

Argument by Multimodal Metaphor as Strategic Maneuvering: A case study

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Abstract

Argument by multimodal metaphor usually plays a vital role of persuasion daily. In this paper, we analyse the argumentation of Lin Dan Commercial (*LDC*), an anti-corruption advertisement broadcasted on China Central Television, with conceptual metaphor theory and multimodal metaphor, in order to carry out an evaluation of the reasonableness and effectiveness of the argument. On practice, this research aims to ascertain how to make a full use of the argument by multimodal metaphor for a reasonable and effective publication of anti-corruption. The research finds out, based on a conceptual metaphor WORK IS A MATCH, *LDC* constructs an argument by multimodal metaphor

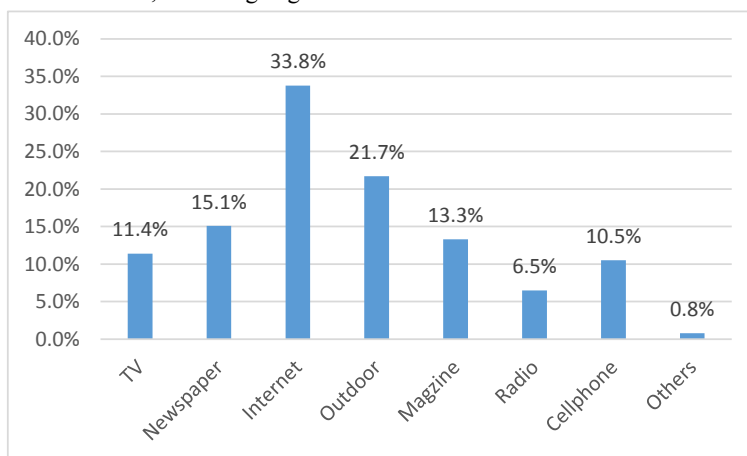
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which is adopted as a strategic manoeuvring at each stage of a critical discussion. It fully utilizes the sense of identity of conceptual metaphor on the basis of reasonableness. In the meanwhile, however, there is a shortcoming in the advertisement because of the mistaken use of a concept “hold the backcourt boundary”.

1 Introduction

In past twenty years Chinese internet industry has been keeping rapid development. The net has been much more popular and played abundant types of roles daily. Online video has been one of the most important ways of amusement. According to the report of CNNIC, online video has been the fourth significant Internet business besides three traditional businesses: instant communication, searching engine and news. Chinese Internet user of video has grown



to 500million, increasing by 16.4% of 2014. This amount covers 73.2% of all Internet users (2016, p. 24). Such a large group of users also offers a big market for commercial (See Figure 1).

Figure 1: Enterprise marketing & advertising channels 2015 (CNNIC,2016, p. 25)

By December, 2015, Internet has been enterprises' top choice for marketing, taking about 33.8% of the whole. Advertisement is a typical argumentative discourse. Online video advertisement, facing numerous Internet users, takes the advantages of visual mode, acoustic mode and verbal mode to achieve the argumentative target. Multimodal metaphor is usually adopted as an argument in video advertisement. It, however, is distinct from verbal metaphor because of its unique argumentative function. Advertisement for Public Interest (API) is distinct from traditional commercial advertisement because the API in China aims to serve actions or businesses for public so as to publicize positive morality, behaviors, thoughts, ideas, etc. It is of much societal values. API has been widely used for convey government position, addresses social-psychological problem, resolve conflict, etc. Hence, it is significant to investigate how to realize a reasonable and effective argumentation with multimodal metaphor in API so as to conduct public values.

In this paper, the section 2 reviews the multimodal argumentation and conceptual metaphor theory as well as relevant Chinese studies on advertisement. The section 3 introduces the standard theory and strategic maneuvering (the extended theory) of Pragma-Dialectics, the argumentation theory used in this research. The synopsis of *LDC* is in section 4. First, we analyze the multimodal metaphors in this advertisement (section 5), which lays the foundation of a further Pragma-Dialectical analysis and evaluation of multimodal metaphor as an argument (section 6). The last part is the conclusion.

2 Multimodal Argumentation and Advertisement Studies

In this section, the study briefly reviews researches on multimodal argumentation and advertisement studies

2.1 Multimodal Argumentation

At the beginning, multimodal argumentation is constructed on the basis of visual

argumentation. Usually it is acknowledged that visual argumentation may stem from the middle of 1990s, symbolized by Leo Groarke's paper "Logic, art and argument" published on *Informal Logic*. In the past 20 years, scholar had fierce discussions on several issues, including legality of argumentativity of picture (cf. Blair, 1996, 2004; Nettel & Roque, 2012; etc.) and how reconstruct a visual argumentation (Feteris, Groarke, & Plug, 2011; Feteris, 2013 Plug, 2013; etc.). Finally, it is confirmed picture also could be a special argumentative discourse (Kjeldsen, 2015)^①. Moreover, *Argumentation*, the most influential journal in the field of argumentation studies, published a special issue on visual argumentation in 2009.^② Certainly, there are scholars at the opposite viewpoint of multimodal argumentation arguing meaning in picture, sound or gestures are too vague to decide it into an clear accurate proposition; they neglect an essential factor, however, 'Pictures are ambiguous, but rhetorical figures can help delimit the possible interpretations, thus evoking the intended arguments.' (Kjeldsen, 2015, p. 240)

Currently multimodal argumentation studies mainly focus on static political cartoons or picture advertisements (e.g. Feteris, 2013; Feteris et al., 2011; Leiss, Kline, Jhally, & Botterill, 2005; Pollay, 1985; van Gisbergen, Ketelaar, & Beentjes, 2004). Multi-media and Internet have been a vital direction and in China video advertisement that deserve more academic attention is taken a higher proportion. When shooting an advertisement, the director would use 'visual rhetorical figures in advertising – meaning both tropes and figures – are not only ornamental, but also support the creation of arguments about product and brand' (Kjeldsen, 2012, p. 239). In the process metaphor is of much ubiquitous. Metaphorical expressions are typical tropes used in multimodal argumentation and so is the *LDC* analyzed in this paper. Consequently, the metaphor used in multimodal argumentative discourse leads the unclear

^① At the moment, visual (/pictorial) argumentation is the main type of multimodal argumentation. Hence they could be a substitute for each other.

^② See *Argumentation* (29:2) for more details.

argument chain into a vaguer and more complex situation. As a result, we should conduct a multimodal metaphorical analysis clarify the intertwined relations between metaphorical expression and non-metaphorical ones before an accurate Pragma-Dialectical study.

2.2 Conceptual Metaphor and Multimodal Metaphor

From the perspective of rhetoric, metaphor is nothing but a figure of speech, especially in literature. But in past three decades, studies of cognitive linguists like Lakoff and Johnson deeply changed the understanding of a metaphor: Metaphor is not only a figure of speech but also a basic cognitive mechanism affecting the human's construction of conceptual system and corresponding behaviours (Lakoff & Johnson, 1980, 1999). Lakoff & Johnson further argues 'metaphor is a primarily matter of thought ad action and only derivatively a matter of language.' (1980, p. 153) It assist the brain with familiar, known and concrete concepts to understand strange, unknown and abstract things, for instance:

'Is that the FOUNDATION for your theory?

The theory needs more SUPPORT.

The argument is SHAKY.

We need some more facts or the argument will FALL APART.

We need to CONSTRUCT strong argument for that.

I haven't figured out yet what the FORM OF THE ARGUMENT will be.

Here are some MORE FACTS

to SHORE UP the theory.

We need to BUTTRESS the theory with SOLID arguments.' (Lakoff & Johnson, 1980, p. 46)

All these expressions share one conceptual metaphor between the lines THEORIES (AND ARGUMENTS) ARE BUILDINGS. The abstract academic expression THEORY is understood

through the concrete daily concept BUILDING. Likewise, there also are expressions ‘All this paper has in it are raw facts, half-baked ideas, and harmed-over theories (IDEAS ARE FOOD)’, ‘Those ideas died off in the Middle Ages (ideas are people)’, ‘It looks different from my point of view (UNDERSTANDING IS SEEING)’, ‘They have a strong, healthy marriage. (LOVE IS A PATIENT)’, ‘He’s a big man in the garment industry. (SIGNIFICANT IS BIG)’, etc. (Lakoff & Johnson, 1980, pp. 47-51). As Lakoff points out, the meaning of metaphor is also different that it refers to a ‘a cross-domain mapping in the conceptual system’ (1993, p. 30).

Hence, the usage would not be limited within only one communication symbol such verbal language, but also in sound, picture, colour, lines spaces and other modes to construct and express concepts (Forceville, 1994, 2006, 2008, 2009). The so-called multimodal metaphor refers to a metaphor whose ‘target and source are each represented exclusively or predominantly in different modes’ (Forceville, 2009, p. 4). “Mode(al)” means the symbol system that could be interpreted, including a) pictorial/visual mode; b) sound/acoustic mode; c) olfactory mode; d) taste mode; e) touching mode, etc. Different modes set a gap between each other but with the assistance of conceptual metaphor could bridge it because what we are looking for in the expression of different modes is not ‘a thing but rather a concept people use, a perspective they take’ (Brockriede, 1992, pp. 73-78).

3 Pragma-Dialectics

Pragma-Dialectics is one of three main approaches to multimodal argumentation studies (The other two are informal logic and rhetoric, Kjeldsen, 2015). It is different from many other argumentation theories because it emphasizes the importance of context in argumentation. In Pragma-Dialectics, argumentation is a social rational communication where all moves are implicit speech acts aimed to address the difference of opinion (van Eemeren, 2010; van Eemeren & Grootendorst, 1984). Hence it is appropriate to use Pragma-Dialectics as basic theory for multimodal argumentation in advertisement.

3.1 The standard theory of Pragma-Dialectics

In 1970s, Dutch scholars Frans H. van Eemeren, Rob Grootendorst, etc. propounded Pragma-Dialectics, arguing ‘Argumentation is a communicative and interactional (speech) act complex aimed at resolving a difference of opinion before a reasonable judge by advancing a constellation of reasons the arguer can be held accountable for as justifying the acceptability of the standpoint(s) at issue.’ (van Eemeren, 2010, p. 29) In such a rational communication, each participant should be a rational as well. The whole text consists of argumentative moves. But actually, the meaning and logic in natural language often is ambiguous. Sometimes there are redundant or irrelevant discourse even irrational behaviors such as abuse, hitting. We thus must reconstruct the natural argumentative discourse into an analytical overview before evaluation (van Eemeren & Grootendorst, 2004, p. 95). The method for reconstruction includes four steps: a) **deleting** the content that is irrelevant to resolving the difference of opinion; b) **permuting** the argumentative moves to make it concise and clear; c) **adding** the unexpressed, implicit or omitted information; d) **substituting** the unclear or ambiguous expressions with clear accurate ones. The four steps are a cycled process until the reconstruction is completed (van Eemeren, 2010, p. 15). The idea model for critical discussion for an argumentation contains four stages: At the confrontation stage both parties should confirm the difference of opinion at issue. At the opening stage the protagonist and antagonist would be identified and they reach an agreement on the procedural premise and material premise as the starting points. The protagonist offers implicit or explicit arguments to prove the his/her standpoint should be accepted whereas the antagonist could doubt or refuse the protagonist’s standpoint. Concluding stage is about the result of critical discussion: whether the difference of opinion has been resolved or not (van Eemeren, 2010, p. 12; van Eemeren, Grootendorst, & Henkemans, 2002, p. 25). In critical discussion of argumentation, the difference of opinion, the standpoints of both parties, starting points, argumentative structure, argument scheme and result form the analytical overview together (van Eemeren & Grootendorst, 2004, p. 118). And then the reconstructed discourse would be tested with ten rules

for critical discussion (van Eemeren et al., 2002, pp. 182-186). If any a move violates the rule, the discourse would slip to fallacy. This is a guidance for argumentative analysis. '[T]he model can be seen to serve as a blueprint of argumentative conduct, providing the criteria for a reasonable discussion on the merits...to describe argumentative reality, using it as a grid of measurement.' (Labrie, 2012, p. 176)

3.2 Strategic Maneuvering: The Extend Theory

The standard theory of Pragma-Dialectics attaches attention on the issue of reasonableness in evaluation; however, the daily argumentation should be not only reasonable but also effective in persuasion so that the protagonist could convince the audience accept the standpoint. Given that Frans H. van Eemeren and Peter Houtlosser tried to introduce the rhetorical aspect to dialectics and put forward "strategic maneuvering". "Strategic maneuvering" refers to 'the continual efforts made in all moves that are carried out in argumentative discourse to keep the balance between reasonableness and effectiveness' (van Eemeren, 2010, p. 40). Along with classical rhetoric, strategic maneuvering concerns three aspects: first, "topical potential" concerns the selection of topic or perspective at different stages; second, "audience demand" refers to requirements pertinent to the audience's viewpoint or preference; "presentation device", the third aspect, considers the syntax, vocabulary or rhetorical devices used in argumentation (van Eemeren, 2010, pp. 93-94). All strategic maneuvering would take simultaneous choices of the three but it may attach more attention on one or two aspects.

As we state above, Pragma-Dialectics put much emphasis on specific communication activity types and the function of correspondent context in argumentation analysis. van Eemeren points out, '[T]he structure of argumentation is all adapted to a context in which doubts, opposition, objections, and counterclaims arise' (van Eemeren, 2010, p. 1). According to Pragma-Dialectics, the marco-context of a given activity type provides an institutional precondition restraining or limiting all strategic maneuvering. In the meanwhile, context also give an essential source and standard for argumentative reconstruction and evaluation. Pictures could

not tell readers how they are connected or how they form an argument because of the feather of themselves but from the perspective of Pragma-Dialectics this problem could be addressed effectively. Currently, some studies have discussed the identification of argumentation, reconstruction, etc., for instance, Feteris et al. studies political cartoon with the framework of Pragma-Dialectics and confirms picture is a way to protect a standpoint (2011, p. 60).

The recognition and understanding of words, pictures and sound by people is decoding information in various modes. As a result, researchers cannot figure out a standpoint, arguments supporting it and inner-connections easily. Moreover, metaphor in a multimodal discourse cause it to be more complex. Fortunately, conceptual metaphor analysis could be a useful bridge in the process. But metaphor in argumentation has not received due attention and few studies introduced the results of cognitive science (especially linguistics) in to modern argumentation theories (Santibáñez, 2010, p. 975). Though few scholars paid attention on the issue of metaphor in argumentative discourse (e.g. Santibáñez, 2010; Xu & Wu, 2014), multimodal argumentation deserves more discussions from visual argumentation and conceptual metaphor theory. In this paper, we ascertain the paradigm of analysis and evaluation of video argumentation within Pragma-Dialectics. Conceptual metaphor theory is introduced into the study for pre-analysis. A Chinese advertisement for public interest, *Lin Dan Commercial*, is taken as example for case study to investigate strategic maneuvering in Chinese institutional context.

4 Research Material

This research takes *Lin Dan Commercial* as example to illustrate the Pragma-Dialectical analysis with conceptual metaphor theory in the activity type of video advertisement. *Lin Dan Commercial* won the Price of Excellence in 2013 CCTV Competition of Advertisement for Public Interest. This advertisement was broadcasted on both of TV and Internet simultaneously and voted by audience. The advertisement got many praise once it was published The detailed information is listed in the table as follows:

Table 1 Information about *Lin Dan Commercial*

Title	<i>Lin Dan Commercial</i>
Duration(second)	60
Actor	Lin Dan
Actor's Identity	Famous Badminton Player
Producer	Bei Jing Shang Zao Pictures Co., Ltd

The video is downloaded from the website of China Central Television (CCTV)[®]. From the video and given information, we could find out the actor is Lin Dan a very famous player in China and badminton champion in the world. News about the advertisement indicates its topic is anti-corruption. In the video, there are two scenes: one is on a badminton field, including visual and gestural metaphors; the other is voice and close shots on Lin Dan, containing verbal metaphors. Two scenes in the video switch frequently. The following is a brief description about *Lin Dan Commercial* (See more details in transcription in the appendix):

At beginning of the advertisement, the court lights come on and the whole badminton court becomes bright and clear gradually (Figure L1-12. Lin Dan' voiceover: "Every athlete encountered with numerous opponents."). A vague figure in sports suit appears on the court, holding a bat (Figure L3. Lin Dan' voiceover: "They have experienced victories and failures."). The screenshot becomes clear enough that the spectator can find out he is Lin Dan who staring at the backcourt boundary of the opponent's court through the mid-court line (Figure L4. Lin Dan' voiceover: "For us, when hitting the shuttlecock, we must keep our eyes on the backcourt"). The camera follows Lin's eye to the side line and backcourt boundary of the other side (Figure L5-7). Lin Dan starts to hit (Figure L8) and the shuttlecock falls within the boundary (Figure L9. Lin Dan' voiceover: "Every point is really important. Hence every stroke must be kept in within the lines."). Lin Dan jumps high and hit again (Figure L10-13). All shuttles fall within the backcourt boundaries (Figure L14). The camera slowly moves to

[®] The address of *Lindan Commercial*: <http://www.cctvgygg.com/zuopin>.

the backcourt boundary (Figure L15-17. Lin Dan’ voiceover: “Only right judgment and holding the backcourt boundary can bring about victory”). In the meanwhile, the camera switches to Lin Dan. In lights Lin Dan says, “On the court of life, we also should eye on the backcourt boundary” (Figure L17-18). And the back of a player in red occur in the screenshot. He jumps to kill but the shuttle flies out of the boundary but other strokes succeed (Figure L19-23. Lin Dan’ voiceover: “If the shuttle goes out, we still can get the point back”). Lin comes into the screenshot and continues, “No matter being a human or doing your job, we cannot go beyond the backcourt boundary. Otherwise what you lose can never be made up.” (Figure L24) In the screen, a slogan in red is shown: “Your life cannot go beyond the boundary; the backcourt boundary must be held” (Figure L25).

5 Analyzing Multimodal Metaphor in *LDC*

The multimodal metaphor in advertisement is a visualized conceptual metaphor. Pictures, sounds and voiceovers used in *LDC* show that the whole of the advertisement is designed on the basis of conceptual metaphor. At the end of *LDC*, Lin Dan uses a metaphorical expression “Your life cannot go beyond the boundary; the backcourt boundary must be held.” The metaphorical fragments complicate the identification and analysis of propositions in a multimodal argumentation. Thus it is necessary to conduct an analysis within the conceptual metaphor theory as a “bridge” between argumentation and multimodal expressions, in order to reveal the function a multimodal metaphor plays in argumentation.

From the perspective of content, *LDC* could be divided into three parts:

Table 2: Three parts of *LDC*

	Time (second)	Concept involved
L1-L19	0-26	Badminton
L20-L26	27-50	Life & Badminton
L27-L28	50-60	Conclusion

The first on the badminton court is to explicate the shuttle cannot fly beyond the backcourt

boundary. This explication uses a concept “backcourt boundary” as a metonymy to activate the conceptual metaphor LIFE IS BADMINTON. The boundary between the first part the second is Lin’s another metaphorical voiceover, “On the court of life, we also should eye on the backcourt boundary”. It further points out the source domain is BADMINTON and the target DOMAIN is life. The second party indicate the result brought about by “the shuttlecock beyond the backcourt boundary”. The third part draws a conclusion.

According to conceptual metaphor theory, LIFE IS BADMINTON is a process to understand abstract LIFE with assistance of BADMINTON. Two decades ago Kress and van Leeuwen pointed out ‘particular modes of communication should be seen in their environment, in the environment of all the other modes of communication which surround them, and of their functions’ (1996, p. 33). We have noticed *LDC* is an anti-corruption advertisement for the public, aiming to show the importance of incorruptibility. The target could be limited into CAREER from LIFE, viz. CAREER IS A MATCH. The mappings are shown as follows:

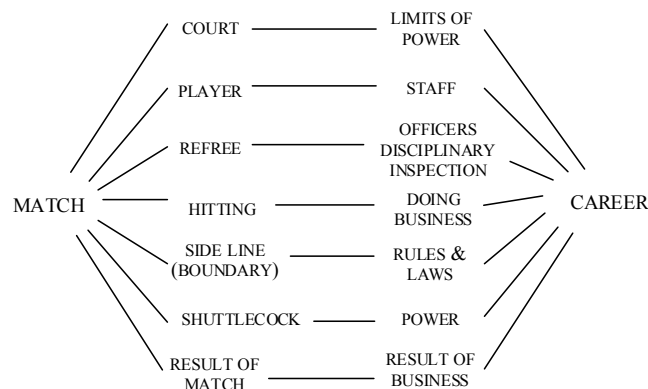


Figure 2 mappings in CAREER IS A MATCH

So how does the advertisement represent the conceptual metaphor through multimodal approach? The advertisement starts with a screenshot on an empty court and then Lin Dan,

the man of symbol comes into the shot, pointing out every athlete encountered with numerous opponents and experienced victories and failures (L1-2). The concrete badminton court becomes the limit of business in career. Hence,

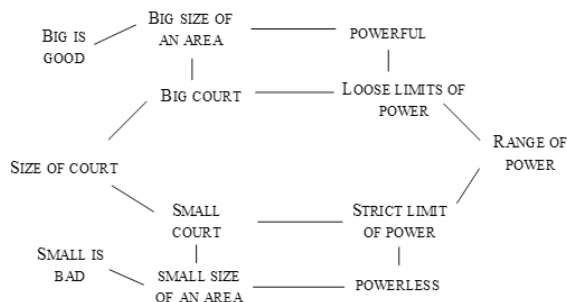


Figure 3: RANGE OF POWER IS SIZE OF COURT

A larger size of court means more power an official owns and smaller, less. In the advertisement the range of power of a working staff is represented through a countable size of an area.^④ Cognitive linguists argue the mind of human is embodied. It grows from experience in life from body, physical and culture environment (Gibbs, 1994; Gibbs, 2006; Lakoff, 1993; Lakoff & Johnson, 1999). We, thus, could decompose a conceptual metaphor into two subtypes: complex metaphor and primary metaphor. Primary metaphor is from experiential correlations, or “conflations in everyday experience” that “pair subjective experience and judgment with sensorimotor experience” (Lakoff & Johnson, 1999, p. 49). Distinctively, complex metaphors are combinations of primary metaphors and cultural beliefs and assumptions and, for that reason, tend to be culture-specific. In this case, the complex metaphor is based on two primary ones: BIG IS GOOD and SMALL IS BAD. Initially, BIG and

^④ Though rule and laws regulate the range of power and rights of working staffs, they are relatively vague and abstract, especially compared with badminton rules.

SMALL refer to two opposite directions. In current context, BIG is better than SMALL indeed. Once these two notions are discussed, there should be a limitation on the size because it cannot be big or small unlimitedly. As a result, the relation between SIZE OF COURT and RANGE OF POWER would activate another pair of correlation between the BOUNDARY that is represented by the BACKCOURT BOUNDARY in the advertisement and RULES AND LAWS. In the case, Lin Dan argues “For us, when hitting the shuttlecock, we must keep our eyes on the backcourt” (L4-6). At the same time, the camera moves to the side lines and backcourt boundary (L7-9). Seven groups of similar close shots are adopted in the second part (L23-26).

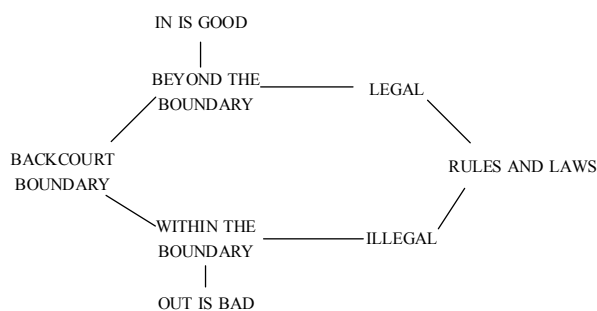


Figure 4: RULES AND LAWS IS BACKCOURT BOUNDARY

The backcourt boundary one type of lines printed on the court, referring to the boundaries at two ends of the field of football, basketball, volleyball, tennis, badminton, etc. If the ball or shuttlecock flies beyond the boundary, the opposite would score one. From the perspective of audience, the groups of shots are based these primary metaphors OUT IS BAD and IN IS GOOD.

In the meanwhile, Lin Dan also requires all athlete should “focus on the backcourt boundary”. In L6 the audience attention goes through the middle net and fall on Lin’s eyes that staring on the front. The following plot indicates he is stare on the backcourt boundary of the other side. Information from visual verbal mode contains a conceptual metaphor:

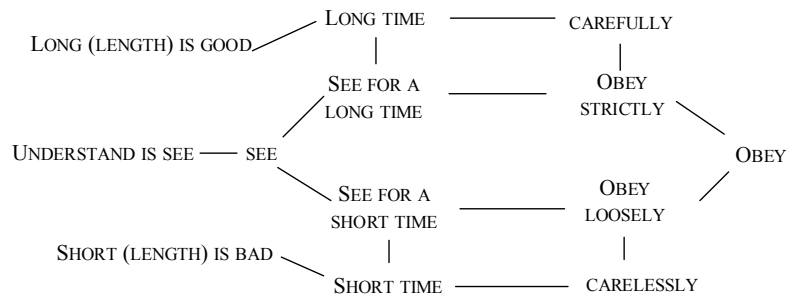


Figure 5 OBEYING IS SEEING

Three primary metaphors function as basis here: UNDERSTAND IS SEE, LONG (LENGTH) IS GOOD and SHORT (LENGTH) IS BAD. We often use “see” to expression the concept of understanding. If the cognitive subject sees relevant concepts such as lines of the badminton court he/she would catch the meaning. And length of seeing represents his/her attitude. Working staffs should keep sharp mind like athletes and be aware where backcourt boundary is. The result of match is another important concept involved in CAREER IS A MATCH. The screenshot of L10 emphasis “every point is important” and the case uses a series of shots to describe the endeavor for success. For instance, the player dashes for killing (L10-11), jumps for strong hitting (L13-16, L25), etc.

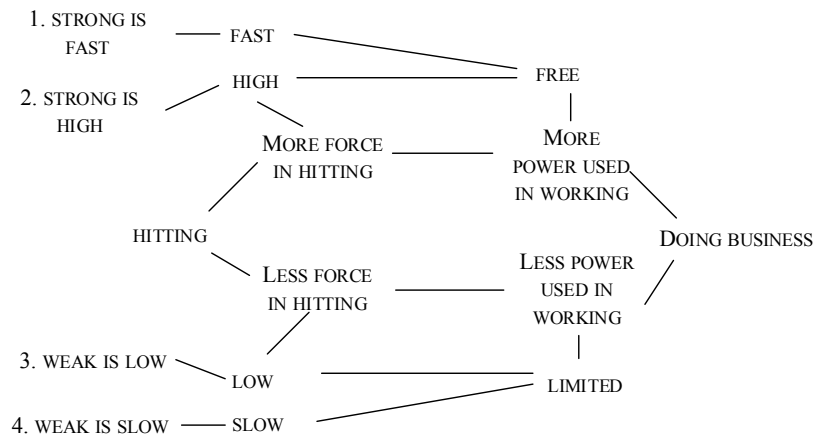


Figure 6: DOING BUSINESS IS HITTING

The primary metaphors for this complex metaphor is from the cognition of altitude and speed. In a match the quality of stroke also affects the result. L22-23 in the case show the conceptual metaphor THE RESULT IN WORKING IS RESULT OF MATCH is adopted.

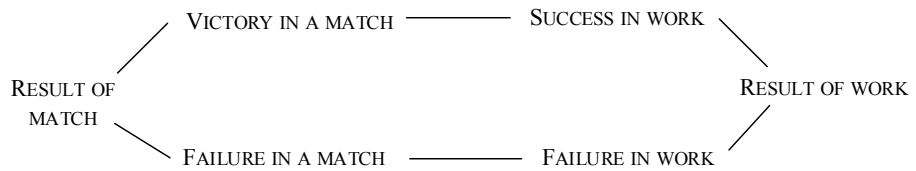


Figure 7: THE RESULT IN WORKING IS RESULT OF MATCH

Through analyzing the conceptual structures of multimodal metaphors, this research clarifies the mappings beneath multimodal arguments and embodied supports for these propositions. These, however, is the first step for a critical discussion of multimodal arguments and in the next section, a Pragma-Dialectical based on previous analysis would be conducted

6 Analyzing *LDC* from Pragma-Dialectics

This section is to analyze the reasonableness and how multimodal metaphors function as a strategic maneuvering to enhance the effectiveness of *LDC*

6.1 Analytical Overview of *LDC*

The aforementioned introduction to Pragma-Dialectics has shown the four stages of an argumentative discourse after reconstruction.

Confrontation stage We figure out the difference of opinion the advertisement would like to resolve is not about badminton or life, the superficial ones but “whether an official can execute his/her power beyond limitation.” Besides, an advertisement for public interest aims to serve the public for right social values so the target audience would not be the corrupted officials but common people and some officials who may be corrupted. They usually doubt the protagonist’s standpoint at issue. Hence the difference of opinion is a single non-mixed one.^⑥

Opening stage In the argumentation, the protagonist contains discipline inspection officials and Lin Dan. Their standpoint is that “all officials cannot execute their power beyond limitation”. The antagonist includes people who doubt the protagonist’s standpoint. Actually, the difference of opinion at issues is a simple value judgment but the key is how convince the audience effectively on the basis of reasonableness. The procedural starting points are rule for advertisement in broadcasting and the material starting points mainly concerns rules of badminton and the identity of Lin Dan.

Argumentation stage On the aforesaid conceptual metaphorical analysis, we reconstructed *LDC* as follows:

^⑥ The amount of propositions in a difference of opinion at issues (one or more) and the attitude of the antagonist lead to four distinct types of differences of opinion: single non-mixed, single mixed, multiple non-mixed and multiple mixed difference of opinion (van Eemeren et al., 2002, pp. 8-9).

1. (All officials cannot execute their power beyond limitation.)[®]

1.1a People should obey laws when working

1.1a.1a Lin Dan asks the audience to obey laws when they are playing badminton.

1.1a.1a.1a Lin Dan is renowned badminton player.

1.1a.1a.1b (The badminton knowledge of a world champion of badminton is correct.)

1.1a.1b (Rules of badminton regulate the shuttlecock cannot fly out of side lines.)

1.1a.1c career is a match.

1.1a.1c.1a RANGE OF POWER IS SIZE OF COURT.

1.1a.1c.1a.1 big is good; small is bad.

1.1a.1c.1b backcourt boundary is rules and laws.

1.1a.1c.1b.1 in is good; out is bad.

1.1a.1c.1c see is obey.

1.1a.1c.1c.1a see is understand.

1.1a.1c.1c.1b carefully is long time is; carelessly is short time.

1.1a.1c.1d doing business is hitting the shuttlecock.

1.1a.1c.1d.1a strong is fast; weak is slow.

1.1a.1c.1d.1b strong is high; weak is low.

1.1a.1c.1e result of work is result of match

[®] A proposition in parentheses () means this is an expressed proposition and is added by the analyst.

1.1a.1c.1e.1a success in work is victory in match

1.1a.1c.1e.1b failure in work is loss in match

1.1b Power beyond limitation should be forbidden, even if just once.

1.1b.1a If you lose one point in badminton, you could get it back later.

1.1b.1b Any one mistakes about the execution of power in work cannot be made up.

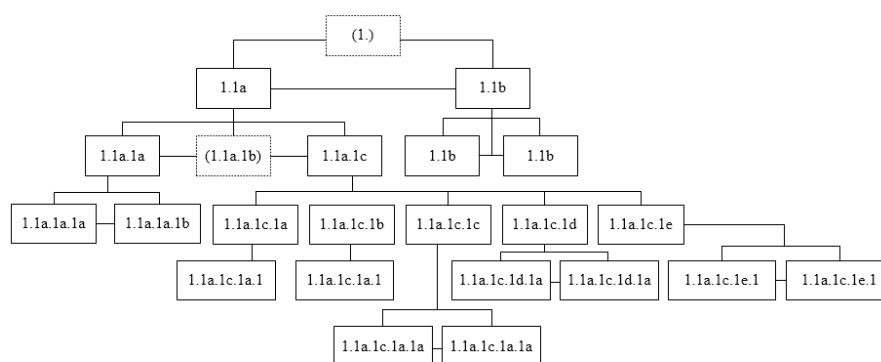


Figure 8: Argumentation reconstruction

The context and metaphor analysis points out the implicit standpoint is “All officials cannot execute their power beyond limitation.” Lin Dan gives two arguments, 1.1a and 1.1b supporting the standpoint. 1.1a contains three sub-arguments: a) an argument from authority embedded in the multimodal metaphor argument; b) rules of badminton which is regarded as a widely acknowledged unexpressed premise; c) a multimodal argument based on conceptual metaphor CAREER IS A MATCH. In the complex metaphors (1.1a.1c.1a-1e) supporting 1.1a.1c, primary metaphors play a role of bridge connecting the basic cognitive domains, such as “rules and laws--IN IS GOOD and OUT IS BAD—backcourt boundary”. It forms a series of sub-propositions supporting the upper. The second main sub-argument is 1.1b. Different from 1.1a, 1.1b gives a further requirement that power beyond limitation should be forbidden, even if

just once. The difference between career and match puts a further emphasis on the importance of “limitation” in working.

Concluding stage At the end of the advertisement, a slogan in red occurs in the middle of screen that make a comparison between (career) life and badminton again, “Your life cannot go beyond the boundary; the backcourt boundary must be held.” From the perspective of the protagonist, the information shown indicates the difference of opinion has been resolved.

6.2 Critical Discussion of *LDC*

On the basis of argumentative reconstruction, we give an evaluation on the argument scheme and the strategy of appeal to authority used in *LDC*.

6.2.1 Argument Scheme of Multimodal Argument

Multimodal argument is constructed on the basis of conceptual metaphor. Correspondingly, the argument scheme of the multimodal argument is an analogical scheme. In Pragma-Dialectics, the scheme of analogy, one of three argument schemes, refers to that ‘a standpoint is defended by showing that something referred to in the standpoint is similar to something that is cited in the argumentation, and that on the grounds of this resemblance the standpoint should be accepted’ (van Eemeren et al., 2002, p. 99). The so-called similarity in the definition could be a resemblance, an agreement, likeness, a parallel, a correspondence (van Eemeren & Grootendorst, 1992; van Eemeren, Grootendorst, & Henkemans, 2007). The structure of analogical scheme shown as follows:

Y is true of X,

Because: Y is true of Z, (Premise 1)

And: Z is comparable to X. (Premise 2)

In the structure, what premise 1 “Y is true of Z” concerns is a judgment of fact. It is decided by the cognitive background of the participant of the argumentation so this premise would not

be taken into consideration in reasoning. The key point to the argument lies in premise 2 that is about the similarity between two analogues. Walton also points out the similarities between analogues are the decisive factor to the reasonableness of an analogy (D. N. Walton, 2006; Walton, 2010; Walton, Reed, & Macagno, 2008).

The aforementioned analysis has proved the argumentation in *LDC* is on the basis of CAREER IS A MATCH. But different from literal analogy, two concepts involved in a conceptual metaphor is from different cognitive domains, forming a cross-domain mapping. Hence we should not only seek for the number of analogues between these two in evaluation, but also for an abstract similarity (van Eemeren et al., 2002, p. 100). For instance, complex metaphors (1.1a.1c.1a to 1.1a.1c.1e) supports career is a match and these complex metaphors are backed by primary metaphors from daily experience. In the given cultural environment, the cognitive subject combines two distinct concepts together. It is acknowledged conceptual metaphor is culture-dependent. In the institution context of current China and the micro-context of career and badminton, BIG IS GOOD, STRONG IS FAST, etc. are reasonable. We thus can give a positive answer to the critical question: Because of current contexts and difference of opinion at issue there is no significant difference between CAREER (Z) and BADMINTON (X).

6.2.2 Strategy of Appeal to Authority

In *LDC*, *argumentum ad verecundiam*, or appeal to authority we use daily, is embedded in the multimodal argument. Studies on *argumentum ad verecundiam* has a long history. In modern argumentation theories, it is defined as that a standpoint should be accepted because an expert (authority) also agrees with it (D. Walton, 2006; van Eemeren et al., 2002; Walton, 1997). Van Eemeren and Walton gives different schemes about this argument from different perspectives. Walton's scheme consists of four propositions: Source Premise, Assertion Premise, Warrant Premise and conclusion as well as six critical questions (Walton, 2006). In *Pragma-Dialectics*, Appeal to authority is a subtype of symptomatic scheme. Wagemans gives the scheme of Appeal to authority, according to the symptomatic one (2011, p. 335):

1 Opinion O (X) is true or acceptable (Y).

1.1 Opinion O (X) is asserted by expert E (Z).

1.1' Being asserted by expert E (=Z) is an indication of being true or acceptable (=Y).

There is only one critical question in the scheme: Could the proposition asserted by Expert E be true or acceptable?

Wagemans argues, however, the scheme given by Walton is not systematic enough whereas the Pragma-Dialectical one is too general (2011, p. 335). Hence Wagemans made a revision:

1. STP

1.1 ARG

1.1.1 ARG

1.1.1' ATP (1.1.1→1.1)

1.1' ATP (1.1→1)

1.1'.1 ARG

1.1'.1 ATP (1.1'.1→1.1')

In *LDC*, the scheme is:

1. STP: Your life cannot go beyond the boundary; the backcourt boundary must be held.

1.1 Standpoint O is asserted by Expert Lin Dan

1.1.1a Lin Dan is an expert in the field of badminton

1.1.1b The case shows Lin Dan adheres to the standpoint indeed.

1.1' Accepting the standpoint asserted by Lin Dan is acceptable

1.1'1a Lin Dan is personally reliable.

1.1'1b Lin Dan is able to provide further evidence for the standpoint.
(Multimodal argument)

1.1'1c The standpoint is consistent with what other (types of) experts' assertions.

In the scheme 1.1.1a answers the Expertise Question of critical questions given by Walton; 1.1.b to the Opinion Question. And 1.1'1a, 1.1'1b and 1.1'1c form the ATP (Acceptability Transfer Principle) and answer the Trustworthiness Question, Backup Evidence Question and Consistency Question (See Walton (2006) for details on critical questions). In the meanwhile, grouped with multimodal argument, the strategy of appeal to authority also makes a complement to each other.

7 Conclusion

With the assistance of conceptual metaphor theory and multimodal metaphor, this paper conducts an argumentative analysis of a Chinese advertisement for the public within the framework of Pragma-Dialectics, in order to figure out a paradigm for the analysis of metaphorical argumentation in video. The research argues arguments in video advertisement are always implicit and unclear because of multi modes and metaphors involved. Hence, researchers should analyze the conceptual metaphors in target argumentation first and then Pragma-Dialectics could reconstruct the argumentation better. In this paper, argumentation in the case of *LDC* is reasonable. It mainly uses the scheme of analogy and appeal to authority together.

The case investigated in this study is a video advertisement for the public interest that is different from commercial advertisement still. The standpoint in such an advertisement is usually a widely acknowledged value judgment, rules or morality. The argumentation in a commercial advertisement which aim at profits need more discussions still.

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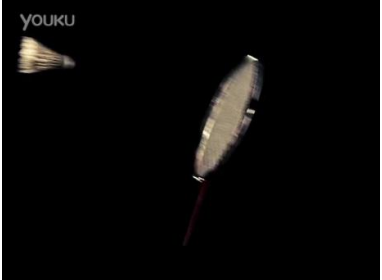
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Appendix: Transcription of the Video Advertisement

Num.	Screenshot: Badminton Court & Lin Dan	Subtitles	Plot
L1			Court lights come on.
L2		Every athlete encountered with numerous opponents. (每一个运动员，都面对过无数的对手。)	Lights become stronger. Voice-over and corresponding subtitles occur.
L3		They have experienced victories and failures. (都经历过胜利与失败。)	(SHOT SWITCH) The camera focuses on an indistinct figure in the light, holding a badminton racket and speaking. The spectator may figure out the athlete is Lin Dan.



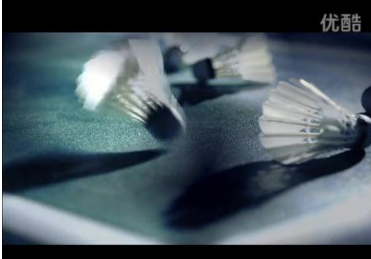

L4		For us, (对我们来说,)	Camera focuses on Lin Dan
L5		每打出一个球 (When hitting the shuttle (每打出一个球),	
L6		we must keep our eyes on the backcourt boundary (眼睛始终要盯着底线。).	Lin is in on side of court and in a gesture showing he is preparing for the opponent's stroke。。
L7			(SHOT SWITCH) The screenshot move along with Lin's perspective to the opponent's boundaries.

L8			
L9			
L10		Every point is really important. (每一分都至关重要。)	Voiceover occurs. (SHOT SWITCH: through the opponent's perspective) Lin Dan is to hit.
L11			(SHOT SWITCH) Lin's stroke

L12	 <p>YOUKU</p> <p>所以每一个球都必须落在底线之内</p>	Hence every stroke must be kept in within the lines.	
L13	 <p>YOUKU</p> <p>所以每一个球都必须落在底线之内</p>		Lin Dan jumps for hitting
L14	 <p>YOUKU</p>		
L15	 <p>YOUKU</p>		

L16			
L17			(SHOT SWITCH /CLOSE SHOT) the badminton falls in at the corner of backcourt boundary and border
L18		Only right judgment (只有正确的判断),	
L19		Holding the backcourt boundary (坚守底线，才能守住胜利)。	Camera focuses on the backcourt boundary

L20	 <p>优酷</p> <p>在人生的赛场上</p>	On the court of life (在人生的赛场上),	
L21	 <p>优酷</p> <p>也有需要盯住的底线</p>	we also should eye on the backcourt boundary (也有需要顶住的底线).	(SHOT SWITCH) Lin Dan is speaking
L22	 <p>优酷</p> <p>球出界了</p>	If the shuttle goes out (球出界了),	(SHOT SWITCH) The back of another athlete in red
L23	 <p>优酷</p>	we still can get the point back (丢掉的一分还可以拼回来).	The athlete's kill in the air

L24			The shuttle flies beyond the boundary.
L25			Another kill by the red player
L26			Badmintons do not go beyond the boundary.
L27		<p>No matter being a human or doing your job, we cannot go beyond the backcourt boundary. Otherwise what you lose can never be made up. (做人做事，越过了底线，失去的也</p>	<p>(SHOT SWITCH) Lin Dan is speaking</p>

		许永远无法挽回。)	
L28		Your life cannot go beyond the boundary; the backcourt boundary must be held (人生不能越界，底线必须坚守).	Lin Dan speaks out the slogan that is shown in red.