individual case, since placing the claim at the end may also have a negative effect if the author of the argument is not capable of leading up to the claim throughout the argument. This is another reason why it is of such great importance that the author knows his audience, since an extensive knowledge about the target group can guide the author in his decisions regarding the shaping of his argument. Having dealt with the core of an argument, i.e. the claim, the next element that will be elaborated on is the data, which functions as support for the claim.

4.3.1.2. The Data
As mentioned in the previous section, the data is the element in the Toulmin Model, which functions as support for the claim. Data is the piece of additional information, which the author decides to include in the argument in order to prove the validity of his claim (Toulmin, 2003:90). Data and the claim are two of the three essential elements in the Toulmin Model (cf. 4.3.1.). The role which the data element plays in any argument is supported by the fact that without data there can be no argument. A simple claim or conclusion without supporting data is simply not considered a valid argument and can be compared to a trial in which the claim is not supported by evidence (Toulmin, 2003:98).

Data can be divided into three different types according to the kind of information that the data represents. The three types of data are facts, opinions and examples (Wood, 2003:135). The first kind of data, which consists of facts, is the most trustworthy type of data since this type is based on reality. This means that data belonging to this category refers to for example actual events, specific examples or statistical reports. Hence, this data is very hard to question or argue with.

The second kind of data - the opinions - is not as valid as the facts, because it represents one person’s own interpretation of a case. Since this type of data is based on one individual’s own interpretation of actual facts, at least the point of departure of the data is valid. However, it is important to remember that it will still be an individual’s interpretation of facts. This can result in a situation where the data provided as support of the claim is actually a distortion of the truth; a fact the audience must be aware of in order to evaluate the claim (Wood, 2003:135).
The third type of data is examples. Wood refers to two kinds of examples, namely examples derived from reality and examples that are made up. Naturally, the most trustworthy kind of examples are the ones that are based on reality as their validity is higher than the validity of made up examples, which in turn can only be used to illustrate probabilities by example (Wood, 2003:136).

There are certain criteria to be met in order for data to be convincing. All information given in support of the claim must be relevant to the case and easy to comprehend in order for the audience to see the connection between the data and the claim. Facts and examples must be real and any data should be supported by a source reference or the like. The chances that the audience will find the data credible and valid have greatly increased if the data provided can live up to these criteria in comparison to situations where the audience is expected to accept a claim based on invalid and untrustworthy data (Wood, 2003:137).

As it is the case with all three essential elements of the Toulmin Model, data can be either implicitly or explicitly stated in the argument. However, according to Jørgensen, data is more often explicitly stated than implicitly, and Wood even argues that data, which she refers to as support, is always explicitly stated (Jørgensen et. al. 1999:19) (Wood, 2003:134). However, in case the data is not explicitly stated, which might make it difficult for the reader to determine which element of the argument that makes up the data, or in case more than one statement in an argument could function as data, Stephen Toulmin provides the reader of argument with a test question: “What have you got to go on?”. This question can be used as an instrument to find the intended data in an argument since the answer to the question will be the data (Toulmin, 2003:90). In addition the question also functions as an acceptability test. If the reader of arguments decides that the question can be answered satisfyingly, it is a sign that the data provided in the argument has been found convincing and valid, at least to this individual reader.

The next section will contain an elaboration on the third element of the Toulmin Model, which is also the last of the three essential elements - namely the warrant.

**4.3.1.3. The Warrant**

Whereas the data element provides the information that serves as support for the claim, the warrant can be described as support for the data or the background from which the data is actually derived.
According to Toulmin, the function of the warrant is to justify the process of going from producing the data to actually stating the claim (Toulmin, 2003:91). The warrant makes up the underlying reason for stating the claim, since the warrant thus constitutes the foundation for the data.

In other words, the warrant can be described as the general beliefs about the world, which people share to a large degree, either on a universal level or in smaller groups. The warrant is thus the values, beliefs and general principles that the author and his audience have in common and which therefore serves the purpose of being the point of departure of an argument (Jørgensen et. al. 1999:15). It is important to notice in this connection that warrants are not necessarily shared beliefs, meaning that whatever the author decides to use as warrant might not be accepted by his audience if the audience holds an opposing opinion. However, since the argument originates from the author, it will be the author’s ideas and beliefs about the world that will make up the warrant and which will thus be used as a point of departure for the data and the claim. The danger is that the audience might not share the author’s values or beliefs and this will render the acceptance of the claim difficult; if not impossible. If the audience shares the author's beliefs then the case is the opposite - namely a better chance of acceptance of the claim (Wood, 2003:138).

Since data and warrant are so closely connected it can be difficult at times to distinguish between the two. However, whereas data can be described as the specific information supporting the claim, the warrant is the general statement from which the data can be derived. Toulmin suggests asking the question: “How do you get there?” (Toulmin, 2003:90-91). If the question is asked in order to establish how the author has come up with the data then the answer will lead to the warrant. It gets more complicated by the fact that the warrant is often implicitly stated in the argument. This is because the warrant, as mentioned, represents generally held values and beliefs and stating these explicitly will in many cases seem unprofessional as well as irrelevant (Jørgensen, 1999:18). Leaving out the warrant also increases the chance of acceptance of the claim, since the audience to a larger degree can apply its own warrants as basis for the data and claim. An explicitly stated warrant will, on the contrary, result in some people’s rejection of the claim beforehand due to simple disagreement with the author on the applied warrant.

Having discussed the three essential elements of the Toulmin Model, focus in the next three sections will be on the optional elements beginning with an elaboration of the backing.
4.3.1.4. The Backing
As previously mentioned, the backing element belongs to the Toulmin Model’s group of optional elements, which means that this element will not be found in the argument unless the organisation estimates that there is an actual need for additional backing. The criterion for including the backing element in the argument is that the warrant is being challenged by the audience, meaning that the audience does not find the warrant immediately acceptable. If the audience due to for example different beliefs or general distrust in the author is likely to question the warrant, the author will have to include backing in order to legitimise the warrant (Toulmin, 2003:96).

In an analysis of an argument the backing element can be found by asking what makes up the actual foundation for establishing the warrant. Or as Wood suggests, a method is to question the warrant in an argument and then consider which piece of information would be required in order to make the warrant acceptable. If that piece of information is found in the argument, the backing element has been located (Wood, 2003:142). Some difficulties might arise when trying to distinguish one element from the other as the backing and the warrant can seem very similar. However, as a general rule the warrant is the more abstract and implied statement of the two, whereas the backing is made up of facts, making it more similar to the data element (Toulmin, 2003:98).

The following section will contain an elaboration of the Toulmin Model’s fifth element, viz. the rebuttal.

4.3.1.5. The Rebuttal
The rebuttal makes up the fifth element in the Toulmin Model and is the second of the three optional elements. The function of the rebuttal is to question the force of the warrant in situations when the warrant contains elements that the audience will possibly disagree on, even though the warrant might be supported by backing. Hence, the rebuttal in an argument can often be found by asking: “Are other views represented?” (Wood, 2003:143). Put another way, on the face of it the rebuttal actually functions to weaken the claim, i.e. the core of the argument, but in doing so it can parry counter arguments to a large extent (Jørgensen et. al., 1999:73). This can be attributed to the author of the argument being far-sighted enough to anticipate possible negative reactions from the audience. However, the rebuttal is not included in the argument in order to undermine the validity of the warrant, since the rebuttal represents the author’s own anticipation of the audience’s possible
counter arguments. Instead it is used to show the audience that the author is aware that other aspects of the case must be considered as well, hence it adds to the impression of the organisation being open-minded (Toulmin, 2003:94).

When the organisation includes a rebuttal in the argument it can strengthen the organisation’s ethos because it demonstrates a general awareness and acceptance of other possible opinions. In addition it provides the organisation with a chance to meet the audience halfway. Showing the audience that the author or the relief organisation considers possible counter arguments is a strategic move which increases the organisation’s immediate trustworthiness and at the same time it presents the author with the opportunity of including additional warrants in order to set aside these counter arguments (cf. 3.5.2.) (Wood, 2003:143). There is a chance, however, that since the author can often only anticipate the audience’s reaction, he might find in the end that he prepared warrants for a different counter argument than the one his audience eventually builds. In addition, by including a rebuttal he might provide his audience with counter arguments, which the audience would not have considered otherwise.

As mentioned earlier, the rebuttal is one of the three optional elements, however, an argument will almost always be met with counter arguments since arguments are only made in situations where disagreement or ignorance exists between the author and the audience. Hence, the rebuttal might be optional and not explicit in the argument, but it will still have been considered thoroughly in the process of construing the argument (Jørgensen et. al., 1999:74).

The sixth and final element of the Toulmin Model is the qualifier which will be dealt with in the following section.

**4.3.1.6. The Qualifier**

The *qualifier* is the last of the Toulmin Model’s six elements and thus it is also the last of the three optional elements. The purpose of using a qualifier is to indicate to which extent the warrant in the argument is actually true. Hence, the purpose of the qualifier in an argument is to either strengthen or weaken the force of the claim by indicating the degree to which the author is prepared to be held responsible for the statement supported by the warrant (Jørgensen et. al. 1999:25).
According to Toulmin, the qualifier is related to the strength that the author of the argument chooses to give to the warrant (Toulmin, 2003:93). Thus, it becomes possible for the author to influence how his claim will be perceived by the audience by including qualifiers that either strengthen or weaken the warrant. The author has a larger chance of gaining accept for his argument if the argument is being modified by qualifiers in controversial cases, where the audience will build several counter arguments in response to a specific or particularly strong claim (Wood, 2003:144). This clearly demonstrates the importance of thoroughly considering beforehand whether or not to include qualifiers in an argument or not. On the other hand, the need for a qualifier is not as large in situations where the warrant is of such strength that rebuttals are unlikely to be made, as the warrant cannot rightfully be questioned due to this strength. Still, the role which the qualifier plays in an argument must not be underestimated, since arguments are means to demonstrate probabilities and not to prove certainties (cf. 4.2.). The qualifier is namely the element that can make the argument go from certainty to probability by virtue of its ability to either strengthen or weaken the force of the warrant, which is exactly what an argument is meant to prove (Wood, 2003:143).

To sum up, the Toulmin Model is a model which can be used for reading, writing, as well as analysing all kinds of arguments. In particular, it is very useful for analysing written arguments, which makes it very applicable to the purpose of this dissertation. The Toulmin Model consists of six different elements of which three are essential to all arguments while the other three are optional. The essential elements can be said to make up the actual argument while the optional elements are tools which the author can choose to include to either strengthen or weaken the force of the argument depending on the author’s own assumptions and willingness to be held responsible for the argument.

As the text on Danish Red Cross’ website is written in hypertext, the arguments on the website are in danger of losing some of their effectiveness, which can be attributed to people’s reading habits regarding hypertext. This will be elaborated on in the following section where hypertext, as well as its impact on the reading of argument, will be discussed.

**4.4. Arguments and Hypertext**

Hypertext is defined by Crawford Kilian as an electronic document, which is linked to an unknown number of other electronic documents by means of links incorporated into the hypertext (Kilian,
These documents can take on many different forms since they consist of not only text, but can also include pictures, movie clips or sound (Appel et al., 2001:55). A short discussion of hypertext is thus in accordance with the aim of this dissertation, since Danish Red Cross’ website, from which segments will be analysed in the following chapter, belongs to this specific category of text. This is based on the fact that Danish Red Cross’ website consists of electronic documents that are all linked to one another by means of hyperlinks.

One of the advantages of publishing information in hypertext is that it gives the audience a lot of freedom in the sense that it becomes possible to access the website through any of the documents it contains, as well as from the website’s front page and from other external sites (Rhetoric Review, Spring 2001:60). Having entered the website, another advantage is found in the fact that the audience is free to jump from one page to another without regard to the order in which the author intended the text to be read in the first place. The audience can even choose to skip one or more pages if they are not found relevant or interesting. A third advantage is that hypertext makes interaction between the audience and the organisation possible (McAlpine, 2001:213). This is extremely relevant to organisations who are trying to sell a product or service, since the possibility of interaction makes it easier to act immediately after the audience has been persuaded to buy a product or donate money (cf. 3.5.3.).

There are, however, also disadvantages in publishing documents in hypertext. Since the audience can jump from one document to another with a single click on the mouse, the chances are that the audience will miss some of the important points which the author is trying to make. This means a larger pressure on the author with regard to the quality and relevance of the content on the website (McAlpine, 2001:13). In this respect it is not enough to make the front page of a document of high quality. Each individual page must contain highly relevant information in order to keep the attention of the audience; a criterion that can only be met if the author knows his target group in depth. The alternative is that the audience finds another more interesting website and thus leaves the website it initially intended to visit.

Another disadvantage is that some people read only the link text when they visit certain websites (McAlpine, 2001:35). By link text is meant the short sentences normally written in blue, which function as links to other documents. This poses the same problem as mentioned earlier, viz. that
the audience risks missing out on information that might be important, or that the author simply loses the audience because it leaves the site instead. The author will find that control to some extent is lost with regard to the audience’s reading pattern and time spent on the site; however it may benefit the organisation’s ethos and improve the website’s credibility if links to external sites are included on the website, as it might add to the audience’s perception of an open-minded organisation.8

Hypertext also poses a problem in relation to argument theory. Traditionally, arguments are linear – they have a beginning, a middle and an end - but this order is challenged when the argument is written in hypertext.9 Since visitors to a website tend to jump between documents, and since they often enter the website through other sites, there is a rather large risk that the audience will not read all the documents on the site. The consequence of this might be that the audience will miss out on important parts of the argument which the author has built. Hence, persuasion and a change of attitude is less likely to happen. In this connection, Doug Brent, Professor in Communication at the University of Calgary10, goes as far as saying that the Internet is not a very suitable medium for writing argument, since hypertext can ruin the order in which the argument was originally intended to be read and understood, for it to have a persuasive effect on the audience.11

Considering these disadvantages it can be discussed whether or not it will actually benefit an organisation to write important information and arguments in hypertext on the organisation’s website. However, if the author is aware of the pitfalls and therefore takes the necessary precautions, such as making sure each document contains only relevant information of high quality, that the website meets the needs and demands of the audience and that the site is easy to navigate, the advantages can outweigh the disadvantages (McAlpine, 2001:116). This is supported by the fact that the majority of larger companies and organisations today have a corporate website, which would not be the case if they did not somehow benefit from it.

To sum up, there are many advantages as well as disadvantages of writing argument in hypertext, which adds to the pressure under which the author operates. It is not enough to merely write good

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8 Rhetorics of the web: http://english.ttu.edu/kairos/2.1/features/brent/whatspec.htm
9 Rhetorics of the web: http://english.ttu.edu/kairos/2.1/features/brent/notfrien.htm
10 http://www.ucalgary.ca/~dabrent
11 Rhetorics of the web: http://english.ttu.edu/kairos/2.1/features/brent/wayin.htm
arguments when writing for a website. The author will have to consider how to make the audience stay on the website, as well as consider which measures to take in order to make the audience read all the relevant documents on the website. Whereas the author of a regular text, i.e. text which is not electronically linked to other documents, can assume with some certainty that his audience will in most cases read the entire piece from beginning to end, the author of hypertext cannot allow himself to make that assumption. In the case of Danish Red Cross, the following analysis will, among other aspects, look at which strategies the authors of the website have applied in order to make the site interesting and valuable to the audience without losing the argumentative function.
5. Analysis

On the basis of the preceding discussion on rhetoric and argument theory, carried out in order to identify the specific traits which a relief organisation’s website should contain in order to be considered trustworthy, convincing and thus persuading, selected pages from Danish Red Cross’ website will now be analysed with the aim of determining whether or not this specific website lives up to the overall criteria.

The analysis will be carried out in accordance with the order of the dissertation. Hence, firstly selected pages will be analysed with the aim of finding out which rhetorical strategies the organisation has applied and to which extent each of the three appeal forms have been used in particular. Secondly, selected arguments will be analysed by using the Toulmin Model with the aim of deciding whether or not the arguments that Danish Red Cross uses in order to attract sponsors and contributors are in accordance with and live up to the criteria that determine good arguments.

5.1. The Five Canons of Rhetoric

*Inventio* cannot be pointed out as such on the website as it is the phase in which the author does his research and gathers information before he actually starts the process of writing the text. However, the mere fact that the website contains information is a sign that the author has taken the website through the inventio phase, since inventio represents the phase in which information is gathered. More specifically, the number of members of Danish Red Cross (app. 1, l.5) or the fact that more and more Red Cross workers are killed each year while working for Red Cross (app. 4, ll.26-27) are examples of information that the author of the website is able to bring as a result of the research, which has been carried out in the inventio phase.

With regard to *dispositio*, which is the phase in which the arrangement of the text is determined, it is easier to actually point out in the text, since this can be done by looking at the structure of the website in general, as well as on each individual page. On Danish Red Cross’ website it is obvious that the organisation has used a combination of the classical approach and the journalistic approach. The classical approach has been used on the website in general, which is indicated by the menu in the left side of the website. On the first page, “Danish Red Cross”(app. 1), the menu found on the left hand side of the page starts out with a link to a general introduction to Danish Red Cross, which makes up the *exordium* part in the classical approach. After that, links to pages on the organisation’s
history and activities follow. These pages contain general information about which activities the organisation carries out, as well as why and how, and thus constitute the narratio part. The fact that the website is divided into smaller sections, each with the purpose of covering a specific area, e.g. the organisation’s history, its activities or financial situation, is a result of the dispositio’s third element - the partitio. The fourth part, the confirmatio, cannot be pointed out by looking at the links only; instead proof is to be found on each individual page. Confirmatio is proof which supports narratio, and therefore it can be found on pages where the organisation states claims about itself and its activities. Finally, conclusio is made up of the contact information, which is contained in the last link on the first page. Specific conclusions to claims made on each page are found on the respective pages, as it is the case with confirmatio, which makes it unnecessary to make a general conclusion. Consequently the contact information also makes up an acceptable and expected conclusion or ending to the website.

Looking at each individual page, the dispositio is somewhat different. Here, the journalistic approach is used in order to make the information contained on each page even more interesting and easy to overlook for the audience. The page “International Work” (app. 3) starts out with a very broad statement of facts (narratio), ll.3-6, which functions as a way to catch the attention of the audience. Then the actual introduction (exordium) to Danish Red Cross follows, ll.8-12, and the other organisations with which it co-operates. Other statements of facts follow along with proof (confirmatio) for example in terms of the amount of money spent on relief work, l.14, mentioning of where the organisation works, l.12, and which other types of relief work Danish Red Cross carries out, ll.17-20. On this particular page there is no conclusion as such; however, on the page “Wars and Conflict” (app. 4), one conclusion can be found in ll.7-9 to the statements of facts in ll.3-7.

What Danish Red Cross gains by using the classical approach on the website in general and the journalistic approach on each individual page is that it becomes easy to form a general view of the content of the website immediately when the audience access the website. Hence, it is made easy for the audience to find specific information. When following any chosen link, the attention of the audience is caught from the beginning by stating facts and mixing them with proof as well as conclusions. Since it is never guaranteed that the audience will read all the information on the website (cf. 4.4.), a combination of the classical and the journalistic approach is very appropriate,
because the classical approach makes the website easy to navigate and the journalistic approach makes it interesting.

The third phase, *elocutio*, finds expression in the style of the language used on the website. Here it is important that the organisation knows its audience as well as the overall context. In this case the audience visits the website in order to obtain serious information about the organisation’s relief work, history and organisational structure. In addition, the field in which Danish Red Cross operates, i.e. providing relief aid to refugees, disaster victims, etc., raises the expectations to the level of formality of the language in general as well as of individual words on the website. Thus, the style of language is rather serious and formal in the sense that Danish Red Cross refrains from using slang and very plain wording. An example is found on the page “Danish Red Cross” (app. 1), ll.13-15, which contain very formal and serious language. The same goes for ll.2-5 on the page “Development” (app. 6). This does not mean, however, that the website is directed only at very well-educated people. On the contrary, since the audience is made up of multiple consumer segments, the language used on the website is very easy to comprehend in spite of being rather formal and serious. Examples of this are ll.16 and ll. 23-25 from that same page (app. 6), where the expressions used are taken from everyday language, which makes it easier for the audience to relate to the organisation and its cause.

The same goes for individual words used on the website. Again the organisation has used a combination of formal words, which help strengthen the organisation’s ethos, and of more generally emotive words, which facilitates the use of the pathos appeal. In appendix 2, l.9, l.18 and l.29 the word “responsible” or “responsibility” has been used with the aim of influencing the audience to perceive Danish Red Cross as being a responsible, and thus trustworthy, organisation. In appendix 3, l.3 it says that the organisation is “under obligation to help”, which shows the audience that Danish Red Cross takes its task as a relief organisation seriously, which again improves ethos and thereby the organisation’s overall image. However, the organisation also uses more emotive words and words which make the audience feel part of a greater cause and induce a feeling of belonging. For example on the page “Vulnerable Groups” (app. 11) in l.3 the organisation mentions the “weakest segments”, l.11 talks about “victims of domestic violence”, while l.27 refers to “people in traumatic situations”. These words all appeal to the audience’s emotions with the aim of getting a reaction from the audience in terms of for example a contribution or the signing of a new
membership. In appendix 1, Danish Red Cross uses words such as “members” in l.4, “supporters” in l.5, “active volunteers” in l.7 and “humanitarian organisation” in l.11, which all appeal to the audience’s desire to be part of the community which Danish Red Cross and its members constitute.

In the following section, the choice of language style and specific words will be further analysed in relation to the three rhetorical appeal forms. Hence, it will not be analysed further in relation to the elocutio phase. However, the website cannot be analysed with the purpose of pointing out the last two of the five rhetorical canons, memoria and actio, as they are only relevant in connection with orations, so the next section will move directly to an analysis of the website with the purpose of showing how Danish Red Cross uses the three rhetorical appeal forms in order to persuade and influence its audience.

5.2. The Three Forms of Appeal
In the following three sections, Danish Red Cross’ website will be analysed with the purpose of finding out exactly how and to what extent the relief organisation makes use of the three rhetorical forms of appeal in order to persuade and influence the audience. The analysis of the website will be carried out in accordance with the structure of the dissertation; hence, the first of the following three sections deals with the organisation’s use of the logos appeal.

5.2.1. Danish Red Cross’ Use of the Logos Appeal
The logos appeal is used in situations where actual facts and figures are needed in order to shed light on a certain issue. It comes into force several times on Danish Red Cross’ website, which can be seen from the following examples.

The logos appeal is the form which appeals to the audience’s intellect and reason, which is confirmed by the example on the page “Development” (app. 6). On this page, ll.38-41 provide the audience with relevant and interesting information about Danish Red Cross’ aid activities without including superfluous references to the organisation’s image or making use of too emotive words. The same goes for ll.3-5 on the page “First Aid” (app. 12), which contain a valid and well-reasoned argument for why everyone should know first aid. In both examples, the information provided is very credible. Firstly, because the facts can be tested in order to find out whether they are true and
secondly, because the concise manner in which the facts are presented without any unnecessary information ensures that they are considered trustworthy.

The characteristic trait that all superfluous words and expressions are left out recurs several other places, among others on the page “Danish Red Cross” (app. 1) where ll.3-5 provide the audience with only the most necessary information with regard to the size of the organisation. The exact same trait finds expression on the page “Second Hand” (app. 10). On this page, ll.3-4 contain only the most basic information concerning the number of second hand shops in Denmark. However, Danish Red Cross has in most cases chosen to follow up on statements using the logos appeal by including additional information containing more emotive words and expressions, as there is a chance that information based primarily on the use of the logos appeal will be perceived as being dull by the audience. An example is found in appendix 4, “Wars and Conflict”, where ll.11-12 present the audience with statistical facts while ll.12-13 appeal to the audience’s emotions. That way Danish Red Cross manages to provide the audience with information about its activities, financial situation, etc. in an informative yet interesting manner.

5.2.2. Danish Red Cross’ Use of the Ethos Appeal

The logos appeal is not the only appeal form that Danish Red Cross makes use of in order to influence and persuade its audience. The ethos appeal is also used to a large extent, which the following examples will demonstrate. As earlier mentioned, the ethos appeal is the form which is used when the organisation uses its good images, positive reputation and trustworthiness to appeal to the audience. Hence, all sentences that are based on the use of the ethos appeal help to some degree in creating and maintaining the perceived image that the audience holds of the organisation. Therefore much of the information found on the website contains references to Danish Red Cross’ fundamental values, its social attitude and its general behaviour towards its members, as well as towards the people in need, i.e. the people that the organisation is there to help. In appendix 6, “Development”, ll.5-7 the organisation mentions how educating people in order to teach them how to help themselves is one of Danish Red Cross’ philosophies. By making that statement it shows the audience that it is not only interested in providing short-term relief aid, but that it also cares about the future of the people whom it helps. That philosophy is further backed by lines 17-19 in appendix 7, “Danish Delegates”, which also emphasise how Danish Red Cross acts with the best interest of people in need in mind. The organisation’s social attitude is being expressed in appendix 8,
“Nationwide”, in lines 13-15. Here, the organisation indirectly says that it will undertake all those social and humanitarian tasks that the public system for different reasons does not undertake. This gives the audience the impression of a very responsible and reliable organisation, which in turn makes the audience more open to persuasion and a change of attitude. Another example that strengthens the organisation’s image can be found in appendix 1, “Danish Red Cross”. It is mentioned in ll.34-36 that the Danish royal family supports the work carried out by Danish Red Cross, and considering the traditional belief that the royal family supports only noble and honourable causes, then the organisation will almost automatically receive the audience’s seal of approval. In addition, on the page “International Work” (app. 3), lines 8-12 refer to other organisations with which Danish Red Cross co-operates and as the organisations mentioned are all trusted and very well-reputed, then the positive associations that they evoke will inevitably rub off onto Danish Red Cross and benefit the organisation’s credibility, reliability, and perceived image.

As earlier mentioned, an organisation must meet three specific criteria to be considered credible by the audience, which is essential for being successful at persuading an audience by means of the ethos appeal (cf. 3.5.2.1.). The following examples will show that Danish Red Cross meets all these criteria, viz. intelligence, virtue and goodwill.

Being willing to see other sides of a case and appearing open-minded will benefit an organisation’s perceived images, as the audience will regard the organisation as being very tolerant. In appendix 13, “Psychological Support Programme”, Danish Red Cross admits in ll. 8-10 that it is not always easy to deal with other peoples’ sorrow, even though helping people in need is the organisation’s overall mission and reason for existing. The fact that the organisation puts itself on the same footing as the audience by using the word “we” in l.8 and at the same time admits that it experiences difficulties makes it easy for the audience to relate to and accept the organisation, which in turn will improve Danish Red Cross’ overall credibility.

Another example, which supports the previous example and which also demonstrates that Danish Red Cross is characterised by its virtue, can be found in appendix 4, “Wars and Conflict”. In ll. 20-26 the organisation is very honest about how dangerous it is at times to work as a Red Cross delegate. Still, the organisation chooses to carry out aid activities in spite of danger and the fact that projects are sometimes sabotaged by groups of people who do not share the views of Danish Red
Cross. The organisation appears credible since the use of immoral means to persuasion is avoided by being so honest about even the negative sides, instead of trying to create an image of a sainthood.

Finally, the organisation’s goodwill, i.e. the fact that Danish Red Cross manages to show a genuine interest in the cause and at the same time has the audience’s best interest at heart, finds expression in appendix 12, “First Aid”, ll. 17-20. Here, the organisation shows the audience that Danish Red Cross does not only help disaster victims or refugees. On the contrary, even the average Dane can count on being helped by the organisation if emergencies occur at for example festivals or other large public events, which indicates that the organisation gives priority to looking out for its members as well as people in need. It is further emphasised that the organisation does not work entirely for its own good in appendix 11, “Vulnerable Groups”, where ll. 5-9 refer to certain activities which are being carried out in order to make life a little more bearable for people living on the streets in Denmark. In this example, however, focus has moved from the audience and the members to people who have no relation to Danish Red Cross and who will never be able to return the favour, which makes the effort to help even more honourable.

To be successful at using the ethos appeal it is important that the audience gets the impression that the organisation is willing to be held responsible for the information that is found on the website. The organisation lives up to the criteria of answering for the truth of its claims by providing the organisation’s contact information in appendix 20, “How to Contact Danish Red Cross”, and at the bottom of each individual page. This way Danish Red Cross makes it possible for the audience to either ask questions or challenge the claims stated on the website. This in turn will improve the organisation’s trustworthiness, reliability and perceived image, which are all important factors in the process of influencing and persuading the audience.

The organisation must possess an extensive knowledge about the audience to be able to use the rhetorical forms of appeal convincingly. Hence, with regard to the ethos appeal, the organisation must find a way to communicate to the audience in a serious yet straightforward manner. In appendix 9, “Visiting Service”, ll. 24-28 deal with a serious situation that prisoners find themselves in when friends and relatives turn their backs on them. In this case a less serious tone would indicate that Danish Red Cross did not take the prisoners’ situation too seriously, which would turn the
audience against the organisation. Ll. 10-11 in the same appendix are very straightforward and are indirectly aimed at those among the audience who might consider becoming a home visitor. The fact that the organisation manages to keep up the serious tone throughout the website and is still able to communicate to the audience in a rather straightforward manner shows that the organisation is familiar with the nature of the audience and has thus decided on a style of language based on this knowledge. As it can be seen from the above examples, Danish Red Cross uses the ethos appeal to a large extent on the organisation’s website. In addition, it manages to use the appeal very convincingly from the audience’s point of view, as all criteria are met with regard to the use of the ethos appeal.

5.2.3. Danish Red Cross’ Use of the Pathos Appeal
Finally, the website will be analysed to find examples of how and to what extent the organisation uses the pathos appeal, i.e. the form which appeals to the audience’s emotions as a means to persuade and influence the audience.

The organisation and the audience must to some extent share bias in order for the pathos appeal to be used, as shared bias is a criterion for persuasion to happen. However, total agreement on a subject is not a criterion for persuasion as bias may change if the pathos appeal is used correctly. This means that the organisation must not exaggerate when appealing to the audience’s emotions and in addition, the organisation’s perceived image must be intact following a successful use of the ethos appeal. Danish Red Cross and the audience clearly share bias to some degree in this specific case. It can be deduced from the fact that the audience has accessed the website in the first place, thus indicating a certain interest in the relief organisation.

As earlier mentioned, the use of the pathos appeal has often been compared to manipulation of the audience (cf. 3.5.3.). This comparison is obvious because the appeal is emotive. However, manipulation by means of using the pathos appeal is acceptable to the audience as long as the intentions are considered to be good by the audience and the manipulator is trustworthy and considered to have the audience’s best interests at heart. In this case manipulation is merely a tool to make the audience produce feelings that it would otherwise not have felt, but which are essential for the audience’s future actions with regard to supporting the relief organisation. An example of how Danish Red Cross manipulates the audience a little with everyone’s best interest at heart can be
found in appendix 8, “Nationwide”. The information provided in ll. 13-15 has the effect of making the audience feel sorry for the people who are not being cared for by society. Hence, the audience produces feelings that they would not have felt had they not read those lines. However, in this context the purpose of manipulating the audience is decent, which justifies Danish Red Cross’ use of the pathos appeal.

When using the pathos appeal as a means to persuading an audience, then it is crucial that the use is not exaggerated, as it will have the exact opposite effect of persuasion, namely that the audience will turn its back to the organisation. Hence, the organisation must know the audience well enough to be familiar with the accepted field of emotions to which appeals can be made and still be considered appropriate. On the page “Development” (app. 6), Danish Red Cross appeals to the audience’s emotions in ll. 16-20 by describing poverty and what it entails. However, the information provided here is very matter-of-fact as it contains only straight facts, which means that exaggeration is avoided and the chance of persuasion has improved.

The pathos appeal is widely used in advertising today and in spite of the non-commercial fundamental idea behind Danish Red Cross’ cause and the product that the organisation sells, the website functions as an advertisement for Danish Red Cross as an organisation and for the aid activities that it carries out. The claim that the organisation uses the website as a means to make the audience act in favour of the organisation is supported by ll. 21-25 in appendix 6, “Development”. Here Danish Red Cross indirectly asks for contributions from the audience to carry out development work by claiming that the measures taken by the organisation to help people in need actually help. Hence, by being able to justify asking the audience for help, the organisation appears credible, which in turn will make it easier to persuade the audience to support it.

Some of the linguistic tools used for the purpose of making the information on the website more interesting, as well as making descriptions and reports more vivid and thus more persuasive, include the use of metaphors. One example can be found on the page “Danish Delegates” (app. 7), where l.4 refers to areas struck by disaster or war as “hot spots”. By using this term, the organisation gives the audience an impression of what it must be like to work in these rather chaotic and dangerous settings, which in turn makes the audience feel sympathy for the Red Cross delegates. In appendix 6, “Development”, the “cornerstones of development” are mentioned in l. 3. Danish Red Cross
compares the importance of health promotion and disease prevention to laying the foundations for a building by using the term “cornerstone”, indicating that health promotion and disease prevention are vital if development is to take place.

The application of specific words in order to evoke certain feelings in the audience, such as e.g. anger, pity, sympathy and respect, is another linguistic tool which Danish Red Cross makes use of in order to persuade the audience. However, it is important when using emotive words that the organisation does not exaggerate; just as it is the case when using metaphors. Using inappropriate and extremely emotive words in situations where they are misplaced will have a negative effect. The audience will turn away from the organisation instead of being persuaded to support it. In the following examples Danish Red Cross demonstrates how to use words to persuade without exaggerating. In appendix 4, “Wars and Conflict”, l. 7 mentions “targeting” in connection with “children”. Together, these two words provoke a feeling of anger and frustration in the audience as everyone will agree that children are innocent when it comes to war and conflict. Hence, the outrageousness of a situation in which children are targeted provokes these strong emotions. The words in l. 6 in appendix 5, “Natural Disasters and Preventive Measures”, that refer to people who are being forced into exile when natural disasters strike, have the effect of making the audience feel pity for these people. Hence, the audience reacts emotionally in a manner which will prompt further action such as making a contribution. Finally, in appendix 15, “Funding”, in ll. 8-9 Danish Red Cross speaks very well of the Danes in general who, according to the organisation, respond very positively to fund raising and collections. The fact that the audience is indirectly being praised for its actions and contributions will create a positive self-perception in the mind of the audience, hence, the foundation has been laid for future actions and support on the part of the audience.

The repetition of a single word or entire sentences is yet another linguistic tool that Danish Red Cross makes use of on the website in order to persuade and influence its audience. The effect of repeating words or sentences is that the audience is repeatedly reminded of the most important points. This is essential since persuasion is only possible if the audience understands completely what the organisation is saying. In appendix 10, “Second Hand”, the organisation’s name “Danish Red Cross” is mentioned no less than three times - in ll.3, 5 and 8. By repeating the name several times in connection with some of the activities that the organisation carries out, the audience is repeatedly being reminded of who is responsible for helping thousands of people in need. Another example is found on the page “History” where ll. 9, 18 and 29 all contain the word “responsible” or
“responsibility”. This will make the audience think of Danish Red Cross as a relief organisation that is willing to take responsibility for its actions and which is also ready to take over in situations when help is needed. Hence, a positive attitude towards the organisation is created in the mind of the audience. A final example of how the organisation uses the repetition of words as a means to use the pathos appeal is found in appendix 3, “International Work”. Ll. 6, 12 and 14-15 all refer to the war and disaster zones in which Danish Red Cross operates. The result is that the audience will start feeling a deep respect for the Danish delegates working in these zones in spite regardless of the obvious dangers related with it; and since the audience itself cannot help as much as the delegates do, then the least they can do is make a contribution to the organisation.

As earlier mentioned, the effect of the pathos appeal is transitory, which means that the organisation must make it possible for the audience to act immediately if it wishes to derive advantage from the emotions which the use of the pathos appeal has evoked. The audience is presented with the option of following a link in order to make an immediate contribution to the organisation on the Danish version of the website (app. A). That is not the case, however, on the English version of the website, which has been the object of this analysis. The audience still has the possibility of contacting the organisation by making a phone call or writing an e-mail if they wish to do so. However, it might pose a problem for Danish Red Cross that the organisation does not actually follow up on the many efforts it makes in trying to evoke these strong emotions since the point of using the pathos appeal is to persuade the audience to take immediate action. There is a risk that the organisation will miss out on many potential contributions if it is made too troublesome for the audience to act.

As it can be deduced from the three previous sections, Danish Red Cross does indeed use all three forms of appeal. The best choice is a combination of the three appeals in order to ensure that all needs with regard to information are met, since the organisation’s audience is made up of many different segments with different needs. A combination of the three appeals has also proven to have the positive effect of making the website interesting and vivid in spite of the serious matters that the website is concerned with. However, it is now very clear that the ethos and pathos appeals are used to a larger extent than the logos appeal, even though the organisation uses a combination of all three appeals. This can be attributed to the field in which Danish Red Cross operates, i.e. the market for emotions, where the organisation’s good image and credibility, as well as the audience’s emotions
and trust in the organisation, are undoubtedly the most important factors when it comes to persuading and influencing the audience.

Having analysed the relief organisation’s website with the purpose of finding out how Danish Red Cross has used the five canons of rhetoric and the three forms of appeal, the next section will contain an analysis of the website with regard to the organisation’s arguments and the way they are built.

5.3. Danish Red Cross’ Use of Arguments

As earlier mentioned, the purpose of making arguments is to influence and persuade an opposing party to adopt the author of the argument’s own attitudes and opinions in situations, e.g. where an issue is brought up, to which a solution has not yet been found. Hence, argument theory is closely related to rhetoric since the two disciplines are basically employed to reach the same goal, namely to influence and persuade an audience. An analysis of some of the arguments that Danish Red Cross makes on the organisation’s website will be carried out in the following. The purpose of this analysis is to find out if the arguments presented by the organisation live up to the criteria that characterise good arguments and what makes the arguments valid and trustworthy.

In this specific case, the importance of making good arguments is not only a matter of persuading the audience; it is also a matter of justifying the organisation’s existence. Hence, if the organisation manages to justify its existence by building strong arguments, in addition to provoking an attitude change in the mind of the audience, the goal of persuading the audience and making it react is less difficult to reach.

The order in which this part of the analysis is carried out will not follow the overall structure of the dissertation; contrary to the rhetorical analysis. Hence, the analysis will deal with an entire argument as a whole, instead of analysing the use of one single element of the Toulmin Model at a time. By using this method, the analysis will show to what extent Danish Red Cross follows the rules for building good arguments, as well as showing how the elements in each argument interact. The method of analysing one element at a time will only show whether or not the organisation uses the elements from the Toulmin Model and not how the different elements function in relation to each other.
The first argument that will be analysed can be found in appendix 4, “Wars and Conflict”, in the third paragraph. In this argument the claim is found in l. 20, “work has become perilous”. The data which make up the background for stating the claim are presented in ll. 20-21, in which the reason for why the work has become perilous is presented, viz. that “the borderline between war and crime is blurred”. In this case the data are of the type called opinion. The reason for making this conclusion is that the data contain no measurable facts as such. Instead they are made up of the organisation’s own assessment of the situation in the different war and disaster zones. The warrant in the argument is implicit and when asking the test question “how do you get there?” it becomes clear that the warrant in this example is the general belief that war zones are very chaotic and dangerous places, hence, working in these zones will inevitably be dangerous. However, by using an implicit warrant, the organisation allows for the audience to apply its own warrant if it does not agree with Danish Red Cross. This will in turn improve the chance of the audience accepting the claim. This particular argument also contains one of the three optional elements; namely the qualifier. In this case the qualifier is found within the claim and is composed of the words “has become”. By writing “has become” instead of “is”, the organisation chooses to weaken the strength of the claim to the effect that the claim becomes easier for the audience to accept.

The next argument to be analysed is also found in paragraph three in appendix 4, “Wars and Conflict”. In this argument the claim is contained in ll. 25-26, which state that “aid workers often find themselves in the line of fire”. The data which support this claim can be found in ll. 26-27, which inform the audience that “the number of Red Cross workers killed while carrying out their duties has increased in recent years”. These data are of the type called fact since it is actually possible to find out whether the information provided as data is true or not. The warrant in the argument is explicit and is found in ll. 23-24. The information contained in the warrant, “[...] the Red Cross workers are not accepted by all as a matter of course [...]” gives the audience the impression that there are places around the world where the presence of Red Cross workers is not accepted, which in turn leads to the fact that sometimes one of these Red Cross workers get killed. This argument also contains the backing element, which is another of the three optional elements. The backing has the function of supporting the warrant if the warrant is to be questioned. In this case the backing is found in ll. 21-23. This sentence makes it clear that “Red Cross delegates can never be certain that all parties are aware of and accept their presence”. Hence, what the backing does in this case is simply emphasising what is being said in the warrant. Finally, the arguments
also contain a qualifier. The qualifier is found in l. 25, where the word “often” modifies the strength of the claim. By including the qualifier Danish Red Cross avoids appearing too sure of themselves, which makes it easier for the audience to accept the warrant and, thus, the claim.

An argument concerning modern technology and natural disasters can be found in the first paragraph on the page “Natural Disasters and Preventive Measures” (app. 5). The claim can be found in ll. 3-4, where it is stated that “Not even the most advanced, modern technology can overcome the power of nature”. The data which support this statement are found in the very next sentence, viz. ll. 4-6. The information in the sentence - “A typhoon, hurricane, or earth quake can raze extensive areas to the ground in a matter of minutes [...]]” - justifies making the claim in the first place and provides the audience with data of the type called facts. The fact that nature at times can be so violent and intense makes it clear why modern technology cannot compete with nature. In this argument the warrant is once again implicit. The warrant is based on the general belief that natural disasters are often of such strength that they cannot be prevented in spite of modern technology. What can be done sometimes, however, thanks to modern technology, is to predict these disasters, which in turn can minimise the damages.

The fourth example of an argument from Danish Red Cross’ website is taken from the page “Fundraising” (app. 15). The argument which will be analysed is found in the third paragraph, where ll. 24-25 make up the claim. In this case Danish Red Cross wishes to convince the audience that the need for fund raising is still present. The reason for claiming that fund raising is necessary can be found in the data stated in ll. 26-27; namely that “help can be dispatched as quickly as possible” whenever a disaster strikes. Not surprisingly, the warrant in the argument is implicit and it represents the general belief that all efforts to carry out aid activities whenever there is a need cost money and it thus supports the data and the claim. This argument also contains a rebuttal, however, which is found in ll. 22-23. By admitting that the Danish government has granted Danish Red Cross money repeatedly throughout the years, the organisation knows that sceptics among the audience will ask the question - Is there really a need for more fund raising then? However, by including the rebuttal the organisation first of all gets an opportunity to improve its perceived image by showing the audience that it considers all possible sides of a case. In addition, the organisation also gets the chance to include an additional warrant to set aside possible counter arguments and this warrant is
found in ll. 25-26, viz. that fund raising is needed in order “to secure a constant flow of capital to the disaster fund”.

The fifth and final example from Danish Red Cross’ website, which will be analysed in order to find out which strategies the organisation applies when building arguments, is found in appendix 18, “Tracing Missing Persons”. Ll. 3-4 make up the claim that “people become separated from their families in all war and natural disaster situations”. The data on which the claim is based is presented in ll. 7-9, where the organisation justifies the claim by providing data of the type called example. In this case the example is taken from reality, viz. from the war in former Yugoslavia where “[...] people were systematically separated when villages were overrun”. The warrant in this example is based on the belief that war and disaster will always result in families being separated, either because people have no luck in fleeing together with friends and relatives or because some people are killed.

It can be concluded from the above analysis that Danish Red Cross follows the general rules for building valid and trustworthy arguments on the organisation’s website. This conclusion is based on the fact that each of the analysed arguments contains all three essential elements of the Toulmin Model, viz. the claim, the data and the warrant. If an argument is considered to be valid and trustworthy by the audience, then the audience will be more open to a change of attitude, which in turn can lead to a reaction. However, such a reaction is not guaranteed merely because the organisation understands how to build valid arguments. That is why the use of the three optional elements is interesting, since it can pull the audience in one direction or the other by strengthening or weakening a claim.

In the case of Danish Red Cross, all claims are explicitly stated and the data which support the claims are easy to understand in order for the audience to see the connection between the two. All three types of data are used, but none of the data are supported by references to sources or the like, which can turn out to be a disadvantage if the audience does not accept data based on the organisation’s trustworthiness alone. The warrants on the other hand are very unambiguous, indicating that the organisation almost takes it for granted that the audience will agree on these general beliefs. This can be contributed to the very strong definition of right and wrong in the field in which Danish Red Cross operates.
The backing element was only found in one of the arguments, because the warrants in the other arguments are of such strength that they do not need any further support. Also the rebuttal element was found in one argument only; most likely because the organisation is convinced that the other arguments are so strong that no counter arguments will be made. However, this is never a guarantee, since there will always be someone among the audience who will not be persuaded. Finally, including a rebuttal also has the effect of improving the organisation’s perceived image as a trustworthy and open-minded organisation, which is an advantage that Danish Red Cross misses out on by not using the rebuttal element to a greater extent.

5.3.1. Hypertext and Arguments
In terms of how Danish Red Cross uses hypertext on the website, the organisation clearly understands how to make use of some of the advantages that writing in hypertext gives. First of all, the audience is free to enter the website by following one of many different paths, which means that it will be easier for the organisation to attract the audience and hence, to persuade and influence the audience to make a contribution. Secondly, the audience it is presented with the possibility of jumping between documents after entering the website, which means that each visitor to the website is free to choose exactly which documents to open, according to his own individual interests and information need. The result is that Danish Red Cross’ audience is not being forced to read documents which are not of any interest. On the contrary, each visitor can tailor his own unique website based on the documents selected for reading.

Interaction between the organisation and the audience is one of the possibilities that writing in hypertext gives the organisation. However, Danish Red Cross does not manage to take full advantage of this possibility. The only way in which the audience can interact with Danish Red Cross on the website is by using the contact information that is found in appendix 20. In this appendix, ll. 13-14 and ll. 28-29, there are hyperlinks to either access websites or to write e-mails to the organisation. However, it is not immediately possible for the audience to make a contribution online; a function which would otherwise have been an obvious strategic move for Danish Red Cross to include on the website. Especially since the organisation makes great use of the three forms of appeal of which especially the pathos appeal has the effect of persuading and influencing the audience to take immediate action. That the website does not provide this possibility can have
the negative effect that people who would otherwise have made a contribution decide not to act after all, since action is not really an option.

Danish Red Cross provides a solution to the problem that parts of the audience miss out on important points in the text on the website by including adapted arguments on each individual document. Since the arguments found on each document are built especially for supporting the communicative purpose of exactly that page they will be relevant to the audience, as the document itself has been selected for reading based on the individual visitor’s own interests and information need. Hence, the fact that the audience will most likely jump between documents instead of reading every single document on the website does not have any serious consequences as such. This can be attributed to the audience being presented with the relevant arguments needed for persuasion and influence in relation to each individual document. In addition, due to the structure of the website, which makes it easy to navigate and grasp, the audience can easily find the information they are searching for. This has the effect that the audience is able to find relevant information of high quality right upon entering the website; hence, the risk that the audience will leave the website due to an overload of irrelevant information is avoided.
6. Conclusion

Due to the present state of the world in which an increasing number of people die each year from incurable diseases such as AIDS, where people are being tortured in the course of war and where people in third world countries still die from hunger while obesity is becoming one of the most frequent causes of death in the western world, it is only natural that consumers tend to search for causes with a deeper meaning. The need for more material comforts fades in favour of the search for deeper values and a desire to do good for others. However, in spite of the turn which the development of society has taken, i.e. from an Information Society to a Dream Society, consumers will still need to be persuaded and influenced to make contributions. This can among other things be attributed to the insecurity associated with how the money donated to relief organisations is spent, with the insecurity of making payments online or with whether or not contributions made by individuals actually make a difference.

The communicative strategies used by Danish Red Cross as a means to persuade and influence its audience are to a large extent found in the rhetorical discipline. Rhetoric is a timeless communication tool that plays a significant role in contemporary communication theory and planning; in spite of the fact that it is a discipline that can be used by anyone no matter what the intentions of the persuasion are. This is supported by the many fields in which rhetoric is used today, viz. in advertising, politics, fiction and also in Danish Red Cross’ written communication, to mention a few. The point of departure in this dissertation, with regard to Danish Red Cross’ intentions of using rhetorical strategies to persuade its audience, has been that the relief organisation acts with its own, its audience’s and the people it helps’ best interest in mind. Hence, the question of whether or not the organisation uses false rhetoric has not been relevant.

In terms of the organisation’s use of the five canons of rhetoric, Danish Red Cross has clearly worked on the website in the inventio phase, which can be deduced from the amount of information found on the website. Since this canon represents the phase in which research is made and information is selected, the mere fact that the website provides information proves that Danish Red Cross has knowingly considered and prepared for communicating persuasively and convincingly to the audience. With regard to the dispositio canon, the organisation makes use of both the classical and the journalistic approach on the website. This shows that Danish Red Cross has considered the advantages and disadvantages of both and has subsequently decided to use the classical approach on
the website in general and the journalistic approach on each individual document. The use of the elocutio canon finds expression in the language style which Danish Red Cross has adopted on the website. Since the style chosen by the organisation combines the use of formal words, which help strengthen the organisation’s ethos, with the use of more general emotive words, which facilitates the use of the pathos appeal, the effect is that even though the audience is composed by multiple consumer segments, the organisation still manages to communicate effectively, i.e. persuasively and influencing, to the audience. Hence, it can be concluded that Danish Red Cross follows the general rules regarding the collection of information, the arrangement of the text and the elaboration of the content; phases which are all important in relation to written communication.

The three forms of appeal that are found in rhetoric present the author of text, in this case the Danish Red Cross, with an unsurpassed opportunity of appealing convincingly to an audience. Depending on the communicative context, either one of the appeal forms will often be dominant in a text. Whereas the logos appeal appeals to the intellect of the audience, the ethos appeal is based on Danish Red Cross’ good images and the pathos appeal functions by means of evoking certain emotions in the audience. In this case all three appeal forms are being used on Danish Red Cross’ website, but as asserted in the aim of this dissertation, the ethos and pathos appeals are used to a larger degree than the logos appeal, which can be seen from the result of the analysis. Danish Red Cross obviously understands how to reach an audience composed by many diverse segments, which can be concluded due to the organisation’s use of a combination of all three forms of appeal. All the audience’s demands are met by using a combination; whether the audience prefers communication by means of the logos, ethos or pathos appeal. However, by using the ethos and pathos appeal in particular, the organisation plays on factors such as good images, emotional values and trust as a means to attract, persuade and influence the audience. This is due to the fact that consumers are searching to fulfill own emotional needs, as opposed to material wants, to an ever larger degree today. Because we are living in a so-called Dream Society where exactly these factors become more and more important to consumers, Danish Red Cross has made a strategically wise choice by focusing on aspects that represent certain values and beliefs. The use of the ethos appeal gives the audience the impression that Danish Red Cross is a trustworthy and reliable organisation, which makes the audience want to support the organisation, and the use of the pathos appeal evokes feelings in the audience, which in turn creates a desire to take immediate action. Unfortunately the organisation does not take full advantage of this desire, since the website does not provide the
possibility of interaction in terms of making contributions online, and this is a drawback that will most likely have consequences in terms of visitors leaving the website instead of making a contribution. This means less money for the organisation as well as efforts made in vain by Danish Red Cross with the purpose of making the audience act.

In terms of Danish Red Cross’ qualifications when it comes to building arguments, the Toulmin Model has proved to be a very useful tool for analysing the arguments found on the organisation’s website and this is in accordance with the fact that Toulmin’s layout of arguments is especially well suited for the analysis of written argument. From the results of the analysis carried out on various arguments from the organisation’s website, it can be concluded that Danish Red Cross’ written communication to a high degree meets the criteria for validity and trustworthiness when it comes to building arguments. This can be attributed to the fact that the three essential elements of the model, viz. the claim, the data and the warrant, are found in each single argument that has been analysed. A criterion for building strong and valid arguments is namely that the argument contains all three essential elements from the Toulmin Model; either explicitly or implicitly. In addition, the analysis shows that the optional elements, viz. the backing, the rebuttal and the qualifier, are also present in some of the analysed arguments from Danish Red Cross’ website. However, the optional elements are not used to the same extent as the essential elements, since the optional elements are, as the name indicates, optional and therefore only used in cases where Danish Red Cross has estimated that there is a need for extra support in favour of the claim. From these results it can be concluded that Danish Red Cross follows the general rules when it comes to building strong and valid arguments. Since the arguments thus meet the criteria in terms of quality, reliability and validity, the organisation has made a strategically correct move by following Toulmin’s layout of argument with the result that the audience experiences a positive change of attitude in favour of Danish Red Cross.

On the basis of the preceding sections it can be concluded that there are certain strategies that a relief organisation should follow with regard to rhetorical strategies and the building of arguments, if the purpose of the written communication is to persuade and influence an audience. The application of some strategies will naturally play a more important role, with regard to the final reaction from the audience, than the application of other strategies. Hence, it is for example more important that Danish Red Cross includes all three essential elements from the Toulmin Model in an argument than whether or not it includes any of the optional elements. It is also essential that
Danish Red Cross understands how to use especially the ethos and pathos appeals as opposed to the logos appeal, since these two appeals are based on the specific values and beliefs that play such an important role to the audience, viz. good images, trustworthiness, charity and benevolence. Danish Red Cross applies the above mentioned strategies to the written communication on the organisation’s website to a great extent. There are however, ways in which the organisation could communicate even more persuasively and influence the audience on the website. One option is to make the website more interactive by for example including a form that the audience could use to make a contribution online. By introducing this option, the effect will be that the audience can act immediately on the emotions evoked by the pathos appeal and in addition it will add to the organisation’s ethos, since it will show the audience that the organisation has seriously considered every aspect of its communication to the audience. Another option would be for Danish Red Cross to make better use of the three optional elements from the Toulmin Model that would all in their own way serve the purpose of making the arguments more persuasive.

In general, the combination of rhetorical strategies and strategies for building arguments as a means for a relief organisation to communicate persuasively and influence an audience on a website has proven itself effective. This can be attributed to how the rhetorical discipline teaches an organisation what to say in order to appeal to an audience, whereas argument theory shows the organisation how to incorporate what the organisation wishes to say into valid and trustworthy arguments. Hence, a combination of the two disciplines improves the chances of persuading and influencing an audience, which is after all the overall purpose of the written communication on Danish Red Cross’ website.
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Danish Red Cross

Throughout the country, the Danish Red Cross has 250 local branches with at least 130,000 members and supporters.

About 15,000 members are active volunteers who, through their work in local branches, contribute to ensuring a nationwide network and confirming the Danish Red Cross as Denmark's largest voluntary humanitarian organisation.

The highest authority of the Danish Red Cross is the General Assembly with delegates from all local branches and county districts. The day-to-day work of the organisation is the responsibility of the Central Committee, elected by the General Assembly, while administration is undertaken by the national headquarters. The highest
representative for members is the President, and all administrative functions are managed by the Secretary General.

The Greenland Red Cross (founded 1992) and the Faeroese Red Cross (founded 1926) are independent Red Cross societies which conduct their own national programmes but cooperate with the Danish Red Cross in international work.

The Danish Red Cross profits enormously from royal family support for the organisation's work. His Royal Highness Prince Henrik is protector of the Danish Red Cross and His Royal Highness Crown Prince Frederik is commissioner. Her Royal Highness Princess Alexandra is protector of the Danish Red Cross Youth. By virtue of its status, the royal family raises the profile of the Danish Red Cross' various campaigns and activities.
The first delegates to wear the Red Cross armband were already active in the Danish-Prussian war of 1864. The Danish Red Cross (DRC), however, was not founded until 1876.

During World War I, the Danish Red Cross was responsible for liaison between Danish prisoners of war on the eastern front and their families at home.

During World War II, the Danish Red Cross ran an office providing help to people affected by the war. For many, the white vans transporting parcels and letters to Danish prisoners in German prisons and concentration camps from 1943 became the symbol of Danish Red Cross assistance. Upon liberation, the Danish Red Cross took responsibility
for the 25,000 non-German refugees living in Denmark; a project which continued until the end of 1947.

In the years following the war, the Danish Red Cross was best known for its food aid to Eastern Europe and its hospital ship, Jutlandia, dispatched during the Korean war.

In the 1970s and 1980s the Danish Red Cross built up its present large-scale activities both within and outside Denmark. The organisation has been responsible for the accommodation of all asylum seekers in Denmark since 1984.
International work

The Red Cross is under obligation to help people in need throughout the world regardless of race, religion, or political persuasion. The Red Cross works on all sides of the lines in conflict and war zones.

The Danish Red Cross works with the International Federation of Red Cross and Red Crescent Societies assisting refugees and offering relief to victims of natural disasters, and with the International Committee of the Red Cross (ICRC) in war and conflict zones. The Danish Red Cross grants acute relief amounting to about DKK 120 million annually to the world's war and natural disaster areas.

Parallel to these efforts the Danish Red Cross works
to prevent want and the onset of natural disasters by implementing long-term development projects in Africa and Asia, respectively.

International Federation of Red Cross and Red Crescent Societies
International Committee of the Red Cross
Wars and conflict

The present level of war and conflict in the world is unprecedented, while the nature of war itself has changed. Civil wars are being conducted as all-out war with the aim of destroying the enemy's morale and future by targeting children in particular. Civilians are forced into exile, and are maimed and killed with impunity.

Nine out of ten people killed in armed conflicts today are civilians. Added to this are the wounded, tortured, raped, and imprisoned. Most conflicts are "forgotten conflicts" not covered by the media. The Danish Red Cross supports ongoing ICRC work in the world's war and conflict zones with emergency aid and posted delegates, for instance doctors and nurses, dispatched to lend assistance.
However, work has become perilous. The borderline between war and crime is blurred, and Red Cross delegates can never be certain that all parties are aware of and accept their presence. In situations where the Red Cross is not accepted by all as a matter of course, aid workers often find themselves in the line of fire. The number of Red Cross workers killed while carrying out their duties has increased in recent years.
Natural disasters and preventive measures

Not even the most advanced, modern technology can overcome the power of nature. A typhoon, hurricane, or earthquake can raze extensive areas to the ground in a matter of minutes and force thousands into exile. In such situations, it is vital that help gets through quickly, and that initiatives are coordinated to avoid mistakes and chaos at the disaster site. The Danish Red Cross supports the establishment of volunteer networks to be dispatched to countries afflicted by recurring natural disasters.

Even in the acute relief phase, the Red Cross evaluates reconstruction requirements in areas hit by disaster. People need help to return home and
start afresh, if this is at all possible. At the same time, efforts have to be made to prevent a repetition of the disaster. Natural disaster prevention is an important element of activities in many countries where the Red Cross conducts development projects. In one province in Vietnam, for instance, the Danish Red Cross is involved in a mangrove-planting project along the coast to prevent annually recurring tidal waves from flooding villages in the vicinity.
Development

Health promotion and disease prevention are cornerstones of development. It is essential to reach the most exposed and vulnerable groups, most often women, children, and the elderly. The philosophy is to impart knowledge and give people the instruments necessary to improve their living conditions. This could be training in primary health and hygiene, i.a. information on clean water, correct nutrition, vaccinations, family planning, AIDS, and disease prevention. This work is undertaken in villages where the inhabitants participate on the principle of help to self-help.

Health

Poverty is much more than merely having too little to eat. It is very much a question of access to clean water and hospital treatment, being able to attend a doctor when ill – or at least to obtain medication
to cure the most commonplace and otherwise fatal ailments. Combating poverty and creating better living conditions for people requires prolonged and tenacious efforts. Efforts that cost a lot of money. Notwithstanding, it makes good sense to undertake development work because we know it helps.

Transition from emergency aid to advancing development is a difficult process. People, whose lives have been ruined, must be offered a sustainable future. The aim is to grant the most beneficial form of assistance which in the long run will strengthen the local population's opportunities to fend for themselves and ensure sustainable recovery. The Danish Red Cross performs this function by supporting and strengthening local Red Cross/Red Crescent societies, enabling them to participate in creating positive development.

The Danish Red Cross conducts health care and environmental projects in 15 countries in Africa and Asia. These projects also incorporate Essential Drugs and AIDS programmes.

The environment
Environmental fragility causes human vulnerability. Consequently, people in exposed and poor rural areas must understand how their way of life impacts on the environment; they must learn that
felling trees without planting new shoots will result in desertification which will ultimately destroy the agricultural foundation of their communities. Likewise, in health care projects information and training constitute the most important aspects of efforts to improve living standards in impoverished areas.

The friendship programme
Danish delegates

Each year, the Danish Red Cross stations delegates to the world's hot spots. These include doctors, nurses, logisticians, mechanics, drivers, administrators, and journalists.

Most delegates work in war zones and natural disaster areas for three to six months at a time. Some are seconded for longer periods to development projects.

Becoming a Danish Red Cross delegate demands at least five years experience within one's profession. Delegates are also required to have an understanding of the given country's culture and be suitably qualified to train local colleagues.

An important part of all Red Cross work is the bestowal of knowledge to benefit others, enabling
them to learn to fend for themselves in the long run.
The Danish Red Cross has set up a natural disaster corps composed of delegates prepared to travel abroad at short notice. The Danish Red Cross is one of the national societies to dispatch the most delegates to international actions.

Danish delegates are highly valued because they are well educated, independent, and good team workers in what are often extreme situations.
After World War I, the Danish Red Cross took on many social provisions such as the emergency medical service, poverty relief, kindergartens, and homes for the elderly.

The social and health sectors have now taken over most of these functions. However, thousands of volunteers still give up their leisure time to undertake social and humanitarian work.

Despite the fact that Denmark is a welfare state, many people find themselves excluded from society and certain projects are not suited to the public system.
Visiting service

In Denmark many mentally ill, disabled, and elderly people live alone feeling cut off and isolated from the outside world. They look forward with anticipation to a weekly visit from one of the Danish Red Cross' 7000 home visitors.

For many, these visits have developed into warm and close friendships. It is thus important that home visitors can be relied upon. The visiting service is open to young and old alike, and there are many elderly people waiting for a friendly call.

Two other services filling the vacuum in lonely lives are the prison visitors and take-a-walk schemes.

The take-a-walk scheme is a mobile visiting service where volunteers accompany people, who
would otherwise have no opportunity to get out of their homes, on walks or trips to the cinema or concerts.

**The prison visitors** scheme is a special visiting service for inmates of Danish prisons. Many prisoners lose contact with family and friends when sentence is passed. The prison visitor is often one of the few contacts a prisoner has with the world outside the prison walls, a lifeline if you like with the real world. The Danish Red Cross provides courses for prison visitors to prepare them for their role before they pass the prison gates for the first time.
Second hand

There are more than 150 Danish Red Cross Second hand shops across Denmark. The Second hand shop is one of the Danish Red Cross' more recent activities and has expanded quite rapidly. Danes are quite adapted to tidying out wardrobes and depositing old clothes in the skips provided by the Danish Red Cross throughout the country. The best clothes are sold in the shops. What is left is sent to the organisation's second hand sorting centre, sorted and stored for dispatch when a need arises somewhere around the world. The remainder is sold as cloths and upholstering material.

Expenses are kept at a minimum as shop personnel are unpaid volunteers. Income from the recycling company goes towards aid activities at home and abroad.
Vulnerable groups

Vulnerable groups constitute the weakest segments of Danish society, i.a. the homeless, street children, alcoholics, and "bag ladies". Some local branches of the Danish Red Cross have started various activities to provide social rejects with a place where they can receive a little human warmth – and maybe even a bed to sleep in. Some branches have opened night shelters for women with no fixed abode. These shelters cater to prostitutes, alcoholics, and victims of domestic violence. Local drop-in centres for the mentally ill and single homeless are other examples of such services.

In the Danish capital, Copenhagen, the local branch of the Danish Red Cross runs a shelter for homeless people. People living on the street can
get themselves a cheap meal, have a bath, and get their clothes washed. It is even possible to get a haircut. In addition, the shelter houses various activities such as the production of radionews and a website specially designed for homeless people.

Local branches also run telephone networks for the elderly, self-help groups, and a service called Here-and-Now-Contact, where volunteers offer counselling to people in traumatic situations.
First Aid

Everyone should learn the rudiments of first aid. When an accident has occurred, first aid can often mean the difference between life and death for the injured, assuming that there is someone at hand capable of administering life-saving first aid.

The Danish Red Cross has trained over one million Danes in first-aid techniques down the years. For a number of years, the organisation has been campaigning for first-aid training to become compulsory in primary and lower secondary schools and an element of statutory driving tests. The Danish Red Cross has a professional, volunteer first-aid corps – the Samaritans.

The corps is on duty at large public events offering first aid where and when needed, for instance at
rock concerts, football games, and other major sporting events. Members of the corps are conspicuous in their bright red uniforms and contribute to making the Danish Red Cross noticable on the ground.
Psychological Support Programme

The Psychological Support Programme is quite a recent departure for the Danish Red Cross designed to help people tackle life's more difficult situations.

Most people will experience death, divorce, and serious illness at some point in life. We often feel powerless when faced with another person's shock or sorrow and do not know how to help. Psychological support teaches us how to show succour and concern in times of crisis.

The Danish Red Cross has developed the Psychological Support Programme and has published the world's first handbook on the theme. The organisation is also a reference centre, regarding psychological support, for the International Federation.
Niggling

Niggling is an old Danish word for knitting, sewing, and embroidery. Many Danish Red Cross volunteers employ these skills to make clothes for children in developing countries. Volunteers produce tonnes of children's clothes to pattern every year including caps, tops, shirts, skirts, and special baby parcels. These clothes are a source of joy for the children and mothers who receive them, as they are often the only items of clothing they possess.
Funding

The Danish Red Cross is a voluntary humanitarian organisation and as such it must fund most of its activities itself. Finance is raised through collections where, with the help of the media, the public is called on to support specific action, for instance in the aftermath of an earthquake. As a rule, the public responds positively to fund raising, the need being quite obvious.

Another fund raiser is the annual door-to-door collection. On a fixed day every year, thousands of volunteers go from house to house with red collection boxes asking for contributions. Here again, the appeal for support is well received and the collection normally brings in at least DKK 15 million.
Danish Red Cross members and supporters make regular contributions to the organisation, and local branches earn money from recycling shops and other activities. Although the state has been the largest single contributor to Danish Red Cross asylum and international work in recent years, traditional fund raising is still a necessity in order to secure a constant flow of capital to the disaster fund, so that help can be dispatched as quickly as possible. Public response to fund raising acts as an indicator of the level of support for the organisation among the Danish population as a whole.
Friendship programme

Many local branches support the organisation’s international work by means of the friendship programme. Local branches can support a concrete element of a Danish Red Cross programme in developing countries, for instance a clean drinking water project, as part of a health care programme.

The objective is to promote understanding between peoples and contact between volunteers in Denmark and the recipient country by exchanging letters, reciprocal visits, and other activities.
Asylum

After World War II, the Danish Red Cross took charge of the Allied refugees who had fled to Denmark during the war. This tradition was revived when the war in former Yugoslavia sent thousands of refugees to Denmark.

The Danish Red Cross has been responsible for running the country's asylum centres since 1984 – the most comprehensive activity for the Danish Red Cross on the home front to date. Work in the asylum centres is largely a matter of creating a secure and worthwhile life for refugees while they await a decision on their applications for political asylum.

Many asylum seekers must wait for years for a decision and waiting in uncertainty can seem quite
long. The Danish Red Cross tries to instill a sense of purpose in the refugees by offering them an opportunity to employ their time usefully by learning Danish, participating in sports activities, maintaining their skills and qualifications, and so on. At most centres, inhabitants prepare their own meals and do the cleaning. Staff at the centres encourage contact with the local community by arranging joint activities for asylum seekers and Danes. Such contact helps to demystify attitudes and thus break down prejudice and build friendships.

The Danish state determines whether a refugee will obtain political asylum in Denmark or not. The Danish Red Cross has no influence on decisions. All asylum work is 100% state funded.

Homepage of The Asylum Department, Danish Red Cross
Tracing missing persons

People become separated from their families in all war and natural disaster situations.

Some do not manage to flee the country together while others are separated, wounded, or killed on the way. In the war in former Yugoslavia, for example, people were systematically separated when villages were overrun. Men were held back while women and children were driven away.

The Red Cross is the only organisation operating a worldwide tracing agency for people listed as missing by their families. People get confirmation of what has happened to their loved ones, and in many cases families are reunited. Many Danes used the Danish Red Cross tracing service to locate family members who disappeared during World
War II. Asylum seekers use the service to track down family members and send Red Cross messages.
Danish Red Cross Youth

Holiday camps, campaigns against racism, rock concerts, tree planting in Africa, playgrounds for children at asylum centres, and first-aid courses for young people are just some of the activities undertaken by the Danish Red Cross Youth.

The Danish Red Cross Youth is an independent organisation, operating under the banner of the Danish Red Cross.

Danish Red Cross Youth homepage
How to contact Danish Red Cross

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27, Blegdamsvej
P.O. Box 2600
2100 Copenhagen Ö
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Telephone: +45 35 25 92 00
Fax: +45 35 25 92 92

Internet: www.redcross.dk
E-mail: drc@redcross.dk
Danish Red Cross, Asylum Department
28, Dag Hammarskjölds Allé
P.O. Box 810
2100 København Ø
Denmark

Telephone: +45 35 43 22 44
Fax: +45 35 43 24 44

Internet: www.asylum.redcross.dk
E-mail: asyl@redcross.dk
Vidste du, at mange miner er produceret af plastik, så metaldetektorer ikke kan spore dem. Og at en mine koster mellem 25 og 250 kroner at producere?

800 dræbt og 10 millioner hjemløse i Asien
hårdt ramtDet er især Indien og Bangladesh, der lider under vandmængderne. Den årstidsbestemte monsunregn begyndt... (læs mere)

Andre
nyheder:

Hjælp Darfur
En million mennesker er drevet på flugt i den konfliktramte Darfur-provins. Røde Kors arbejder intenst for at komme befolkningen til hjælp. Indbetal et beløb på gironr. 9303030 eller ring 100 kr. ind på tlf. 90565656 eller donore online her. Læs mere her

Den første hjælp, er den bedste hjælp
Hospitalsudstyret er ankommet til Darfur (13. juli 2004)

Syv organisationer samler ind til Darfur (12. juli 2004)

Fly med nødhjælp til Darfur (09. juli 2004)

Krig i DR Congo vil være en katastrofe (28. juni 2004)

Hospitaler og mobile klinikker til Darfur (24. juni 2004)

Cirkuskaravane for feriebørn sat i

Køb ind hos Røde Kors

I vores butik på nettet, kan du finde gode gaver, informations- og undervisningsmaterialer.

Besøg butikken
gang (22. juni 2004)
The Toulmin Model

CLAIM
DATA
WARRANT
QUALIFIER
BACKING
REBUTTAL
A Way In

So far, most texts on the World Wide Web are little more than standard print texts posted in electronic format. There is nothing wrong with this use of the WWWeb as an electronic library linking whole documents together. In this web article, however, I am more interested in what Stuart Moulthrop calls "native hypertext": text that is originally written in hypertext and fully exploits the associative, exploratory potential of the medium. In particular, I am interested in native hypertexts on the WWWeb.

Fast modems, cheap(er) connections and (relatively) easy html editors are beginning to do for webtext what Ong claims the phonetic alphabet did for writing: transforming a complex and elitist form into a communication tool that any schoolchild can master. Many, including myself, have argued that this form will revolutionise reading and writing in positive ways congruent with the postmodern view of discourse. But I am not convinced that these sunny predictions about hypertext, including my own, have asked all of the really tough questions that need to be asked if we are going to understand our role as teachers in this transformed textual world.

Hypertext clearly has a lot of potential as a medium for information retrieval and for interactive fiction. But is it an effective medium for argument--what in the original sense of the term may be called "rhetoric"? More specifically, what would be the effects both on readers and on writers if discursive argument migrated to a hypertext environment? And what, in turn, are the implications of this possibility for our role as teachers?

My own responses to these questions are highly ambivalent. On the one hand, there are very good arguments to be made that hypertext, which privileges infinite hypotaxis rather than parataxis, can paralyse the ability of rhetoric to explore important questions of civil society through the creation and interpretation of rigorous arguments. Hypertext may simply not be the right medium to foster the mental discipline and social inquiry spawned and nurtured by three thousand years of rhetorical interaction in speech and writing.

On the other hand, another set of voices whispers insistently that a change in the way arguments are structured is not the same as a sellout of our logical/rhetorical heritage. These voices remind us that how Plato argued against writing in a form of logical discourse that only writing could bring into existence. How much of our cynicism about new media for thought is no more than fear of the unknown?
The Form of This Web

Much of our problem is like Plato's: we have hardly scratched the surface of the possibilities this medium has to offer. The present text is an attempt to explore the ambivalent aspects of this new medium by using a structure which foregrounds what I see as its most exciting and most dangerous features.

Each node can lead in a number of different directions. There are no "next" buttons that you can press to follow a path through the text, nor are there "previous" buttons, since there are several ways into most nodes. These devices, which encourage the reader to follow a "default path" set by the author, seem to me to run counter to the most important new feature of the medium: its ability to let the reader build her own path through the text rather than follow a path set by the author.

The web is big and detailed--the editors of Kairos call it a "hypertext monograph" rather than a "hypertext essay." Most readers will not exhaust it, though habit may lead them to try. We are used to reading a print text completely, if we find ourselves interested in what it says. We are afraid to miss something important, some part of the argument that is a key to the author's meaning. But if we read and write discursive hypertext, we must not be afraid to be selective. Hypertext's mandate is to let the reader choose how much to read as well as the order in which he will read it.

The web refers outside itself to other material wherever possible. Thus it is "porous" in John December's phrase. It forms one piece of a hugely extended web of discourse, and allows you to venture off into other sections of the WWWeb, possibly (in theory) never to return to this one.

There is a beginning node--this one--but there is no concluding node. Stop reading when you've had enough, not when you've gotten to my ultimate message. Ultimate messages are for print, which by its physical nature must have a last page and therefore a last thought to print on it.

On the other hand, the text does not (I hope) dissolve into what David Kolb calls "a cloud of free associations." There is an argument of sorts here, though it is tentative and exploratory, in keeping with the oscillating mixture of enthusiasm and cynicism that I myself feel. The material goes in many different directions but it does cluster around several identifiable questions and threads of discussion. Some of these threads support each other; others conflict with and even contradict each other. Each thread has several layers of material ranging from my own arguments on the subject through supporting and digressive material to long quotations (sometimes representing several pages of print) which only the more interested and diligent will want to explore. My sense of how the material links together is of course different from what others might see in it, but it is only reasonable that I as author have more of a sense of the whole than someone who has not yet read it, and it would be disingenuous to hide that information on the pretext of letting the reader construct the text. There is a fine line between associative reading and bumbling about in the dark.

Therefore the web contains some sources of guidance which I hope walk the thin line between helping the reader sort out the material and usurping the authority which hypertext allegedly confers on the reader. Except for embedded links to references, I have placed all the links at the end of each page. This is counter to convention, but it allows you to read each chunk of the argument without distraction and allows me to give more hints as to where each link might take you. I have also avoided graphics, even for repeated links such as "home" and "index." These strike me as
distracting unless they serve a real purpose, and downright infuriating if you have a slow connection.

I have also provided an index which is organized thematically according to rough associations of material. Examining the index will give you an idea of the relationships which I see between the nodes, and of the different voices I hear in my head as I read the nodes. You may hear different voices, but at least you will have some idea of how you might be able to make sense of the material.

Finally, I have tried to deal with the fact that the WWWWeb does not permit readers to annotate texts. Any comments on this web, or suggestions regarding links to other webs, or for that matter second thoughts of my own, will be included in a file which I will maintain on my own site. You can access these through the "Comments and Annotations" link below. I'm especially interested in your personal reactions as a reader. Did you find the effort of following all these links back and forth across the universe worthwhile? Did you find the text an adventure in exploration or a nightmare of inconclusiveness?

So let's get started.

Further musings on the rhetorical form of this text Some of the choices I found myself making.
Summary of my own sunny predictions An optimistic voice--a summary of my 1991 article predicting that electronic text would change outdated notions of intellectual property. Mainly background.
Stuart Moulthrop on Native Hypertext A link into "A Shadow of an Informand" in which Moulthrop introduces this term
Few Native Hypertexts Some speculations about why there are so few argumentative hypertexts in scholarly discourse. A bit digressive but sets up the context for the argument.
Is hypertext really different from print text? Print is intertextual too. Does it matter?
What's Special about Hypertext on the WWWeb? A brief argument that hypertext is qualitatively different on the Web--more background.
Is hypertext friendly to argumentative rhetoric? The crux of my argument about the rhetoric of hypertext.
Reading hypertext An opening move in my darker ponderings, based on some disturbing analogies between hypertext and television
Writing hypertext Possible negative effects of hypertext on those who write it as well as read it.
Our role as teachers A fundamental question: do we resist or embrace the new world of hyperliteracy?
Comments and Annotations Additional material from readers and afterthoughts from me.
A Further Discussion of the Rhetorical Form of This Text

I chose to write about hypertext in hypertext partly to see what the potential of the medium for argumentative rhetoric really is. If it could do some things as well as or better than linear prose, I reasoned, my questions would be at least partly answered.

In writing this text I found that I was constantly walking a very fine line between suggesting a default path for the reader (which seems to me to destroy much of the purpose of hypertext) and leaving the reader to bumble through a cloud of random associations.

Unlike print forms, there aren't very many models to work with in this form. I found myself most heavily influenced by Kolb's Socrates in the Labyrinth, which uses a web format in which usually more than one link runs to and from each node. I have suggested which nodes I think might be productively associated without leading the reader too obviously. Different readers with different interests will build the text differently, though I suspect that long habit will lead most readers to try to "exhaust" the text by tracking down every node. (This will be difficult when some of the links lead out to other parts of the WWWeb, each with its own links to yet more texts.)

The text took shape around several centres of gravity, sites of attraction if you will, that tended to pull certain nodes into closer relationship than others. There is a loose cluster of nodes about hypertext, argument, and form. There is another on the effects of hypertext on both readers and writers. There is a third on the implications for teaching. In addition, there are some that seem to be at a higher level of generality which speak about hypertext in general. But most of the nodes in each cluster seem to connect across to nodes in other clusters as well.

One choice that I found I had to make was how much redundancy to tolerate. Key phrases and ideas turn up in a number of nodes. In linear text, the game is to repeat an idea in such a way that it is obvious that you know you are repeating it for a sound rhetorical reason. When you can't be sure whether the reader is encountering an idea for the first time or the seventh, this strategy is denied you. I settled on allowing a small amount of redundancy in the nodes themselves and counting on readers to follow links back and forth to generate their own redundancy. I am hoping that readers will traverse some of the more key nodes a number of times, finding more in them each time they come at them from a new direction, rather than saying "Dammit, I've already read that one."

What, I now ask myself, is the point? Surely there must be more to this than the game (rather inconsequential it seems to me) of illustrating postmodernist assumptions about the instability of texts.

I can't say for certain what the point is for readers, but I have found certain interesting effects as a writer. I have found that writing in this form makes one resist closure. Every node is somehow questioned, extended, and deconstructed by some other node. The relentless drive toward a conclusion, even a tentative one, that print texts seem to demand is undercut by the demands of this new form of text. Whenever a series of nodes seemed to be working their way toward a final-ish sort of claim, I found myself deliberately looking for competing options, finding opposing viewpoints, or writing metatext that would question the text I was writing.
This seems to be an interesting twist on Richard Coe's assertion that form is heuristic—that certain forms focus the writer on certain modes of thought. The five-paragraph theme, Coe notes, has spawned generations of students who think that there are exactly three reasons for everything. The hypertext, I find, spawns a mindset that questions everything, sets everything in opposition to everything else. It spawns questions, resists answers.

This might be one answer, then, to my question of what role hypertext might play in discursive rhetoric. When one has a specific claim to make, hypertext may not provide much advantage over linear text except for an ability to embed longer quotations and handier references. But when one wants to explore and to question, the more radical forms of hypertext help one think (not merely write) in an exploratory mindset.

Writing Hypertext Possible negative effects of hypertext on those who write it.
Exploratory Rhetoric Suggestions that exploration rather than argument is the right function of hypertext.
Is hypertext formless? Includes references to Richard Coe on the heuristics of form.
"Brent's Law" on the effects of media My suggestions about how media lead, not drive, in certain directions.
My Sunny Predictions about Electronic Text


In oral societies, intellectual "property" was unthinkable because knowledge had to be continually reproduced in order to survive. "Knowledge was held in common, entrusted to the tellers of tales who were maintained by the tribe, not for their individual contributions to the growth of ideas, but for their ongoing duty to keep knowledge alive by performing it."

With the development of writing and particularly the printing press, the "performance" of many types of work became industrialized, a matter for the craftsperson skilled at assembling interchangeable parts rather than for the gifted teller of tales. The production of copies became a practice which, if not limited by copyright, endangered knowledge by endangering the ability to profit from it. (The close connection [cause or effect?] between this commodification of knowledge and the rise of capitalism strikes me even more now than it did then.) Simultaneously with the rise of copyright came the romantic myth of the solitary genius and our present abhorrence of plagiarism as one of the worst forms of intellectual dishonesty.

Electronic forms of knowledge are in some ways more like orality because they are infinitely recursive. They encourage the copying, embedding and linking of texts, and make "intertextuality" an overt and visible rather than a tacit process. Although we can never return to the "tribal" knowledge of fully oral societies, the pull of the medium is away from private ownership of knowledge. Following Bolter, I claim that hypertext has the most powerful transformative potential in this regard because of its power to mix voices, to incorporate marginalia into the body of the text, and generally to blur the distinctions between one document and the next.

I still believe what I said then about the positive potential of hypertext to break down the culture of ownership. What I am not so sure about five years later is its possible effects on discursive rhetoric and about the implications of those effects for our role as teachers.

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The theory of transformative technology A summary in a bit more detail.
A link out to my entire "Ownership of Knowledge" article.
A link out to Lunsford et al, "What Matters Who Writes?" Another take on this argument from a more pedagogical point of view.
Intellectual dishonesty A little more on the myth of the solitary genius.
Reading Hypertext An opening move in my darker ponderings, based on some disturbing analogies between hypertext and television.
Why Are There So Few Native Hypertexts on the Web?

At the bottom of this page there is a "Webliography" of some examples of "native hypertext," documents that really take advantage of the medium. But most WWW texts are still longish linear documents, often prepared for paper publication and then posted for convenience of downloading. In its most extreme form, this can take the form of documents posted in formats such as rtf, which must be downloaded and converted before it is readable, or even postscript, which can only be read if printed in hardcopy on a postscript printer.

Even documents posted in HTML and broken into separate nodes often contain "next" links at the bottom of each page to encourage the reader to put them right back in linear order again, which makes one ask why they should have been broken up in the first place. This reminds me of tales of early automobiles equipped with buggy whip sockets.

Some of this may simply be a result of people not having become used to a new medium yet. Stuart Moulthrop suggests two more complex reasons for the presence of these buggy whips. The drag of the past is not simply a result of a few individuals being slow to move. It is endemic to any profound change of medium:

Even after we have given up on print, the majority of "really electronic" text will be hopelessly contaminated with the old ways of knowing. What we must carry forward is a strong sense of foundational irony. The past is always present; we are Gutenberg creatures no matter how hard we play at revolution; there is no such thing as "non-sequential writing." We make our way by recursion, by folding a new order back upon and into its predecessor. ("Getting over the Edge")

Elsewhere he sees a more political motive:

Compare the print paper to a truly multi-linear hypertext where the writer explores with equal discursive value the ambiguities and alternative hypotheses that derive from her research. Depending on their interactions with the text, subsequent readers might form very different conclusions about the researcher's findings, making it impossible to represent her article in terms of a simple, particular proposition. If the article cannot be thus represented, it cannot effectively contribute to the stream of citations from which technical consensus emerges. Its intertextuality is simply too pronounced, or its focus too weak, to serve the dialectical process of science-in-action. This, then, is why hypertext researchers do not work primarily in hypertext: because the work we do and the institutions in which we work are both hierarchical, and because a fully realized or "native" hypertext is incompatible with hierarchical discourse. ("Shadow of an Informand")

Well, maybe. Or maybe the medium is simply not very friendly to argumentative rhetoric.

Moulthrop's "Getting Over the Edge"  
Stuart Moulthrop on the Scholarly Environment  
Stuart Moulthrop on Native Hypertext  
Resistance to Electronic Scholarship in General  
Is Hypertext Friendly to Argumentative Rhetoric?  
A link into the "Incompatible" node of "A Shadow of an Informand."  
A link into the "Going Native" node of "Shadow of an Informand."  
A modest digression on this subject.
for argument.

A Brief Webliography of Innovative Texts.
Is Hypertext Really Different from Print Text?

The claim I'm making that hypertext is more "constructed" and "intertextual" than the print text may seem too obvious to need expansion. But the deeper you go into reader response and postmodernist reading theory, the more you begin to wonder whether this is really so. In its more extreme forms, such as that propounded by Stanley Fish, reader-response theory suggests that any text can produce any meaning if a discourse community exists to legitimate that meaning.

Whether you buy these theories fully, it is still obvious that readers don't always read linearly from the beginning of the book to the end. They skip back and forth, reread passages, and walk over to the bookshelf for another book before they've finished the one in hand. And even if they don't literally skip, the representation of text they create in their mind is always constructed from an amalgam of the words of the text and their own experiences, purposes and meanings. Louise Rosenblatt distinguishes between the reader, the text and the "poem":

It is not an object or an ideal entity. It happens during a coming-together, a compenetration, of a reader and a text. The reader brings to the text his past experience and present personality. Under the magnetism of the ordered symbols of the text, he marshals his resources and crystallizes out from the stuff of memory, thought, and feeling a new order, a new experience, which he sees as the poem.  
(The Reader, the Text, and the Poem, p. 12)

If all text is constructed in ways that the writer cannot predict, what makes hypertext so special?

I would argue, with George Landow, that the difference is a difference of such a great deal of degree that it becomes more like a difference in kind. Hypertext pushes text past what McLuhan calls a "break boundary," the point at which a medium becomes speeded up to the point at which it becomes something utterly different.

Print text at least gives the author the opportunity to suggest a default path through the text. The author can also assume, or write as if she assumes, that the average reader will read the entire text. The author of hypertext can make no such assumption. The reader can find no default path, no suggested order of text blocks from one page to the next, and can never be sure that she has found every node. The constructedness of text, underground in print, is now in your face. Linking becomes not just possible, but easy, natural, inevitable. This is what pushes the text over the break boundary.

Break boundary A little more detail on McLuhan's "break boundary" in a different context.  
Landow on the uniqueness of hypertext More from Landow on this subject.  
Is Hypertext Formless? An elaboration of the importance of form plus some self-criticism of my suggestion that hypertext lacks form because it lacks linearity.  
"Brent's law" on the effects of media A digression on my more general principle that the effects of media depend on what they make easy.
What's Special about Hypertext on the WWWeb?

Hypertext has been with us for many years now. But earlier forms of hypertext were bounded spaces, able to link only the amount of information that can be stored on a single computer or disk. With CD-ROM technology, that amount of information was large, but still bounded and theoretically exhaustible. The reader could follow only the paths laid down by the author or authors responsible for the document immediately at hand.

Moreover, though any individual could theoretically write hypertext, the difficulty of the medium and problems of distribution (pressing and physically distributing disks) meant that there was relatively little motivation to do so. Hypertext therefore retained the centre-to-margin configuration made famous by the physical book. In general, authors--sometimes educators, sometimes software developers--wrote. Publishers published. Readers read. Even daring hypertext experiments such as Landow's had no audience beyond the immediate educational domain.

The development of the WWWeb in 1993 marked what Marshall McLuhan, following Kenneth Boulding, calls a "at which some system suddenly changes into another or passes some point of no return in its dynamic processes" (qtd. Understanding Media 49). At a break boundary, a medium that has been gradually speeding up finally reaches a point at which it is no longer the old medium made faster, but a new medium qualitatively different from the old.

Writing encountered a break boundary with the mechanization of type. Hypertext encountered a break boundary when it was placed on the Internet.

Now the writing space is boundless. Links can lead to other documents by other authors who in turn can direct the reader into boundless other spaces. Once a document reaches outside itself in this manner, the author has not only lost control of the reader's path through that particular document, but of the size and shape of the document itself. Ted Nelson's "docuverse" is born.

Moreover, centre and margin have lost their meaning. The Internet has no centre, no margin. HTML is not so easy to write that everyone on the street is creating web pages, but it is fast on its way to becoming a commonly available tool. As the easily-learned phonetic alphabet took writing out of the hands of the elite scribes and placed it in the hands of every educated person, so HTML is rapidly giving everyone the ability to be hypertext authors and hypertext publishers, not just hypertext readers.

For teachers of literacy, then, this may prove to be an especially important break boundary as it supplies our students with not only a new reading tool but also a new writing tool.

Is hypertext really different from print text? An expansion—or maybe a belabouring—of this point
The theory of transformative technology An overview of the basic theory that underpins this attempt to see the future through the past.
Nelson's Xanadu Page A link out to Ted Nelson's conception of the "docuverse" of webbed material.
Our Role as Teachers A fundamental question: do we resist or embrace the new world of hyperliteracy?
Is Hypertext Friendly to Argumentative Rhetoric?

Hypertext has proven itself an excellent medium for information retrieval and is rapidly catching on as a medium for fiction. However, there are relatively few argumentative pieces that truly take advantage of the medium. This may be just a matter of slow adoption, but it may also be that the medium itself just isn't very well adapted to either reading or writing intellectual argument: what some call "philosophy" but which we in the laguage game usually refer to by the broader term "rhetoric."

Traditionally, arguments are highly linear. In the Phaedrus, Plato denounces arguments which can be read backwards as easily as forwards. Not all arguments, of course, need be as tightly structured as a Platonic deductive argument. In rhetoric, arrangement is determined more by the context, the audience, the rhetorical purpose--the cluster of exigencies that rhetoricians refer to as kairos--than by a "logical" progression of propositions. Nonetheless, arguments need to impose an order on material.

The essence of rhetorical argument is control--not intellectual tyranny but the ability to have a predictable effect. Even when the goal is not to foist a point of view on another but simply to create an image of the world as one sees it, the rhetor must be able to ration out the arguments she will make in order to present that point of view. Points of view are expressed in chains of argument in which ideas come first, second, third in order to achieve maximum argumentative weight.

Kolb makes this point well:

The principal argument against nonlinear web writing in philosophy is straightforward: philosophy necessarily involves argument, and argument necessarily involves a beginning, a middle, and an end. Thus a truly philosophical text needs a line. This claims more than that works of philosophy should include arguments. It says that any philosophical work should be essentially one large argument. It is through the argumentative line that any piece of philosophical writing does its work. On this view, a philosophical argument (just as a mathematical proof) cannot be a cloud of disjointed statements. Hence the philosophical line cannot be dissolved in the way some have dreamed of dissolving the narrative line. And thus philosophical hypertext will have to respect the line by making arguments the units of presentation, and by maintaining an overall argumentative--hence linear--structure. (Socrates, "Philosophy is Argument?" node)

Since Kolb is writing in hypertext, he questions this identification of philosophy and "line" in other nodes. But according to my reading, he is not convinced that hypertext is a very good medium for argument as we have come to know it, and neither am I. Though reader-response theory points out that it is always the reader who actually constructs the work, the author of a standard "text," oral or written, provides a preferred "default path" through the text, an essential feature of the writer's ability to contribute a point of view to the rhetorical conversation. Hypertext--at least, the more ambitious forms that go beyond what Kolb calls "caterpillar text"--removes that default path.

This raises a question. If "good" hypertext has no preset form, no default path for the reader, then has the rhetor any reliable way of presenting her thoughts to others? Do we sacrifice the ability to share others' minds in the labyrinth of the self-constructed, always evolving text?
Plato on the need for order Quotation suggesting that linear order is crucial to argument.
Philosophy and rhetoric, argument and exploration Distinctions among these terms to explore my argument.
Exploratory Rhetoric Backing up on myself: maybe “argument” is too narrow a definition of rhetoric.
Is Hypertext Formless? An elaboration of the importance of form plus some self-criticism of my suggestion that hypertext lacks form because it lacks linearity.
Reading Hypertext An opening move in my darker ponderings, based on some disturbing analogies between hypertext and television.
Writing hypertext Possible negative effects of hypertext on those who write it.
Reading Hypertext

Hypertext is clearly useful for certain forms of information retrieval (especially task-oriented forms such as on-line documentation) and for some kinds of fiction. However, I have some serious reservations about what the effects could be if hypertext were to move to a central rather than a peripheral position in our textual world, taking over our ways of knowing in the same way that print (according to theories of transformative technology) created a new worldview out of the old oral world.

These concerns cluster around analogies between reading hypertext and watching television. There is much to criticise in this analogy, of course. Hypertext is still text, though as hypermedia it can contain long passages of visual and aural media (leading Michael Joyce to call it "the revenge of text on television"). It therefore may retain many of the important properties of knowledge formation that we attribute to print and tend to deny to television (despite Marshall McLuhan's dissenting voice.) In particular it may escape being totally co-opted by the center-to-margin mass entertainment configuration that has made educational television almost a contradiction in terms.

But the analogy sticks in terms of the pattern of consumption. Like television, the structure of hypertext encourages a rapid movement from item to item that could discourage reflective engagement with the medium. I do not find this a happy thought.

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**The Theory of Transformative Technology** Background on this theory, useful for those not already steeped in McLuhan, Ong, Bolter, et al.

**Surfing Web Pages** Why many personal and academic web pages have no more coherences than television.

**Myron Tuman on Zapping** A depressing but interesting quotation from Tuman that extends the analogy between hypertext, television and Cliff's Notes.

"Now . . . This": Neil Postman on Television A quotation that captures Postman's view of television as an assault on relevant connection.

**McLuhan Hot and Cool** A less depressing account of television using McLuhan's framework of analysis.

**Michael Heim on Reflection** Heim's concerns about electric speed, without the television analogy.

**Michael Heim on Discipline** Heim's suggestion for a remedy.

**Papyrocentric Attitudes** In which I question my own doom and gloom, and segue into some teacherly concerns.

**Our Role as Teachers** A fundamental question: do we resist or embrace the new world of hyperliteracy?
Writing Hypertext

Much of the material in this web on the subject of reading hypertext uses television as a model. Seen through the terministic screen of this model, hypertext appears to be a passive medium that privileges clicking from one information mcnugget to the next. I find this analogy helpful in a cautionary sort of way, but its helpfulness is subject to the limitation of all analogies: the analogy can only be pushed so far.

Web text is different from television in a number of ways, not the least of which is that, clickable or not, it is still text, not just visual images. But in this node I want to switch tracks to another quality of hypertext that has only recently begun to seem important: it is a writer's medium as well as a reader's medium.

Hypertext began with a version of the centre-to-margin relationship that has always characterised broadcasting and book production. Hypertext publishers would create disks for distribution to an audience, and much hypertext material was in mimickery of book publication. Most people first encountered hypertext in the from of on-line documentation, and many of the classic and current works on hypertext authorship are designed to help documentation writers design text that makes information retrieval easy. But increasingly, with cheap and simple authoring tools and the WWW as a distribution medium, everyone can become a hypertext author.

This power of authorship is almost universally celebrated. But it merits further exploration in the context of my concerns over the possible mismatch between hypertext and the intellectual processes that underlie sustained argument.

Instead of embedding short quotations, paraphrases, and references in her own argument, the hypertext author is lead by the natural pull of the medium itself to include large chunks of others' work, either cut-and-pasted or, in the case of other works that already exist on the web, as hyperlinks to whole documents.

This can be a blessing to the reader, who can follow down references without having to trek to the library. But it can also tempt the writer to avoid the labour of grappling with the essence of the work she can simply slug in a chunk of undigested reference, leaving the reader to discover its significance. Think of the beginning student's "pro-con" essay that simply juxtaposes two points of view and forgets to find any significance in the juxtaposition.

Myron Tuman foresees this possibility in his response to Kaplan's "Politexts, Hypertexts" essay:

Hypertextual linking may actually encourage the simplistic, oppositional thinking of TV-talk shows, foregoing the long-established practice of qualifying thought through intricate subordination, even WITHIN A SINGLE SENTENCE, by balancing via links people clearly representing distinct positions (an odd thinker with an even one, a square one with a round one).

You will not find the present essay immune to this charge. Some quotations are carefully chosen and integrated with the text to illustrate a point, as in the one above. This is consistent with the best that we seek to teach our students when we teach them how to write from sources.
Other quotations, however, are scanned and slabbed in wholesale, contextualized by the links that lead to them but by little else. This would be terrible style in print. But what is it in hypertext? Is it an artful use of the new medium, allowing the reader quick access to far more text than print permits in order to form her own judgement of it? Or is it a form of intellectual laziness on the part of the writer?

The need to find parsimonious quotations and construct accurate paraphrases forces an intellectual involvement with other people's words, an effortful engagement which requires slowness and reflection. It is this intellectual engagement that separates expert writing from transitional patchwriting. Perhaps it also separates writing that really fosters cognitive growth from writing that doesn't.

Can the ability of hypertext to priviledge infinite hypotaxis rather than parataxis discourage the intellectual rigour of weaving others' ideas into a coherent argument? Are we selling our heritage of philosophical inquiry for a mess of linkage?

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Tuman's Comments on Kaplan  The full text of Tuman's response to Kaplan's "E-literacies" article, from which the above quotation was extracted.
E-literacies  A link to the Kaplan hypertext article that Tuman is responding to.
Michael Heim on Reflection  Heim's concerns about electric speed, without the television analogy.
Michael Heim on Discipline  Heim's suggestion for a remedy.
A further discussion of the rhetorical form of this text  Some of the choices I found myself making.
Is Hypertext Friendly to Argumentative Rhetoric?  Concerns that hypertext may be an inherently arhetorical medium.
Exploratory Rhetoric  Backing up on myself: maybe "argument" is too narrow a definition of rhetoric.
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Professional information:

I am a Professor in the interdisciplinary Faculty of Communication and Culture at the University of Calgary. My teaching and research centre on the history of communication and social aspects of information technology, and on rhetoric and composition studies with a particular interest in pedagogy. I am currently researching students' transition to the university environment and their uptake of academic literacy.

I have been director of the University of Calgary's Writing Program and the Undergraduate Program in Communications Studies. I am currently the Associate Dean (Academic) of the Faculty of Communication and Culture.

I co-edit the electronic journal EJournal, which publishes peer-reviewed articles on the implications of electronic texts and networks.

Personal information:

I live in Calgary, Alberta, Canada with my wife, Diana Brent, my two children, Kimberley and Heather, and a lovebird and a guinea pig. Diana (dlbrent@telus.net) teaches adaptive technology for visually impaired students for the Calgary School Board, and also works as a contract trainer on adaptive technology.

This web page contains no pictures or biographies of the pets -- sorry.
What Is Philanthropy?

Philanthropy can be defined in many ways. The word comes from the Greek, meaning “love for mankind.” Modern definitions include the concept of voluntary giving by an individual or group to promote the common good and improve the quality of life.

How Does Philanthropy Differ From Charity?

Philanthropy and charity are words often used to mean the same thing. Charity usually means giving money to alleviate the immediate suffering of someone in need. Philanthropy has the broader meaning of contributing to organisations that help to address the causes of poverty and social problems or improve the general quality of human life. Philanthropic giving supports a wide variety of activities including the support of research, health, education, arts and culture, as well as scholarship and fellowship programs.

What Is A Philanthropic Foundation?

A philanthropic foundation is a nonprofit, nongovernmental organisation that gives grants of money to other service-providing nonprofit organisations (including public charities), to qualified individuals and to other entities. It may also provide...
services, conduct research, hold conferences and publish reports.

**Rationale for a National Community Foundation**

The financial instability in the region has resulted in the creation of a 'new poor' in the region. These are the group that finds itself most affected by the high incidence of unemployment and company 'right-sizing'. This new group added to the group who are already living below the poverty line, dramatically increases the percentage of St. Lucians who are finding it impossible to make ends meet on a daily basis.

For these citizens, the daily task of feeding, clothing, educating - even keeping a roof over their heads - is one that is out of their reach.

At Christmas and other 'people-oriented' times of the year, these people may be the recipients of hampers of food, clothing and toys. Many religious organisations help when they can. In terms however of a national outreach to those less fortunate than ourselves, nothing exists.

As corporate citizens and concerned citizens of this country we have a moral duty to seek ways and means of addressing the issues confronting us.

We at the **National Insurance Corporation** believe that the magnitude of the task before us cannot be addressed effectively with actions of individual firms / institutions.

The problems of insufficient resources for education, food, housing, health; for organisations like The Marian Home, St. Lucy's Home, Adelaide Home, School for the Deaf and Blind amongst others cannot be met without a concerted and persistent national effort - properly constituted and managed.

Hence the need for a "National Community Foundation."
Establishment of a National Community Foundation
Rhetoric, as an art, has long been divided into five major categories or "canons":

1. Invention
2. Arrangement
3. Style
4. Memory
5. Delivery

These categories have served both analytical and generative purposes. That is to say, they provide a template for the criticism of discourse (and orations in particular), and they give a pattern for rhetorical education. Rhetorical treatises through the centuries have been set up in light of these five categories, although memory and delivery consistently have received less attention. Rhetoric shares with another longstanding discipline, dialectic, training in invention and arrangement. When these disciplines competed, rhetoric was sometimes reduced to style alone.

Although the five canons of rhetoric describe areas of attention in rhetorical pedagogy, these should not be taken as the only educational template for the discipline of rhetoric. Treatises on rhetoric also discuss at some length the roots or sources of rhetorical ability, and specific kinds of rhetorical exercises intended to promote linguistic facility.

**Sample Rhetorical Analysis: CANONS OF RHETORIC**

Martin Luther King, Jr. was not the first to claim he had a dream. Some, such as Clayborne Carson and Keith D. Miller have recently shown that the civil rights leader's most famous speech is in fact largely lifted from the sermons of others. If King is not responsible for inventing the subject matter of this address, he can be credited with ordering and delivering it in a style appropriate to his very mixed audience. Speaking to a huge crowd both in Washington, D.C. and across television, King drew upon commonplaces of our country that lie deep in our cultural memory, and did so with a kind of sober charisma that made his own words memorable and above all, effective.
Invention concerns finding something to say (its name derives from the Latin *invenire*, "to find."). Certain common categories of thought became conventional to use in order to brainstorm for material. These common places (places = *topoi* in Greek) are called the "topics of invention." They include, for example, cause and effect, comparison, and various relationships.

Invention is tied to the rhetorical appeal of *logos*, being oriented to *what* an author would say rather than *how* this might be said. Invention describes the argumentative, persuasive core of rhetoric. Aristotle, in fact, defines rhetoric primarily as invention, "discovering the best available means of persuasion." An important procedure that formed part of this finding process was *stasis*.

**Sample Rhetorical Analysis: INVENTION**

In describing the state of humanity, Blaise Pascal aphoristically states

We desire truth, and find within ourselves only uncertainty. We seek happiness, and find only misery and death. We cannot but desire truth and happiness, and are incapable of certainty or happiness. In these nicely parallel claims, Pascal follows a similar pattern of development based on the identification of an antecedent and its inevitable consequence. [anteecedent/consequence is a common topic of invention]. We must ask ourselves, Are these the necessary antecedents to the stated consequences? Does his concision betray a larger complexity? Aren't these consequences the causes themselves for pursuing what he refers to as antecedents?

**Related Figures**

- See discussion of relationship between *Figures of Speech and Figures of Thought*. Invention is associated with the latter.
- *Figures of Amplification*
See Also

- The Topics of Invention
- Stasis Theory

Sources: Cic. De Inv. passim
Arrangement (dispositio or taxis) concerns how one orders speech or writing. In ancient rhetorics, arrangement referred solely to the order to be observed in an oration, but the term has broadened to include all considerations of the ordering of discourse, especially on a large scale.

### Arrangement of a Classical Oration

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Cicero aligned certain rhetorical appeals with specific parts of the oration. In the exordium or introduction, it is necessary for one to establish his or her own authority. Therefore, one employs ethical appeals (see ethos). In the next four parts of the oration (statement of facts, division, proof, and refutation), one chiefly employs logical arguments (see logos). In the conclusion, one finishes up by employing emotional appeals (see pathos).

### Related Figures

- Figures of Order
- Figures of Parallelism
- Figures of Amplification
- hyperbaton
- anastrophe
- synchysis
- parecbasis
- catacosmesis

### See Also

- Four Categories of Change: Transposition
• **Virtues of Style:** [Clarity](#)
  The proper ordering of material aids stylistic clarity.

• **Stasis**
  This has to do with following the correct order of composing an argument by ascertaining first what is the point at issue, the *stasis*.

**Sources:** Arist. 3.13-19; Cic. De Inv. 1.7; Cic. De Or. 1.31.143
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The five canons: invention | arrangement | style | memory | delivery

Style: Virtues | Levels | Qualities | Figures of Speech
Style concerns the artful expression of ideas. If invention addresses what is to be said; style addresses how this will be said. From a rhetorical perspective style is not incidental, superficial, or supplementary: style names how ideas are embodied in language and customized to communicative contexts (see Content / Form).

Because of the centrality of style, rhetoricians have given great attention to every aspect of linguistic form—so much so that rhetoric has at times been equated with (or reduced to) "mere style," as though rhetoric were concerned only with superficial ornamentation.

But ornamentation was not at all superficial in classical and renaissance rhetoric, for to ornament (ornare = "to equip, fit out, or supply") meant to equip one's thoughts with verbal expression appropriate for accomplishing one's intentions.

Upon this basic principle of style there has been agreement, but less so respecting how matters of style have been mapped within the rhetorical tradition, especially with respect to categorizing the figures of speech. These are the major groupings of stylistic concerns within the rhetorical tradition:

1. **Virtues of Style**
   
   Five encompassing concerns of style which relate style to grammar, audience, effective and affective appeals, the guiding principle of decorum, and the importance of ornamenting language through figurative speech. A comparable mapping of seven virtues of style has been laid out by Hermogenes.

2. **Levels of Style**
   
   From the Roman tradition three levels of style have been laid out, each suited to one of three distinct rhetorical purposes.

3. **Qualities of Style**
   
   A large descriptive terminology has been developed to critique the qualities of style. These are interpretive in nature, and overlap broadly with figures of speech or the virtues and levels of style.

4. **Figures of Speech**
   
   Sometimes considered part of "ornateness" (one of the Virtues of Style), and sometimes taken to represent the whole of rhetoric, the rhetorical figures constitute a vast technical vocabulary naming ways that both ideas and language have been configured.

Style is often aligned with pathos, since its figures of speech are often employed to persuade through emotional appeals (see Figures of pathos). However, style has just as much to do with ethos, for one's style often establishes or mitigates one's authority and credibility (see Figures of ethos). But it should not be assumed, either, that style simply adds on a pathetic or ethical appeal to the core, logical content. Style is very much part of the appeal through logos, especially considering the fact that schemes of repetition serve to produce coherence and clarity, obvious attributes of the appeal to reason. There are also specific figures of speech that are
At first, Memory seemed to have to do solely with mnemonics (memory aids) that would assist a budding orator in retaining his speech. However, it clearly had to do with more than simply learning how to memorize an already composed speech for presentation. The Ad Herennium author calls memory the "treasury of things invented," thus linking Memory with the first canon of rhetoric, Invention. This alludes to the practice of storing up commonplaces or other material arrived at through the topics of invention for use as called for in a given occasion. See copia.

Thus, Memory is as much tied to the improvisational necessities of a speaker as to the need to memorize a complete speech for delivery. In this sense Memory is related to kairos (sensitivity to the context in which one may communicate) as well as to the concepts of copia and amplification.

Memory, it can be seen has had to do with much more than just memorization. It was a requisite for becoming peritus dicendi, well-versed in speaking, something only possible if one had a vast deal of information on hand to be brought forth appropriately and effectively given the circumstances and the audience.

The canon of Memory also suggests that one consider the psychological aspects of preparing to communicate and the performance of communicating itself, especially in an oral or impromptu setting. Typically Memory has to do only with the orator, but invites consideration of how the audience will retain things in mind. To this end, certain figures of speech are available to help the memory, including the use of vivid description (ecphrasis) and enumeration. Along with Delivery, Memory has often been excluded from rhetoric. However, it was a vital component in the training of orators in antiquity.

Example
Orators were encouraged to envision where they would be speaking as a preparation for memorizing their speech. Then, having completed the speech's composition, they were to divide it into
manageable portions, each of which they would assign, in turn, to a
different part of the room where the speech was to occur. Thus, by
casting their eyes about during their speech, they would be reminded
of the next part of their speech to give.

**Rhetorical analysis in terms of MEMORY:**

Because Memory differs widely in what it can mean as an aspect of
rhetoric, rhetorical criticism in terms of Memory has equally broad
possibilities.

- the degree to which a speaker successfully remembers a
  memorized oration
- the facility with which a speaker calls upon his memory of
  apt quotations and thoughts that effectively meet the
  rhetorical intention
- an analysis of the methods a speaker uses in order for the
  message to be retained in the memory of those hearing
  (mnemonics)
- assessment of direct appeals to memory or the mention of it
  or related terms

**Related Figures**

- [anamnesis](#)

**See Also**

- [Arrangement: partitio](#)

**Sources:** Cic. De Inv. 1.7; Cic. De Or. 2.86-2.88; Quint. 3.3.10
Delivery, the last of the five canons of rhetoric, concerns itself (as does style) with how something is said, rather than what is said (the province of Invention). The Greek word for delivery is "hypokrisis" or "acting," and rhetoric has borrowed from that art a studied attention to vocal training and to the use of gestures.

In antiquity the way a speech was delivered was considered a crucial determinant of its meaning or effect, especially since delivery made use of the powerful persuasive appeal of pathos.

Delivery (along with Memory) has often been omitted from rhetorical texts; however, it has retained a strong place in rhetorical pedagogy. The importance of delivery was emphasized in discussions of exercitatio (practice exercises) and has been manifested in the progynasmata and practice speeches (declamations) of a rhetorical education.

Delivery originally referred to oral rhetoric at use in a public context, but can be viewed more broadly as that aspect of rhetoric that concerns the public presentation of discourse, oral or written. In either case Delivery obviously has much to do with how one establishes ethos and appeals through pathos, and in this sense is complementary to Invention, which is more strictly concerend with logos.

The oral nature of rhetorical training and performance in antiquity made a closer association between rhetoric and literature than exists today. Aristotle identifies commonalities between the recitation of poetry and the delivery of speeches. Both involved matters of style and emotion in vocalizing words.

Sample Rhetorical Analysis: DELIVERY
Winston Churchill could never have stirred the British public as he did were it not for the grave, serious, and controlled tone of voice that he employed in his radio speeches. His faith in the allied powers rang out in stentorian cadences that by their very vibrations instilled
belief in the masses. His message was often cliche, but his delivery was never anything but spell-binding. Had he had a feeble voice, perhaps Germany would have fared better.

Related Figures

- **mimesis**
  The imitation of another's gestures, pronunciation, or utterance.
- **mycterismus**
  A mock given with an accompanying gesture, such as a scornful countenance.
- **tasis**
  Sustaining the pronunciation of a word or phrase because of its pleasant sound
- **epenthesis**
  The addition of a syllable or letter to the middle of a word. A kind of metaplasm that is sometimes employed in order to facilitate easier articulation.

See Also

- Pathos
- Rhetorical Pedagogy
- Progymnasmata

**Sources:** Aristotle Rhet. 3.1.3-9; Cic. De Inv. 1.7; Cic. De Or. 3.11.40-3.12.46
Aristotle (384-322 B.C.) was a Greek philosopher, educator, and scientist. He was able to combine the thoughts of Socrates and Plato to create his own ideas and definition of rhetoric. He wrote influential works such as *Rhetoric* and *Organon*, which presented these new ideas and theories on rhetoric. Much of what is Western thought today evolved from Aristotle's theories and experiments on rhetoric.

**Aristotle's Life**

Aristotle was born in 384 B.C., in Northern Greece. His father was a physician to the king of Macedonia, Amyntas II. Amyntas II was the grandfather of Alexander the Great. When Aristotle was still a boy, both of his parents died; so he was raised by a guardian named Proxenus. At the age of seventeen, he went to Athens to attend Plato's school, the Academy. Aristotle stayed at the Academy for twenty years as a student, a research assistant, a lecturer, and a research scientist. After Plato died, he moved and lived with Hermeias, a former pupil of Plato. During his three year stay, Aristotle married princess Pithias, Hermeias's daughter. The couple had two children: a son named Nicomachus and a daughter. In 342 B.C., Aristotle was invited to educate Alexander by Philip of Macedon. He taught Alexander until King Philip was assassinated, then Alexander became ruler. In 335 B.C., he left Macedonia and returned to Athens to found a school named Lyceum. Twelve years later, when Alexander died, the Athenians charged Aristotle with impiety because they resented his relationship with Alexander and other influential Macedonians. Aristotle said that he would not let the Athenians "sin twice against philosophy" (Soll, 663), so he fled to Chalcis. One year later he died at the age of sixty-two.

**Aristotle's Writings and Philosophies**

Aristotle's writings can be categorized into three groups: popular writings, memoranda, and the treatises. His popular writings were written for a general audience and modeled after Plato's dialogues. The memoranda is a collection of research materials and historical records. Most of the writings from these two groups have been lost. The third group, the treatises, was written for his classes, to teach his students. They were either lecture notes or textbooks. These treatises were made only for the students and are the only writings that still survive today. Aristotle's early writings showed his admiration for Plato by imitating Plato's style. He wrote in dialogue form and his themes were variations of themes that Plato had developed. Later on, his writings strayed from Platonistic views and they compared concrete fact to the abstract and often clashed with the views of Plato. Two of his most important writings concerning rhetoric are *Organon* and *Rhetoric*.

*Organon* was a collection of papers that included the *Categories*, the *Prior and Posterior Analytics*, the *Topics*, and *On Interpretation*. The word organon means instrument. In these papers Aristotle investigates thought, which is the instrument of knowledge.
Rhetoric was written sometime between 360 and 334 B.C. In this work, he writes about the art of public speaking. It seems that he is writing in direct response to Plato's condemnation of the art. He believes that different rhetoric treats specific cases. These specific cases are topoi, which are different topics that can be persuaded. In Book two of Rhetoric, he lists the twenty-eight common topics, or topoi. He also addresses style, diction, metaphor, and arrangement, but he basically ignores the other canons of rhetoric. This work was the first psychological rhetoric ever presented.

The theory of the syllogism was first introduced by Aristotle. He was the first to analyze an argument in a logical order. The generic syllogism is if A belongs to all B, and B belongs to all C, then A belongs to all C. A syllogism can either be dialectical or rhetorical. Dialectical syllogisms are always true. Rhetorical syllogisms are probably true, but not always true. The rhetorical syllogism is also called an enthymeme. An enthymeme is "a statement that transfers attitudes the audience already holds to the case at hand: it is like a syllogism, except that its result is not new knowledge, but action" (Brumbaugh, 187). The enthymeme has a missing part that must be filled in by the audience. Syllogism and enthymeme are very closely related.

Another concept, pisteis, was developed by Aristotle. Pisteis is divided into three sections: ethos, pathos, and logos. Ethos is the credibility of the rhetor. Pathos is the emotions of the audience. Aristotle wrote about the different emotions to use on specific groups of people, in order to persuade them of some idea. Logos is the power of reasoning shared by the rhetor and the audience. All three are intertwined, even though they are categorized separately.

Aristotle had his own beliefs on rhetoric. He believed that "[the function of rhetoric] is not to persuade but to see the available means of persuasion in each case" (Covino, 3). Aristotle studied the art of argument and developed an optimistic view. He "finds hope in the belief (1) that rhetoric is useful, because the true and the just are naturally superior to their opposites, (2) that generally speaking, that which is true and better is naturally always easier to prove and more likely to persuade and (3) that men have a sufficient natural capacity for the truth and indeed in most cases attain to it" (Stone, 93). He also believed that even though persuasive argument is all classified under rhetoric, that each argument is its own case and should be dealt with differently than all other cases. Aristotle had strong opinions on rhetoric which influenced many others.

After his death, Aristotle's works were perpetuated at the Peripatetic school by some of his loyal followers. Between 500 and 1000 his ideas disappeared in Western thought, but were preserved by Arabic and Syrian scholars. These scholars reintroduced Aristotle to Western thought between 1100 and 1200. Since this time, Aristotle has been extremely influential in Western thought on rhetoric.

Aristotle (384-322 B.C.), a Greek philosopher, educator, and scientist is arguably the most renowned and respected student of rhetoric in history. It is because of the early
works of Aristotle that the field of rhetoric is as defined and understood as it is today. By combining the thoughts of earlier philosophers such as Socrates and Plato, Aristotle created his own ideas and definitions of rhetoric. He incorporated these ideas into essays and books such as *Rhetoric* and *Organon*, which are still valued by rhetoricians in present day applications. It is plain to see that much of what is Western thought evolved from Aristotle's theories and experiments with rhetoric.

**Aristotle's Life**

Aristotle was born in 384 B.C. in the small northern Greek town of Stagiros. The son of a physician, Aristotle was introduced to the field of medicine at an early age. It is this knowledge of anatomy and organic structure, many say, that enabled him to develop a remarkable talent for observation and discovery. His father was the personal physician of the great Macedonian king, Amyntas II, the grandfather of Alexander the Great. When Aristotle was still a boy, both of his parents died. From this point he was raised by a guardian named Proxenus until he departed for Athens to attend Plato's Academy. He remained at Plato's school for over twenty years where he served as a student, research assistant, lecturer, and a research scientist. While at Plato's school, Aristotle developed a personal affection for Plato and learned many things from his instructor. However, he ultimately rejected Plato's fundamental concepts and developed his own theories on matters of logic, ethics, metaphysics, as well as rhetoric. After the death of Plato in 347 B.C., Aristotle moved in with a former pupil of Plato, Hermeias. During his three year stay, he married princess Pithias, Hermeias's daughter. The couple had two children: a son named Nicomachus as well as a daughter. In 342 B.C Aristotle was invited to direct the education of young prince Alexander at the court of Philip II of Macedonia. During this time he continued his studies with a few private students of philosophy and completed his most famous work, the *Rhetoric*. He taught Alexander until King Philip was assassinated, after which the prince became king. In 335 B.C. he left Macedonia and returned to Athens to open his own school named "Lyceum." Here he taught many popular subjects such as ethics, politics, and rhetoric before focusing his attention solely to metaphysics. With the death of Alexander in 323 B.C., and public scrutiny growing over his relationship with Alexander and other influential Macedonians growing, he turned his school over to Theophrastus and moved to the island of Euboea. Here he lived only a short time before dying in 322 B.C. at the age of sixty-two.

**Aristotle's Writings and Philosophies**

The majority of Aristotle's writings have since been lost or destroyed in the years following his death. Each work that he produced, however, could be divided into three specific categories: popular writings, memoranda, and the treatises. The popular writings were written for a general audience and modeled after the dialogues of Plato. An example of these would be speeches and public addresses concentrating on particular subjects such as politics or ethics. His second type of text, the memoranda, was a collection of research material and historical records that Aristotle compiled throughout his many years as a student and research scientist. Unfortunately most of the popular writing and memoranda of Aristotle have not survived the ages since his lifetime. The third group of writings, the
treatises, is the only type that still exist today. They include lecture notes or textbooks written for the many classes that he taught at the "Lyceum" and other places across Greece.

The early writings of Aristotle exhibited his admiration for his teacher, Plato. He imitated Plato's style by writing in dialogue form and using many of the same themes developed by his instructor. However, as he continued his studies at the Academy, Aristotle began to develop his own individual views which differed from those of Plato. He began to concentrate on concrete, logical concepts as opposed to Plato's more conceptual views. Although his views often clashed with those of his student, Plato continued to support Aristotle and encouraged him to promote his own theories of formal logic and rhetoric. These new ideas were expressed in his two most famous works, *Organon* and *Rhetoric*.

The *Organon*, or "instrument", was a collection of papers that included the *Categories*, *Prior and Posterior Analytics*, the *Topics*, and *On Interpretation*. In these, Aristotle introduced formal logic which he described as the instrument of knowledge. The *Rhetoric* was written between 360 B.C. and 334 B.C. and dealt with the art of public speaking. This work is clearly written in response to Plato's condemnation of this art. Aristotle was primarily concerned with the rhetoric of "public address is the civic life of Greece" (Kennedy 7). He believed rhetoric could be divided into specific cases where different types of rhetoric strategies could be used. He called these strategies *topoi*. In Book Two of *Rhetoric* he lists twenty-eight common topoi. He also addresses other rhetoric elements such as style, diction, metaphor, and arrangement, but basically ignored the other canons of rhetoric. In any case, this work was the first example of psychological rhetoric ever presented.

One of the most notable concepts developed by Aristotle was the notion of pisteis, or proofs. He believed that there were three means in which persuasion could be accomplished in public address. Pisteis is divided into three sections: ethos, pathos, logos. *Ethos* is concerned with establishing the moral character of the rhetor. *Pathos* appeals to the emotions of the audience and *logos* is described as logical reasoning meant to engage the audience into the rhetors beliefs. Each of these three elements, though separate, can be combined to elicit a maximum response from the audience.

Aristotle was the first to analyze an argument in a logical, orderly manner. He did this by using enthymemes and syllogisms. He described a *syllogism* as a "deductive argument consisting of a major premise, a minor premise, and a conclusion" (319). The generic syllogism is as follows: If A belongs to all B, and B belongs to all C, then A belongs to all C. A syllogism, when used in rhetoric context, was called an *enthymeme*. An enthymeme is "like a syllogism, except that its result is not new knowledge, but action" (Brumbaugh 187). In an enthymeme the rhetor assumes that the audience is an active participant, will "supply the missing part" and be persuaded of the enthymeme's truth by virtue of having participated in making it fully meaningful" (Covino 48). Enthymemes and syllogisms, as you can see are very closely related.
Through his many years of studying the elements of rhetoric, Aristotle developed a general definition that is still accepted today. He believed that "[the function of rhetoric] is not to persuade but to see the available means of persuasion in each case" (3). His Rhetoric expressed that rhetoric is a "tool applicable to any subject and from the universality of its basic, organized concepts" (Kennedy 309). It encompasses an extremely large territory and "is the propery of no other discipline . . . It impinges on all areas of human concern" (Winterowd 14). In this sense, he explained that even though all persuasive arguments are classified as rhetoric, each should be dealt with in its own case and individual of all other cases (14). It is Aristotle who first recognized the relationship between rhetoric and the various disciplines of the arts and ""sciences"". He believed that rhetoric played a large part in every method of learning and there were specific tools which were essential to each type of study (Kennedy 12). Of these tool he felt that logic was one of the most important, if not the most important tool used in rhetoric thinking. Aristotle considered rhetoric a tool in argumentation, particularly the kind that arose in the courts and halls of government of his time.

Since his lifetime the ideas of Aristotle have been carried on through the centuries and have remained a fixture in modern day theory. His interest in the logical, rational side of discourse remain with us today in many forms. For this reason it can be said with little argument that "Aristotle is rhetoric."

After his death, Aristotle's words were perpetuated at the Perpatetic school by his loyal followers. Unfortunatley many of his ideas disappeared in Western philosophy between 500 and 1000 A.D., but were preserved by Arabic and Syrian scholars which reintroduced Aristotle to the Western world between. Since this time, his ideas have been extremely influential in Western rhetoric analysis.

Works Cited for Part 1


Works Cited for Part 2

- *Aristotle at the Idaho State University College of Education*.

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Part 1 was created by Ellen Dickson at the Georgia Institute of Technology last updated on December 1, 1995.

Part 2 was authored by Brad Shepherd of the Georgia Institute of Technology. It was last updated on March 12, 1996.
Aristotle's Rhetoric

Aristotle's rhetoric has had an enormous influence on the development of the art of rhetoric. Not only authors writing in the peripatetic tradition, but also the famous Roman teachers of rhetoric, such as Cicero and Quintilian, frequently used elements stemming from the Aristotelian doctrine. Nevertheless, these authors were neither interested in an authentic interpretation of the Aristotelian works nor in the philosophical sources and backgrounds of the vocabulary that Aristotle had introduced into rhetorical theory. Thus, for two millennia the interpretation of Aristotelian rhetoric has become a matter of the history of rhetoric, not of philosophy. In the most influential manuscripts and editions, Aristotle's *Rhetoric* was surrounded by rhetorical works and even written speeches of other Greek and Latin authors, and was seldom interpreted in the context of the whole Corpus Aristotelicum. It was not until the last few decades that the philosophically salient features of the Aristotelian rhetoric were rediscovered: in construing a general theory of the persuasive, Aristotle applies numerous concepts and arguments which are also treated in his logical, ethical, and psychological writings. His theory of rhetorical arguments, for example, is only one further application of his general doctrine of the *sullogismos*, which also forms the basis of dialectic, logic and his theory of demonstration. Another example is the concept of emotions: though emotions are one of the most important topics in the Aristotelian ethics, he nowhere offers such an illuminating account of single emotions as in the *Rhetoric*. Finally, it is the *Rhetoric* too which informs us about the cognitive features of language and style.

- 1. Works on Rhetoric
- 2. The Agenda of the *Rhetoric*
- 3. Rhetoric as a Counterpart to Dialectic
- 4. The Purpose of Rhetoric
  - 4.1 The Definition of Rhetoric
  - 4.2 The Neutrality of Aristotelian Rhetoric
  - 4.3 Why We Need Rhetoric
  - 4.4 Aristotelian Rhetoric as Proof-centered and Pertinent
  - 4.5 Is There an Inconsistency in Aristotle's Rhetorical Theory?
1. Works on Rhetoric

According to ancient testimonies, Aristotle wrote an early dialogue on rhetoric entitled ‘Grullos’, in which he put forward the argument that rhetoric cannot be an art (technē); and since this is precisely the position of Plato's Gorgias, the lost dialogue Grullos has traditionally been regarded as a sign of Aristotle's (alleged) early Platonism. But the evidence for the position of this dialogue is too tenuous to support such strong conclusions: it also could have been a ‘dialectical’ dialogue, which listed the Pros and Cons of the thesis that rhetoric is an art. We do not know much more about the so-called ‘Technē Sunagogē’, a collection of previous theories of rhetoric which is also ascribed to Aristotle. Cicero seems to use this collection itself, or at least a secondary source relying on it, as his main historical source when he gives a short survey of the history of pre-Aristotelian rhetoric in his Brutus 46-48. Finally, Aristotle once mentions a work called ‘Theodecteia’ which has also been supposed to be Aristotelian; but more probably he meant the rhetorical handbook of his follower Theodectes, who was a former pupil of Isocrates.

What has come down to us are just the three books on rhetoric, which we know as The Rhetoric, though the ancient catalogue of the Aristotelian works, reported by Diogenes Laertius, mentions only two books on rhetoric (perhaps our Rhetoric I & II), and two further books on style (perhaps our Rhetoric III?). Whereas most modern authors agree that at least the core of Rhet. I & II presents a coherent rhetorical theory, the two themes of Rhet. III are not mentioned in the agenda of Rhet. I & II. The conceptual link between Rhet. I & II and Rhet. III is not given until the very last sentence of the second book. It is quite understandable that the authenticity of this ad hoc composition has been questioned:
we cannot exclude the possibility that these two parts of the *Rhetoric* had not been put together until the first edition of Aristotle's works completed by Andronicus in the first century. In the *Poetics* (1456a33) we find a cross-reference to a work called ‘*Rhetoric*’ which obviously refers to *Rhet. I & II*, but excludes *Rhet. III*. Regardless of such doubts, the systematic idea which links the two heterogeneous parts of the *Rhetoric* together does not at all seem to be unreasonable: it is not enough to have a supply of things to say (the so-called “thought”), the theorist of rhetoric must also inform us about the right way to say those things (the so-called “style”).

The chronological fixing of the *Rhetoric* has turned out to be a delicate matter. At least the core of *Rhet. I & II* seems to be an early work, written during Aristotle's first stay in Athens (it is unclear, however, which chapters belong to that core; regularly mentioned are the chapters I.4-15 and II.1-17). It is true that the *Rhetoric* gives references to historical events which fall in the time of Aristotle's exile and his second stay in Athens, but most of them can be found in the chapters II.23-24, and besides this, examples could have been updated, which is especially plausible if we assume that the *Rhetoric* formed the basis of a lecture held several times. Most striking are the affinities to the (also early) *Topics*; if, as it is widely agreed, the *Topics* represents a pre-syllogistic state of Aristotelian logic, the same is true of the *Rhetoric*: we actually find no hints of syllogistic inventory in it.

### 2. The Agenda of the *Rhetoric*

The structure of *Rhet. I & II* is determined by two tripartite divisions. The first division consists in the distinction of the three means of persuasion: The speech can produce persuasion either through the character of the speaker, the emotional state of the listener, or the argument (*logos*) itself (see below §5). The second tripartite division concerns the three species of public speech. The speech that takes place in the assembly is defined as the deliberative species. The speech that takes place before a court is defined as the judicial species. The third species does not aim at such a decision: the epideictic speech praises or blames somebody, it tries to describe things or deeds of the respective person as honorable or shameful.

The first book of the *Rhetoric* treats the three species in succession. *Rhet. I.4-8* deals with the deliberative, I.9 with the epideictic, I.10-14 the judicial species. These chapters are understood as contributing to the argumentative mode of persuasion or—more precisely—to that part of argumentative persuasion which is specific to the several species of persuasion. The second part of the argumentative persuasion which is common
to all three species of rhetorical speech is treated in the chapters II.19-26. The second means of persuasion, which works by evoking the emotions of the audience, is described in the chapters II.2-11. Though the following chapters II.12-17 treat of different types of character these chapters do not, as is often assumed, develop the third means of persuasion, which depends on the character of the speaker. The underlying theory of this means of persuasion is elaborated in a few lines of chapter II.1. The aforementioned chapters II.12-17 give information about different types of character and their disposition to emotional response, which can be useful for those speakers who want to arouse the emotions of the audience. Why the chapters on the argumentative means of persuasion are separated by the treatment of emotions and character (in II.2-17) remains a riddle, especially since the chapter II.18 tries to give a link between the specific and the common aspects of argumentative persuasion. Rhetoric III.1-12 discusses several questions of style (see below §8.1), Rhetoric III.13-19 is on the several parts of a speech.

3. Rhetoric as a Counterpart to Dialectic

Aristotle stresses that rhetoric is closely related to dialectic. He offers several formulas to describe this affinity between the two disciplines: first of all, rhetoric is said to be a “counterpart” (antistrophos) to dialectic (Rhet. I.1, 1354a1); (ii) it is also called an “outgrowth” (paraphues ti) of dialectic and the study of character (Rhet. I.2, 1356a25f.); finally, Aristotle says that rhetoric is part of dialectic and resembles it (Rhet. I.2, 1356a30f.). In saying that rhetoric is a counterpart to dialectic Aristotle obviously alludes to Plato's Gorgias (464bff.) where rhetoric is ironically defined as a counterpart to cookery in the soul. Since, in this passage, Plato uses the word ‘antistrophos’ to designate an analogy, it is likely that Aristotle wants to express a kind of analogy too: what dialectic is for the (private or academic) practice of attacking and maintaining an argument, rhetoric is for the (public) practice of defending oneself or accusing an opponent.

This analogy between rhetoric and dialectic can be substantiated by several common features of both disciplines:

- Rhetoric and dialectic are concerned with things that do not belong to a definite genus or are not the object of a specific science.
- Rhetoric and dialectic rely on accepted sentences (endoxa).
- Rhetoric and dialectic are not dependent on the principles of certain sciences.
- Rhetoric and dialectic are concerned with both sides of an opposition.
- Rhetoric and dialectic rely on the same theory of deduction and induction.
- Rhetoric and dialectic similarly apply the so-called topoi.

The analogy to dialectic has important implications for the status of rhetoric. Plato argued in his Gorgias that rhetoric cannot be an art (technê), since it is not related to a definite subject, while real arts are defined by their specific subjects, as e.g. medicine or shoemaking are defined by their products, i.e. health and shoes. However, though dialectic has no definite subject, it is easy to see that it nevertheless rests on a method, because dialectic has to grasp the reason why some arguments are valid and others are not. Now, if rhetoric is nothing but the counterpart to dialectic in the domain of public
speech, it must be grounded on an investigation of what is persuasive and what is not, and this, in turn, qualifies rhetoric as an art.

Further, it is central for both disciplines that they deal with arguments from accepted premises. Hence the rhetorician who wants to persuade by arguments or (rhetorical) proofs can adapt most of the dialectical equipment. Nevertheless, persuasion which takes place before a public audience is not only a matter of arguments and proofs, but also of credibility and emotional attitudes. This is why there are remarkable differences between the two disciplines too:

- Dialectic can be applied to every object whatsoever, rhetoric is useful especially in practical and public matters.
- Dialectic proceeds by questioning and answering, while rhetoric for the most part proceeds in continuous form.
- Dialectic is concerned with general questions, while rhetoric is concerned for the most part with particular topics (i.e. things about which we cannot gain real knowledge).
- Certain uses of dialectic apply qualified *endoxa*, i.e. *endoxa* which are approved by experts, while rhetoric aims at *endoxa* which are popular.
- Rhetoric must take into account that its target group has only restricted intellectual resources, whereas such concerns are totally absent from dialectic.
- While dialectic tries to test the consistency of a set of sentences, rhetoric tries to achieve the persuasion of a given audience.
- Non-argumentative methods are absent from dialectic, while rhetoric uses non-argumentative means of persuasion.

### 4. The Purpose of Rhetoric

#### 4.1 The Definition of Rhetoric

Aristotle defines the rhetorician as someone who is always able to see what is persuasive (*Topics* VI.12, 149b25). Correspondingly, rhetoric is defined as the ability to see what is possibly persuasive in every given case (*Rhet.* I.2, 1355b26f.). This is not to say that the rhetorician will be able to convince under all circumstances. Rather he is in a similar situation as the physician: the latter has a complete grasp of his art only if he neglects nothing which might heal his patient, though he is not able to heal *every* patient. Similarly, the rhetorician has a complete grasp of his method, if he discovers the available means of persuasion, though he is not able to convince *everybody*.

#### 4.2 The Neutrality of Aristotelian Rhetoric

Aristotelian rhetoric as such is a neutral tool that can be used by persons of virtuous or depraved character. This capacity can be used for good or bad purposes, it can cause great benefits as well as great harms. There is no doubt that Aristotle himself regards his system of rhetoric as something useful, but the good purposes for which rhetoric is useful do not define the rhetorical capacity as such. Thus, Aristotle does not hesitate to concede on the one hand that his art of rhetoric can be misused. But on the other hand he tones down the risk of misuse by stressing several factors: Generally, it is true of all goods,
except virtue, that they can be misused. Secondly, using rhetoric of the Aristotelian style it is easier to convince of the just and good than of their opposites. Finally, the risk of misuse is compensated by the benefits which can be accomplished by rhetoric of the Aristotelian style.

4.3 Why We Need Rhetoric

It could still be objected that rhetoric is only useful for those who want to outwit their audience and conceal their real aims, since someone who just wants to communicate the truth could be straightforward and would not need rhetorical tools. This, however, is not Aristotle's point of view: Even those who just try to establish what is just and true need the help of rhetoric when they are faced with a public audience. Aristotle tells us, that it is impossible to teach such an audience, even if the speaker had the most exact knowledge of the subject. Obviously he thinks that the audience of a public speech consists of ordinary people who are not able to follow an exact proof based on the principles of a science. Further, such an audience can easily be distracted by factors which do not pertain to the subject at all; sometimes they are receptive to flattery or just try to increase their own advantage. And this situation even becomes worse if the constitution, the laws, and the rhetorical habits in a city are bad. Finally, most of the topics that are usually discussed in public speeches do not allow of exact knowledge, but leave room for doubt; especially in such cases it is important that the speaker seems to be a credible person and that the audience is in a sympathetic mood. For all those reasons it is a matter of persuasiveness, not of knowledge, to affect the decisions of juries and assemblies. It is true that some people manage to be persuasive either at random or by habit, but it is rhetoric which gives us a method to discover all means of persuasion on any topic whatsoever.

4.4 Aristotelian Rhetoric as Proof-centered and Pertinent

Aristotle joins Plato in criticizing contemporary manuals of rhetoric. But how does he manage to distinguish his own project over and against the criticized manuals? The general idea seems to be this: Previous theorists of rhetoric gave most of their attention to methods outside the subject; they taught how to slander, how to arouse emotions in the audience, or how to distract the attention of the hearers from the subject. This style of rhetoric promotes a situation in which juries and assemblies no longer form rational judgments about the given issues but surrender to the litigants. Aristotelian rhetoric is different in this respect: it is centered around the rhetorical kind of proof, the enthymeme (see below §6), which is called the most important means of persuasion. Since people are most strongly convinced when they suppose that something has been proven (Rhet. I.1, 1355a5f.), there is no need for the orator to confuse or distract the audience by the use of emotional appeals etc. In Aristotle's view an orator will be even more successful when he just picks up the convincing aspects of a given issue, thereby using commonly held opinions as premises. Since people have a natural disposition for the true (Rhet. I.1, 1355a15f.) and every man has some contribution to make to the truth (Eudemian Ethics I.6, 1216b31) there is no unbridgeable gap between the commonly held opinions and what is true. This alleged affinity between the true and the persuasive justifies Aristotle's project of a rhetoric which essentially relies on the persuasiveness of pertinent argumentation; and it is just this argumentative character of Aristotelian rhetoric that explains the close affinity between rhetoric and dialectic (see above §3).
4.5 Is There an Inconsistency in Aristotle's Rhetorical Theory?

Of course, Aristotle's rhetoric covers non-argumentative tools of persuasion as well. He tells the orator how to stimulate emotions and how to make himself credible (see below §5); his art of rhetoric includes considerations about delivery and style (see below §8.1) and the parts of a speech. It is understandable that several interpreters found an insoluble tension between the argumentative means of pertinent rhetoric and non-argumentative tools which aims at what is outside the subject. It does not seem, however, that Aristotle himself saw a major conflict between these diverse tools of persuasion. Presumably, for the following reasons: (i) He leaves no doubt that the subject that is treated in a speech has the highest priority (e.g. *Rhet.* III.1, 1403b18-27). Thus, it is not surprising that there are even passages which regard the non-argumentative tools as a sort of accidental contribution to the process of persuasion which essentially proceeds in the manner of dialectic (cp. *Rhet.* I.1, 1354a15). (ii) There are, he says (III.1, 1404a2f.) methods which are not right, but necessary because of certain deficiencies of the audience. His point seems to be that the argumentative method becomes less effective, the worse the condition of the audience is. This again is to say that it is due to the badness of the audience when his rhetoric includes aspects which are not in line with the idea of argumentative and pertinent rhetoric. (iii) In dealing with methods of traditional rhetoric Aristotle obviously assumes that even methods which have traditionally been used instead of argumentation can be refined so that they support the aim of an argumentative style of rhetoric. The prologue of a speech, for example, was traditionally used for appeals to the hearer, but it can also be used to set out the issue of the speech, thus contributing to its clearness. Similarly, the epilogue has traditionally been used to arouse emotions like pity or anger; but as soon as the epilogue recalls the conclusions reached, it will make the speech more understandable.

5. The Three Means of Persuasion

The systematical core of Aristotle's *Rhetoric* is the doctrine that there are three technical means of persuasion. The attribute “technical” implies two characteristics: (i) Technical persuasion must rest on a method, and this, in turn, is to say that we must know the reason why some things are persuasive and some are not. Further, methodical persuasion must rest on a complete analysis of what it means to be persuasive. (ii) Technical means of persuasion must be provided by the speaker himself, whereas preexisting facts, such as oaths, witnesses, testimonies, etc. are non-technical, since they cannot be prepared by the speaker.

A speech consists of three things: the speaker, the subject which is treated in the speech, and the hearer to whom the speech is addressed (*Rhet.* I.3, 1358a37ff.). It seems that this reason why only three technical means of persuasion are possible: Technical means of persuasion are either (a) in the character of the speaker, or (b) in the emotional state of the hearer, or (c) in the argument (*logos*) itself.

(a) The persuasion is accomplished by character whenever the speech is held in such a way as to render the speaker worthy of credence. If the speaker appears to be credible, the audience will form the second order judgment that propositions put forward by the
credible speaker are true or acceptable. This is especially important in cases where there is no exact knowledge but room for doubt. But how does the speaker manage to appear as a credible person? He must display (i) practical intelligence (phronēsis), (ii) a virtuous character, and (iii) good will (Rhet. II.1, 1378a6ff.); for, if he displayed none of them, the audience would doubt that he is able to give good advices at all. Again, if he displayed (i) without (ii) and (iii), the audience could doubt whether the aims of the speaker are good. Finally, if he displayed (i) and (ii) without (iii), the audience could still doubt whether the speaker gives the best suggestion, though he knows what it is. But if he displays all of them, Aristotle concludes, it cannot rationally be doubted that his suggestions are credible. It must be stressed that the speaker must accomplish these effects by what he says; it is not necessary that he is actually virtuous: on the contrary, a preexisting good character cannot be part of the technical means of persuasion.

(b) The success of the persuasive efforts depends on the emotional dispositions of the audience; for we do not judge in the same way when we grieve and rejoice or when we are friendly and hostile. Thus, the orator has to arouse emotions exactly because emotions have the power to modify our judgments: to a judge who is in a friendly mood, the person about whom he is going to judge seems not to do wrong or only in a small way; but to the judge who is in an angry mood, the same person will seem to do the opposite (cp. Rhet. II.1, 1378a1ff.). Many interpreters writing on the rhetorical emotions were misled by the role of the emotions in Aristotle's ethics: they suggested that the orator has to arouse the emotions in order (i) to motivate the audience or (ii) to make them better persons (since Aristotle requires that virtuous persons do the right things together with the right emotions). Thesis (i) is false for the simple reason that the aim of rhetorical persuasion is a certain judgment (krīsis), not an action or practical decision (prohairesis). Thesis (ii) is false, because moral education is not the purpose of rhetoric (see above §4), nor could it be effected by a public speech: “Now if speeches were in themselves enough to make men good, they would justly, as Theognis says, have won very great rewards, and such rewards should have been provided; but as things are …. they are not able to encourage the many to nobility and goodness.” (EN X.9. 1179b4-10)

How is it possible for the orator to bring the audience to a certain emotion? Aristotle's technique essentially rests on the knowledge of the definition of every significant emotion. Let, for example, anger be defined as “desire, accompanied with pain, for conspicuous revenge for a conspicuous slight that was directed against oneself or those near to one, when such a slight is undeserved.” (Rhet. II.2 1378a31-33). According to such definitions, someone who believes that he has suffered a slight from a person, who is not entitled to do so, etc., will become angry. If we take such a definition for granted, it is possible to deduce circumstances in which a person will most probably be angry; for example, we can deduce (i) in what state of mind people are angry and (ii) against whom they are angry and (iii) for what sorts of reason. Aristotle deduces these three factors for several emotions in the chapters II.2-11. With this equipment the orator will be able, for example, to highlight such characteristics of a case which are likely to provoke anger in the audience. In comparison with the tricks of former rhetoricians this method of arousing emotions has a striking advantage: The orator who wants to arouse emotions must not
even speak outside the subject; it is sufficient to detect aspects of a given subject which are causally connected with the intended emotion.

(c) We persuade by the argument itself when we demonstrate or seem to demonstrate that something is the case. For Aristotle, there are two species of arguments: inductions and deductions (Posterior Analytics I.1, 71a5ff.). Induction (epagôgê) is defined as the proceeding from particulars up to a universal (Topics I.12, 105a13ff.). A deduction (sullogismos) is an argument in which, certain things having been supposed, something different from the suppositions results of necessity through them (Topics I.1, 100a25ff.) or because of their being true (Prior Analytics I.2, 24b18-20). The inductive argument in rhetoric is the example (paradeigma); as opposed to other inductive arguments it does not proceed from many particular cases to one universal case, but from one particular to a similar particular if both particulars fall under the same genus (Rhet. I.2, 1357b25ff.). The deductive argument in rhetoric is the enthymeme (see below §6):

but when, certain things being the case, something different results, beside them because of their being true, either universally or for the most part, it is called deduction here (in dialectic) and enthymeme there (in rhetoric).

It is remarkable that Aristotle uses the qualification “either universally or for the most part”: obviously, he wants to say that in some cases the conclusion follows universally, i.e. by necessity, while in other cases it follows only for the most part. At first glance, this seems to be inconsistent, since a non-necessary inference is no longer a deduction. However, it has been disputed whether in arguments from probable premises the formula “for the most part” qualifies the inference itself (“If for the most part such and such is the case it follows for the most part that something different is the case”), or only the conclusion (“If for the most part such and such is the case it follows by necessity that for the most part something different is the case”). If the former interpretation is true, then Aristotle concedes in the very definition of the enthymeme that some enthymemes are not deductive. But if the latter interpretation (which has a parallel in An. post. 87b23-25) is correct, an enthymeme whose premises and conclusion are for the most part true would still be a valid deduction.

**6. The Enthymeme**

**6.1 The Concept of Enthymeme**

For Aristotle, an enthymeme is what has the function of a proof or demonstration in the domain of public speech. Since a demonstration is a kind of sullogismos, and the enthymeme is said to be a sullogismos too. The word ‘enthymeme’ (from ‘enthumeisthai - to consider’) had already been coined by Aristotle's predecessors and originally designated clever sayings, bon mots and short arguments involving a paradox or contradiction. The concepts ‘proof’ (apodeixis) and ‘sullogismos’ play a crucial role in Aristotle's logical-dialectical theory. In applying them to a term of conventional rhetoric Aristotle appeals to a well known rhetorical technique, but, at the same time, restricts and codifies the original meaning of ‘enthymeme’: properly understood, what people call ‘enthymeme' should have the form of a sullogismos, i.e. a deductive argument.
6.2 Formal Requirements

In general, Aristotle regards deductive arguments as a set of sentences in which some sentences are premises and one is the conclusion, and the inference from the premises to the conclusion is guaranteed by the premises alone. Since enthymemes in the proper sense are expected to be deductive arguments, the minimal requirement for the formulation of enthymemes is that they have to display the premise-conclusion-structure of deductive arguments. This is why enthymemes have to include a statement as well as a kind of reason for the given statement. Typically this reason is given in a conditional ‘if’-clause or a causal ‘since’- or ‘for’-clause. Examples of the former, conditional type are: “If not even the gods know everything, human beings can hardly do so.” “If the war is the cause of present evils, things should be set right by making peace.” Examples of the latter, causal type are: “One should not be educated, for one ought not be envied (and educated people are usually envied).” “She has given birth, for she has milk.” Aristotle stresses that the sentence “There is no man among us who is free” taken for itself is a maxim, but becomes an enthymeme as soon as it is used together with a reason such as “for all are slaves of money or of chance (and no slave of money or chance is free).” Sometimes the required reason may even be implicit, as e.g. in the sentence “As a mortal do not cherish immortal anger” the reason why one should not cherish mortal anger is implicitly given in the phrase “immortal,” which alludes to the rule that is not appropriate for mortal beings to have such an attitude.

6.3 Enthymemes as Dialectical Arguments

Aristotle calls the enthymeme the “body of persuasion,” implying that everything else is only an addition or accident to the core of the persuasive process. The reason why the enthymeme as the rhetorical kind of proof or demonstration should be regarded as central for the rhetorical process of persuasion is that we are most easily persuaded when we think that something has been demonstrated. Hence, the basic idea of a rhetorical demonstration seems to be this: In order to make a target group believe that \( q \), the orator must first select a sentence \( p \) or some sentences \( p_1 \ldots p_n \) that are already accepted by the target group, secondly she has to show that \( q \) can be derived from \( p \) or \( p_1 \ldots p_n \), using \( p \) or \( p_1 \ldots p_n \) as premises. Given that the target persons form their beliefs in accordance with rational standards, they will accept \( q \) as soon as they understand that \( q \) can be demonstrated on the basis of their own opinions.

Consequently, the construction of enthymemes is primarily a matter of deducing from accepted opinions (endoxa). Of course, it is also possible to use premises which are not commonly accepted by themselves, but can be derived from commonly accepted opinions; other premises are only accepted since the speaker is held to be credible; still other enthymemes are built from signs: see §6.5. That a deduction is made from accepted opinions—as opposed to deductions from first and true sentences or principles—is the defining feature of dialectical argumentation in the Aristotelian sense. Thus, the formulation of enthymemes is a matter of dialectic, and the dialectician has the competence that is needed for the construction of enthymemes. If enthymemes are a subclass of dialectical arguments then, it is natural to expect a specific difference by which one can tell enthymemes apart from all other kinds of dialectical arguments (traditionally, commentators regarded logical incompleteness as such a difference; for
some objections against the traditional view see §6.4. Nevertheless, this expectation is somehow misled: The enthymeme is different from other kinds of dialectical arguments, insofar as it is used in the rhetorical context of public speech (and rhetorical arguments are called ‘enthymemes’); thus, no further formal or qualitative differences are needed.

However, in the rhetorical context there are two factors that the dialectician has to keep in mind if she wants to become a rhetorician too, and if the dialectical argument is to become a successful enthymeme. Firstly, the typical subjects of public speech do not - as the subject of dialectic and theoretical philosophy - belong to the things that are necessarily the case, but are among those things which are the goal of practical deliberation and can also be otherwise. Secondly, as opposed to well trained dialecticians the audience of public speech is characterized by an intellectual insufficiency; above all, the member of a jury or assembly are not accustomed to follow a longer chain of inferences. Therefore enthymemes must not be as precise as a scientific demonstration and should be shorter than ordinary dialectical arguments. This, however, is not to say that the enthymeme is defined by incompleteness and brevity. Rather, it is a sign of a well executed enthymeme that the content and the number of its premises are adjusted to the intellectual capacities of the public audience; but even an enthymeme which failed to incorporate these qualities would still be enthymeme.

6.4 The Brevity of the Enthymeme

In a well known passage (Rh. I.2, 1357a7-18; similar: Rh. II.22, 1395b24-26) Aristotle says that the enthymeme often has few or even fewer premises than some other deductions, \( \textit{sullogismoi} \). Since most interpreters refer the word ‘\textit{sullogismos}’ to the syllogistic theory (see the entry on Aristotle’s logic) according to which a proper deduction has exactly two premises, those lines have led to the widespread understanding that Aristotle defines the enthymeme as a \textit{sullogismos} in which one of two premises has been suppressed, i.e. as an abbreviated, incomplete syllogism. But certainly the mentioned passages do not attempt to give a definition of the enthymeme, nor does the word ‘\textit{sullogismos}’ necessarily refer to deductions with exactly two premises. Properly understood, both passages are about the selection of appropriate premises, not about logical incompleteness. The remark that enthymemes often have few or less premises concludes the discussion of two possible mistakes the orator could make (Rh. I.2, 1357a7-10): One can draw conclusions from things that have previously been deduced or from things that have not been deduced yet. The latter method is unpersuasive, for the premises are not accepted nor have they been introduced. The former method is problematic too: if the orator has to introduce the needed premises by another deduction, and the premises of this pre-deduction too, etc., one will end up with a long chain of deductions. Arguments with several deductive steps are common in dialectical practice, but one cannot expect the audience of a public speech to follow such long arguments. This is why Aristotle says that the enthymeme is and should be from fewer premises.

Supplement on The Brevity of the Enthymeme
6.5 Different Types of Enthymemes

Just as there is a difference between real and apparent or fallacious deductions in dialectic, we have to distinguish between real and apparent or fallacious enthymemes in rhetoric. The topoi for real enthymemes are given in chapter II.23, for fallacious enthymemes in chapter II.24. The fallacious enthymeme pretends to include a valid deduction, while it actually rests on a fallacious inference.

Further, Aristotle distinguishes between enthymemes taken from probable (eikos) premises and enthymemes taken from signs (sêmeia). (Rhet. I.2, 1357a32-33). In a different context he says that enthymemes are based on probabilities, examples, tekmêria (i.e. proofs, evidences), and signs (Rhet. II.25, 1402b12-14). Since the so-called tekmêria are a subclass of signs and the examples are used to establish general premises, this is only an extension of the former classification. (Note that both classifications do not interfere with the idea that premises have to be accepted opinions: with respect to the signs the audience must believe that they exist and accept that they indicate the existence of something else, and with respect to the probabilities people must accept that something is likely to happen.) However, it is not clear whether this is meant to be an exhaustive typology. That most of the rhetorical arguments are taken from probable premises (“For the most part it is true that …,” “It is likely that …”), is due to the typical subjects of public speech, which are rarely necessary. When using a sign-argument or sign-enthymeme we do not try to explain a given fact; we just indicate, that something exists or is the case: “… anything such that when it is another thing is, or when it has come into being the other has come into being before or after, is a sign of the other’s being or having come into being.” (Prior Analytics II.27, 70a7ff.). But there are several types of sign-arguments too; Aristotle offers the following examples:

**Rhetoric I.2**

(i) Wise men are just, since Socrates is just.

(ii) He is ill, since he has fever.

(iii) She has given birth, since she has milk.

**Prior Analytics II.27**

Wise men are good, since Pittacus is good.

This man has fever, since he breathes rapidly.

This woman has a child, since she has milk.

She is pregnant, since she is pale.

Sign-arguments of type (i) and (iii) can always be refuted, even if the premises are true; that is to say that they do not include a valid deduction (sullogismos); Aristotle calls them asullogistos (non-deductive). Sign-arguments of type (ii) can never be refuted if the premise is true, since, for example, it is not possible that someone has fever without being ill, or that someone has milk without having given birth, etc. This latter type of sign-enthymemes is necessary and is also called tekmêrion (proof, evidence). Now, if some sign-enthymemes are valid deductions and some are not, it is tempting to ask whether Aristotle regarded the non-necessary sign-enthymemes as apparent or fallacious.
arguments. However, there seems to be a more attractive reading: We accept a fallacious argument only if we are deceived about its logical form. But we could regard, for example, the inference “She is pregnant, since she is pale.” as a good and informative argument, even if we know that it does not include a logically necessary inference. So it seems as if Aristotle didn't regard all non-necessary sign-arguments as fallacious or deceptive; but even if this is true, it is difficult for Aristotle to determine the sense in which non-necessary sign-enthymemes are valid arguments, since he is bound to the alternative of deduction and induction, and neither class seems appropriate for non-necessary sign-arguments.

7. The Topoi

Generally speaking, an Aristotelian *topos* (‘place’, ‘location’) is an argumentative scheme which enables a dialectician or rhetorician to construe an argument for a given conclusion. The use of so-called *topoi* or ‘loci communes’ can be traced back to early rhetoricians such as Protagoras, Gorgias (cp. Cicero, *Brutus* 46-48) and Isocrates. But, while in earlier rhetoric a *topos* was understood as a complete pattern or formula that can be mentioned at a certain stage of the speech to produce a certain effect, most of the Aristotelian *topoi* are general instructions saying that a conclusion of a certain form can be derived from premises of a certain form; and because of this ‘formal’ or ‘semi-formal’ character of Aristotelian *topoi*, one *topos* can be used to construe several different arguments. —Aristotle's book *Topics* lists some hundred *topoi* for the construction of dialectical arguments. These lists of *topoi* form the core of the method by which the dialectician should be able to formulate deductions on any problem that could be proposed. Most of the instructions that the *Rhetoric* gives for the composition of enthymemes are also organized as lists of *topoi*; especially the first book of the *Rhetoric* essentially consists of *topoi* concerning the subjects of the three species of public speech.

7.1 The Definition of ‘Topos’

It is striking that the work which is almost exclusively dedicated to the collection of *topoi*, the book *Topics*, does not even make an attempt to define the concept of *topos*. At any rate the *Rhetoric* gives a sort of defining characterization: “I call the same thing element and *topos*; for an element or a *topos* is a heading under which many enthymemes fall” (*Rhet.* 1403a18-19). By ‘element’ Aristotle does not mean a proper part of the enthymeme, but a general form under which many concrete enthymemes of the same type can be subsumed. According to this definition the *topos* is a general argumentative form or pattern, and the concrete arguments are instantiations of the general *topos*. That the *topos* is a general instruction from which several arguments can be derived, is crucial for Aristotle's understanding of an artful method of argumentation; for a teacher of rhetoric who makes his pupils learn ready samples of arguments would not impart the art itself to them, but only the products of this art, just as if someone pretending to teach the art of shoe-making only gave samples of already made shoes to his pupils (see *Sophistical Refutations* 183b36ff.).

7.2 The Word ‘Topos’ and the Technique of Places

The word ‘*topos*’ (place, location) most probably is derived from an ancient method of memorizing a great number of items on a list by associating them with successive places,
say the houses along a street one is acquainted with. By recalling the houses along the street we can also remember the associated items. Full descriptions of this technique can be found in Cicero, *De Oratore* II 86-88, 351--360, *Auctor ad Herennium* III 16-24, 29-40, and in Quintilian, *Institutio* XI 2, 11-33. In *Topics* 163b28--32 Aristotle seems to allude to this technique: “For just as in the art of remembering, the mere mention of the places instantly makes us recall the things, so these will make us more apt at deductions through looking to these defined premises in order of enumeration.” Aristotle also alludes to this technique in *On the soul* 427b18-20, *On Memory* 452a12-16, and *On Dreams* 458b20-22.

But though the name ‘*topos*’ may be derived from this mnemotechnical context, Aristotle’s use of *topoi* does not rely on the technique of places. At least within the system of the book *Topics*, every given problem must be analyzed in terms of some formal criteria: Does the predicate of the sentence in question ascribe a genus or a definition or peculiar or accidental properties to the subject? Does the sentence express a sort of opposition, either contradiction or contrariety etc.? Does the sentence express that something is more or less the case? Does it maintain identity or diversity? Are the words used linguistically derived from words that are part of an accepted premise? Depending such formal criteria of the analyzed sentence one has to refer to a fitting *topos*. For this reason the succession of *topoi* in the book *Topics* is organized in accordance with their salient formal criteria; and this, again, makes a further mnemotechnique superfluous. More or less the same is true of the *Rhetoric*—except that most of its *topoi* are structured by material and not by formal criteria as we shall see in section 7.4.—Besides all this, there is at least one passage in which the use of the word ‘*topos*’ can be explained without referring to the previously mentioned mnemotechnique: In *Topics* VIII.1, 155b4-5 Aristotle says: “we must find the location (*topos*) from which to attack,” where the word ‘*topos*’ is obviously used to mean a starting point for attacking the theses of the opponents.

### 7.3 The Elements of a Topos

A typical Aristotelian *topos* runs as follows: “Again, if the accident of a thing has a contrary, see whether it belongs to the subject to which the accident in question has been declared to belong: for if the latter belongs, the former could not belong; for it is impossible that contrary predicates should belong at the same time to the same thing.” (*Topics* 113a20-24). As most *topoi* it includes (i) a sort of general instruction (“see, whether …”); further it mentions (ii) an argumentative scheme—in the given example the scheme ‘if the accidental predicate *p* belongs to the subject *s*, then the opposed *P* cannot belong to *s* too’. Finally, the *topos* refers to (iii) a general rule or principle (“for it is impossible, …”) which justifies the given scheme. Other *topoi* often include the discussion of (iv) examples; still other *topoi* suggest (v) how to apply the given schemes.—Though these are elements that regularly occur in Aristotelian *topoi*, there is nothing like a standard form with which all *topoi* comply. Often Aristotle is very brief and leaves it to the reader to add the missing elements.
7.4 The Function of a Topos

In a nutshell, the function of a *topos* can be explained as follows. First of all one has to select an apt *topos* for a given conclusion. The conclusion is either a thesis of our opponent which we want to refute, or our own assertion we want to establish or defend. Accordingly, there are two uses of *topoi*: they can either prove or disprove a given sentence; some can be used for both purposes, others for only one of them. Most *topoi* are selected by certain formal features of the given conclusion; if, for example, the conclusion maintains a definition, we have to select our *topos* from a list of *topoi* pertaining to definitions, etc. When it comes to the so-called ‘material’ *topoi* of the *Rhetoric* the appropriate *topos* must be selected not by formal criteria, but in accordance with the content of the conclusion—whether, for example, something is said to be useful or honorable or just, etc. Once we have selected a *topos* which is appropriate for a given conclusion, the *topos* can be used to construe a premise from which the given conclusion can be derived. If for example the argumentative scheme is ‘If a predicate is generally true of a genus, then the predicate is also true of any species of that genus’, we can derive the conclusion ‘the capacity of nutrition belongs to plants’ using the premise ‘the capacity of nutrition belongs to all living things’, since ‘living thing’ is the genus of the species ‘plants’. If the construed premise is accepted, either by the opponent in a dialectical debate or by the audience in public speech, we can draw the intended conclusion.

It has been disputed whether the *topos* (or, more precisely, the ‘if …, then …’ scheme that is included in a *topos*) which we use to construe an argument must itself be regarded as a further premise of the argument. It could be a premise either, as some say, as the premise of a propositional scheme such as the modus ponens, or, as others assume, as the conditional premise of a hypothetical syllogism. Aristotle himself does not favor one of these interpretations explicitly. But even if he regarded the *topoi* as additional premises in a dialectical or rhetorical argument, it is beyond any doubt that he did not use them as premises which must explicitly be mentioned or even approved by the opponent or audience.

**Supplement on the Topoi of the Rhetoric**

8. Style: How to Say Things with Words

8.1 The Virtue of Style
[Not yet available]

8.2 Aristotelian Metaphors

According to Aristotle *Poetics* 21, 1457b9-16 and 20-22 a metaphor is “the application of an alien name by transference either from genus to species, or from species to genus, or from species to species, or by analogy, that is, proportion.” These four types are exemplified as follows:

<table>
<thead>
<tr>
<th>Type</th>
<th>Example</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) From genus</td>
<td>There lies my ship</td>
<td>Lying at anchor is a species of the genus</td>
</tr>
</tbody>
</table>
Most of the examples Aristotle offers for types (i) to (iii) would not be regarded as metaphors in the modern sense; rather they would fall under the headings of metonymy or synecdoche. The examples offered for type (iv) are more like modern metaphors. Aristotle himself regards the metaphors of group (iv), which are built from analogy, as the most important type of enthymemes. An analogy is given if the second term is to the first as the fourth to the third. Correspondingly, an analogous metaphor use the fourth term for the second, or the second for the fourth. This principle can be illustrated by the following Aristotelian examples:

<table>
<thead>
<tr>
<th>Analogy</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) The cup to Dionysus as shield to Ares.</td>
<td>To call the cup “the shield of Dionysus” or the shield “the cup of Ares” is a metaphor.</td>
</tr>
<tr>
<td>(b) The old age to life as the evening to day</td>
<td>To call the old age “evening of the life” or the evening “old age of the day” is a metaphor.</td>
</tr>
<tr>
<td>(c) Sowing to seed as X to sun rays, while the action of the sun in scattering his rays is nameless; still this process bears to the sun the same relation as sowing to the seed.</td>
<td>To call (a nameless) X “sowing of sun rays” is a metaphor by analogy.</td>
</tr>
<tr>
<td>(d) = (a)</td>
<td>To call the shield “a cup without wine” is also a metaphor by analogy.</td>
</tr>
</tbody>
</table>
Examples (a) and (b) obey to the optional instruction that metaphors can be qualified by adding the term to which the proper word is relative (cp. “the shield of Ares,” “the evening of life”). In example (c) there is no proper name for the thing which is referred to by the metaphor. In example (d) the relation of analogy is not, as in the other cases, indicated by the domain to which an item is referred to, but by a certain negation (for example “without name”); the negations make clear that the term is not used in its usual sense.

Metaphors are closely related to similes; but as opposed to the later tradition, Aristotle does not define the metaphor as a abbreviated simile, but, the other way around, the simile as metaphor. The simile differs from the metaphor in the form of expression: while in the metaphor something is identified or substituted, the simile compares two things with each other, using words as “like,” “as” etc. For example, “He rushed as a lion,” is, according to Aristotle, a simile, but “The lion rushed,” is a metaphor.

While in the later tradition the use of metaphors has been seen as a matter of mere decoration, which has to delight the hearer, Aristotle stresses the cognitive function of metaphors. Metaphors, he says, bring about learning (Rhet. III.10, 1410b14f.). In order to understand a metaphor, the hearer has to find something common between the metaphor and the thing which the metaphor is referred to. For example, if someone calls the old age “stubble,” we have to find a common genus to which old age and stubble belong; we do not grasp the very sense of the metaphor until we find that both, old age and stubble, have lost their bloom. Thus, a metaphor does not only refer to a thing, but simultaneously describes the respective thing in a certain respect. This is why Aristotle says that the metaphor brings about learning: as soon as we understand why someone uses the metaphor “stubble” to refer to old age, we have learned at least one characteristic of old age.

**Glossary of Selected Terms**

- Accepted opinions: *endoxa*
- Argument: *logos*
- Art: *technê*
- Character: *êthos*
- Counterpart: *antistrophos*
- Credible: *axiopistos*
- Decision (practical): *prohairesis*
- Deduction: *sullogismos*
- Emotions: *pathê*
- Enthymeme: *enthumêma*
- Example: *paradeigma*
- For the most part: *hôs epi to polu*
- Induction (epagôgê)*
- Judgement: *krisis*
- Location: *topos* (an argumentative scheme)
- Maxim: *gnômê*
- Means of persuasion: *pistis* (in pre-Aristotelian use this word also designates a certain part of the speech)
- Metaphor: *metaphora*
- Persuasive: *pithanon*
- Place: *topos* (an argumentative scheme)
- Practical intelligence: *phronēsis*
- Premise: *protasis* (can also mean ‘sentence’, statement’)
- Probable: *eikos*
- Proof: *apodeixis* (in the sense of ‘demonstrative argument, demonstration’)
- Proof: *tekmêrion* (i.e. a necessary sign or sign argument)
- Sign: *sêmeion* (can also mean ‘sign argument’)
- Style: *lexis*
- Specific *topoi*: *idioi topoi* (Aristotle refers to them also by ‘*idiai protaseis*’ or ‘*eidê*’)

**Bibliography**


Other Internet Resources
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Stanford Encyclopedia of Philosophy
Logos, Ethos and Pathos

Whenever you read an argument you must ask yourself, "is this persuasive? And if so, to whom?" There are several ways to appeal to an audience. Among them are appealing to logos, ethos and pathos. These appeals are prevalent in almost all arguments.

<table>
<thead>
<tr>
<th>To Appeal to Logic (logos)</th>
<th>To Develop Ethos</th>
<th>To Appeal to Emotion (pathos)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theoretical, abstract language</td>
<td>Language appropriate to audience and subject</td>
<td>Vivid, concrete language</td>
</tr>
<tr>
<td>Denotative meanings/ reasons</td>
<td>Restrained, sincere, fair minded presentation</td>
<td>Emotionally loaded language</td>
</tr>
<tr>
<td>Literal and historical analogies</td>
<td>Appropriate level of vocabulary</td>
<td>Connotative meanings</td>
</tr>
<tr>
<td>Definitions</td>
<td>Correct grammar</td>
<td>Emotional examples</td>
</tr>
<tr>
<td>Factual data and statistics</td>
<td></td>
<td>Vivid descriptions</td>
</tr>
<tr>
<td>Quotations</td>
<td></td>
<td>Narratives of emotional events</td>
</tr>
<tr>
<td>Citations from experts and authorities</td>
<td></td>
<td>Emotional tone</td>
</tr>
<tr>
<td>Informed opinions</td>
<td></td>
<td>Figurative language</td>
</tr>
</tbody>
</table>

**Effect**

| Evokes a cognitive, rationale response    | Demonstrates author's reliability, competence, and respect for the audience's ideas and values through reliable and appropriate use of support and general accuracy | Evokes an emotional response |

**Definitions**
Logos: The Greek word logos is the basis for the English word logic. Logos is a broader idea than formal logic—the highly symbolic and mathematical logic that you might study in a philosophy course. Logos refers to any attempt to appeal to the intellect, the general meaning of "logical argument." Everyday arguments rely heavily on ethos and pathos, but academic arguments rely more on logos. Yes, these arguments will call upon the writers' credibility and try to touch the audience's emotions, but there will more often than not be logical chains of reasoning supporting all claims.

Ethos: Ethos is related to the English word ethics and refers to the trustworthiness of the speaker/writer. Ethos is an effective persuasive strategy because when we believe that the speaker does not intend to do us harm, we are more willing to listen to what s/he has to say. For example, when a trusted doctor gives you advice, you may not understand all of the medical reasoning behind the advice, but you nonetheless follow the directions because you believe that the doctor knows what s/he is talking about. Likewise, when a judge comments on legal precedent audiences tend to listen because it is the job of a judge to know the nature of past legal cases.

Pathos: Pathos is related to the words pathetic, sympathy and empathy. Whenever you accept an claim based on how it makes you feel without fully analyzing the rationale behind the claim, you are acting on pathos. They may be any emotions: love, fear, patriotism, guilt, hate or joy. A majority of arguments in the popular press are heavily dependent on pathetic appeals. The more people react without full consideration for the WHY, the more effective an argument can be. Although the pathetic appeal can be manipulative, it is the cornerstone of moving people to action. Many arguments are able to persuade people logically, but the apathetic audience may not follow through on the call to action. Appeals to pathos touch a nerve and compel people to not only listen, but to also take the next step and act in the world.

Examples of Logos, Ethos and Pathos

Logos

Let us begin with a simple proposition: What democracy requires is public debate, not information. Of course it needs information too, but the kind of information it needs can be generated only by vigorous popular debate. We do not know what we need to know until we ask the right questions, and we can identify the right questions only by subjecting our ideas about the world to the test of public controversy. Information,
usually seen as the precondition of debate, is better understood as its byproduct. When
we get into arguments that focus and fully engage our attention, we become avid seekers
of relevant information. Otherwise, we take in information passively--if we take it in at
all.

Christopher Lasch, "The Lost Art of Political Argument"

Ethos

My Dear Fellow Clergymen:

While confined here in Birmingham city jail, I came across your recent statement calling
my present activities "unwise and untimely."...Since I feel that you are men of genuine
good will and that your criticisms are sincerely set forth, I want to try to answer your
statement in what I hope will be patient and reasonable in terms.

I think I should indicate why I am here in Birmingham, since you have been influenced
by the view which argues against "outsiders coming in."...I, along with several members
of my staff, am here because I was invited here. I am here because I have organizational
ties here.

But more basically, I am in Birmingham because injustice is here. Just as the prophets
of the eighth century B.C. left their villages and carried their "thus saith the Lord" far
beyond the boundaries of their home towns, and just as the Apostle Paul left his village of
Tarsus and carried the gospel of Jesus Christ to the far corners of the Greco-Roman
world, so am I compelled to carry the gospel of freedom beyond my own home town.
Like Paul, I must constantly respond to the Macedonian call for aid.

Martin Luther King, Jr. "Letter from Birmingham Jail"

Pathos

For me, commentary on war zones at home and abroad begins and ends with personal
reflections. A few years ago, while watching the news in Chicago, a local news story
made a personal connection with me. The report concerned a teenager who had been shot
because he had angered a group of his male peers. This act of violence caused me to
recapture a memory from my own adolescence because of an instructive parallel in my
own life with this boy who had been shot. When I was a teenager some thirty-five years
ago in the New York metropolitan area, I wrote a regular column for my high school newspaper. One week, I wrote a column in which I made fun of the fraternities in my high school. As a result, I elicited the anger of some of the most aggressive teenagers in my high school. A couple of nights later, a car pulled up in front of my house, and the angry teenagers in the car dumped garbage on the lawn of my house as an act of revenge and intimidation.

James Garbarino "Children in a Violent World: A Metaphysical Perspective"
LOGOS (LOGICAL PROOFS)

In Greek, logos translates into "word" or "reason". In rhetoric, logos refers to systems of reasoning. Logos, along with ethos and pathos, make up means of persuasion called pisteis, or kinds of appeals effecting an audience (Covino & Jolliffe 15).

The History of Logos

Aristotle, also known as "The Father of Logic," was the first philosopher to create the three textual appeals of pisteis (World Book 381; Covino & Jolliffe 15). In Rhetoric, he describes logos as thought manifested in speech (Covino & Jolliffe 64). He also compiled his works on knowledge in Organon, which means instrument, because it investigates thought, the instrument of knowledge (World Book 627). It includes The Categories, The Prior and Posterior Analytics, The Topic, and On Interpretation (World Book 627).

Different philosophers have had many different perceptions of logos over the centuries. In Encomium of Helen, the sophist Gorgias referred to the power of logos as magical and that diabolical forces reside in words (Covino & Jolliffe 64). A 6th century Greek philosopher, Heraclitus, thought of logos as the ordering principle of the universe that stands for divine reasoning (Covino & Jolliffe 64). This Greek thinking opened philosophy for others to follow (Heidegger 75).

How Logos Is Used

In actuality, logos meant more in ancient Greek than logic or reasoning, it meant "thought plus action" (Covino & Jolliffe 17). It appeals to patterns, conventions, and modes of reasoning that the audience finds convincing and persuasive (Covino & Jolliffe 17). Logos, pathos, and ethos are completely different, yet, they all correlate. Ethos moves an audience by proving the credibility of the rhetor; pathos stimulates the feelings of the audience and seeks change in their attitudes and actions; and logos, along with ethos and pathos, mobilizes the powers of reasoning (Covino & Jolliffe 17). A rhetor must consider all three means of persuasion if he is to convince the audience of the conclusion he wants them to believe or act upon. Before engaging in discourse, the rhetor must ask himself the following:

1. What do we believe, think, or feel in common?
2. Are the premises, or evidence, for the argument just and appropriate? and
3. Does the proper conclusion follow from the assumptions of the premises and what would prevent the audience from accepting the conclusion? (Covino & Jolliffe).

Accurately analyzing a rhetorical situation beforehand requires theorizing, judging, calculating, concluding, inferring, and observing the audience (Zaner 627). Logos is just one of the many things the rhetor must consider when forming an effective argument.
**Kinds of Logic**

Logic, the main component of logos, is the study of the principles and methods of argumentation (World Book 381). These arguments consist of a set of statements that serve as premises, or statements of evidence, that conclusions can be drawn from (World Book 381). The key to evaluating arguments is distinguishing the valid from the invalid ones. The following is an example of a valid argument:

All men are mortal.
Socrates is a man.
Socrates is mortal.

And here, an invalid argument:

All weeds are plants.
The flower is a plant.
All weeds are flowers.

Sometimes the correctness of an argument depends on its form, not the actual truth or falseness of the premises (World Book 381).

With **deductive** logic, the conclusion is a necessary consequence of the premises with rules pertaining to valid arguments (World Book 381).

1. If A implies B and B implies C, then A implies C.
2. If A implies B and A is true, then B is true.
3. If A implies B and B is false, then A is false.

The most common type of deductive logic is a **syllogism** which will be discussed further on in the paper.

With **inductive** logic, the conclusion is only more or less probable on the basis of the premises (World Book 381). Because of this, the grounds for belief, or the validity of the premises, are studied (World Book 381). The premises of inductive arguments are based on generalizations, analogies, or causal connections (World Book 381). Principles making assertions about all members of a class of objects are generalizations and an analogy compares two or more things which agree in some respects (World Book 381). But, causal connections correlate to cause and effect (World Book 381). For example: If a person gets restless as the temperature rises, he might conclude that heat makes him restless, making a causal connection.

**Tools of Logos**

Aristotle was the first philosopher to analyze the process whereby propositions can be logically inferred to be true from two other propositions being true, which he called a syllogism (World Book 628). A syllogism, as I mentioned earlier, is the most common
type of deductive logic. Aristotle called it the "main instrument for reaching scientific conclusions" (World Book 381). The "All men are mortal..." argument from earlier is a perfect example of the syllogism. It must have three terms, whereby two negative premises yield no conclusion, and two positive premises yield a positive conclusion (World Book 381). Yet, from a positive and negative premise, only a negative conclusion can result (World Book 381). Plus, the term occurring in both premises must be modified by "all" or "none" at least once (World Book 381). For example:

All books printed in 1660 are valuable.
These books were printed in 1660.
Therefore, these books are valuable.

And this would conclude that the term that occurs in the conclusion that's modified by "all" or "none," must be modified by "all" or "none" in the premises.

An meme is more a transaction of logos based on assumptions, assertions or observations, and claims (Covino & Jolliffe 20). Aristotle defined enthymeme as a "rhetorical syllogism" saying that "enthymeme is to rhetoric as syllogism is to logic" (Covino & Jolliffe 20). With enthymeme, he stated that rhetors argue logically by citing examples in which the success of the argument depends on the acceptance of the context (Covino & Jolliffe 20). The major difference of enthymeme from syllogism is that neither the premises nor the conclusions are provable (Covino & Jolliffe 20).

The tools of logos are not totally related to logic and reasoning. Pathos and ethos must coinside with logos for the audience to accept the rhetor's observations about the subject as valid and to believe the conclusion the rhetor wants them to.

**Modern vs. Ancient Logos**

The concept of logos has bred many different theories and opinions over the centuries. Feminist today actually think of logos as a term of exclusion since it has references to a male god (Covino & Jolliffe). Perhaps, these feelings are warranted because even back in ancient Greece the ancients considered women to be on a lower scale of being, thus incapable of reason (Covino & Jolliffe 65). Today it's almost inconceivable that kind of mentality ever existed. From Aristotle's *pisteis* to Gorgias's *diabolical forces* and Heraclitus's divine reasoning, the power of logos has been analyzed and argued over.

None of these philosophers or theories are wrong and none are entirely right either. However, persuading people logically with discourse existed long before the actual term "logos" did. One thing that is true that no philosopher could argue with is that logos has provided a key building block to the way we all communicate with one another today.
Works Cited


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ETHOS (ETHICAL PROOFS)

According to Aristotle, ethos is defined as the credibility that the author establishes. Ethos is classified as one of three types of persuasion; the other two being logos and pathos. Ethos is a greek term from which ethics is derived and is referred to as ethical appeal in the rhetorical context. The basis of rhetoric is formed from the author's attitude and character toward his audience. His character is what gives value to his words and thus, provides support and proof to his arguments.

As an orator, one has the advantage of persuading the audience through speech as well as emotions (Homer 51). Also, there can be constant interaction between the orator and the audience. But in writing, through the words on the page, one has to thoroughly demonstrate to the audience his credibility. Thus, ethos is a critical element without which rhetoric would not be able to function.

Credibility can be established by demonstrating three characteristics in writing: intelligence, virtue, and goodwill. Intelligence, the first quality, is indicated by a certain amount of knowledge of the subject. Common sense combined with convincing arguments that are logical is essential in demonstrating this quality. Discussing the various viewpoints of a subject also exhibits a certain amount of intelligence. The audience consists of as many opinions as people and therefore, recognizing these viewpoints only helps the author in building his persuasion.

Virtue and good character is another quality by which the author becomes believable. Stating ones beliefs, values, and priorities in connection with the subject assists in convincing the audience of the argument. If these beliefs and values coincide with the majority of the audience, the writer is well on his way to success. Goodwill is the last attribute essential to establishing credibility. This characteristic projects concerns for the audience's viewpoint and respects their intelligence, sincerity and common sense.

The essence of the speaker's relationship to his audience is the attitude which he assumes toward them (Talmadge 157). The range of attitudes extends from formality to informality. The speaker who establishes a formal relationship with his audience maintains "an aloof dignity" suitable for serious discourse whereas the informal speaker regards his audience more as a group of individuals with whom he can be familiar, like friends engaging in an easy conversation. The approach that a speaker uses should be determined at an early stage of planning and then carefully maintained throughout the speech (Talmadge 159). This leads to the classification of the diversified audience to which the speaker must pay attention to.

Ethos must attend to the various character types if the speaker is to address his audience successfully. It is a simple concept to comprehend because just as one has to go down to the level of a child to speak to a five-year old, the speaker has to be able to communicate in the specific type of language depending upon the whom the audience consists of.
In terms of their character, according to the Greek view, the young are "pleasure-loving, impulsive, and optimistic" (Kennedy 164). To a certain extent, these qualities hold truth; the young can also be characterized by being guileless, trusting, courageous, confident, and adventurous. Thus, these characteristics assist the speaker in portraying a speech that will invite and discuss adventure, friendship, money and lust and therefore, persuade the audience upon the subject.

People who are older, past their prime years, are quite the opposite of those just described (Kennedy 167). Older people are doubtful, cynical, suspicious, querulous, small-minded, stingy, cowardly and fearful. They expect the worst out of life and live in the past of the fond memories. It is quite obvious then that the speaker should uplift the older audience, boost their self-esteem, encourage them to be more positive, and basically try to instigate love and happiness in their lives. It is through these means that the speaker will gain trust in this audience.

It is now evident that those in the prime of life will be between the young and old in character. The qualities are not of extremes such as trusting or distrusting, frugality or extravagance, but most times, the combination of the two. Without much difficulty, the speaker should easily be able to convince this group since their characteristics are in sync with normality.

In the book, On Rhetoric, Aristotle mentions that one particular reason for stressing character within the speech was that Greek law required the defendants to speak on their own behalf (38). Thus, ethos became a vital source for authority in those days. It is through their speeches and how they would convey themselves, that they would win the people.

Knowledge, of tokalon, the honorable, fine, or noble and to a lesser extent its opposite, the shameful is useful in a speaker's effort to secure the trust of the audience so that they will believe what is being said (Kennedy 78). These views portray the values of Greek society in the time of Aristotle. They infer that intellectual and moral values should be attained prior to producing rhetoric because these qualities will assist the rhetor in building trust in the audience.

The tone of the speaker also affects his ability to convince the audience. The tone of a successful speech will seem inseparable from the content. "This effect is achieved by the speaker who keenly aware of his own attitude toward his material, who deliberately sustains in his mind in the proper tone, and who remains in full control of it as he speaks"(Talmadge 151). Each piece of discourse has its own individual tone, for every speaker's attitude toward his material and his audience may be unique on each occasion that he speaks.

Martin Luther King Jr. was one one of the most successful users of ethos. "His voice and moral stature were eloquent weapons in the fight for civil rights and integration in the 1960s." (Homer 51) In his letters or speeches, he establishes credibility in a number of ways. He provided allusions to outside authorities, reminded the audience of his motives.
and morals, and he appealed to the goodwill of the audience by making clear that he is answering their criticisms. Virtue is reiterated in his discourse by his constant call on God's forgiveness. "He leaves his readers with the firm impression that he is a person of intelligence, virtue and goodwill arguing a just cause and it is in his words, sentences, and allusions that King establishes his character." (Homer 54)

Persona is a term related to ethos in literary theory. "In classical drama, a persona was literally a mask that an actor wore, both to amplify his voice and to provide clues about his character." (Covino 52) Ethos and persona are like two endpoints on a continuum, with ethos being the speaker's "real" self and persona being a fictional character appropriate for the specific situation. Although these concepts are separable, sometimes situations require the speaker to establish both ethos and persona (Covino 52)

There has been much debate in the history of rhetorical theory over the ultimate source of ethos. Aristotle argues that ethos must be established by the speech itself and may not depend on the historical characteristics of the speaker (Covino 52). Another argument, developed by Isocrates, Cicero and Quintilian, holds that the speaker's actual history may be used in order to establish credibility. The former tradition is called the rhetorical view of ethos and the latter tradition is called the philosophical view.

"A serious concern of rhetoricians and philosophers from ancient times to the present is that rhetoric can be misused by the unscrupulous and the appearance of good character may in fact be only an appearance." (Homer 56) Rhetoric can always be used in an unethical manner and there is no way to guard against an evil person using rhetoric. Thus, the true integrity of the speaker becomes paramount because the audience responds to the image presented by the speaker. Therefore, in speech, the strength of the argument rests in a great degree on the credibility (ethos) that the rhetor establishes and eventually affects the main purpose of the speech - to persuade.

Works Cited


This page was authored by Yasmin Hussain at the Georgia Institute of Technology.
Pathos, also called pathetic or emotional proofs, is the persuasion of audiences by using emotions. (Lanham, 74) In Aristotle's book *Rhetoric* he states that there are two different categories of persuasion. First there is the unartful or atechncial type which is witness, torture, and contracts which may be used when available. (McKeon, 717) The other type is the artful or technical type which must be invented by the speaker. These are *ethos*, *logos*, and pathos. (Nash, 209)

Pathos is the form of persuasion based on emotion. It has worked effectively when it has drawn up the sympathies and emotions of the audience causing them to accept the ideas, propositions, or calls to action. (Covino, 17) Aristotle states that pathos can use the emotions of "anger and mildness; friendship and enmity; fear and boldness; shame and shamelessness; gratitude; pity and indignation; envy and emulation." (O'Neil, 260)

Aristotle goes on to characterize the social groups such as the elderly, and the wealthy and the emotions that work well to persuade them. He defines the dominant emotion of each group. Many rhetors believe that Aristotle's categories were for young men in Athens who were trying to gain political influence. They say that today it is not wise to stereotype the audience when persuading, but that Aristotle's different categories of persuasion help the rhetors of today. (Covino, 17)

Pathos, also called pathetic or emotional proofs, is the persuasion of audiences by using emotions. It has worked effectively when it has drawn up the sympathies and emotions of the audience causing them to accept the ideas, propositions, or calls to action (Covino, 17).

The meaning of discourse is dependent upon beliefs and ideas that inform the audience's state of mind. As Chaim Perelman states, "to adapt an audience is, above all, to choose as premises of argumentation theses the audience already holds." Aristotle's basic treatment of pathos was the fitting of one's text to the character types and states of mind that make up one's audience. This has held true from classical rhetoric, although now it is unwise to stereotype the audience into a certain category. The meaning of pathos expands in modern rhetoric. Richard M. Weaver's most lasting contribution to modern rhetorical theory are the expressions "God's terms" and "Devil's terms," which basically denotes that certain words automatically have a positive or negative connotation according to the audience. Word choice, or style a rhetor uses subtly appeals to the audience's feelings.

Pathos is one of three forms of persuasion in rhetoric. The other two, ethos and logos, are closely related to pathos. For instance, the logos of one's speech must fit the pathos of the audience in order to have an effect. Pathos is tied to a virtuous ethos as well. A rhetor of goodwill seeks to evoke the same in the audience (Covino 17).
Pathos plays an important role today in a variety of styles of rhetoric. It has become a key element of tragic literature, where characters evoke the audience's pity by appealing to "what one has suffered" (Covino 71). It is clearly present in the social interactions of which science is the product (Gross 574). Scientists involve their emotions when writing reviews, seeking funding, or simply proposing new or controversial ideas.

Works Cited for Part One


Works Cited for Part Two


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