Image Schema Theory as Means of Persuasion: An Analysis of Selected American Drama Movie Trailers

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ABSTRACT

This study contributes to an understanding of the nature of achieving persuasion via cognitive semiotic means as to the analysis of some selected American drama movie trailers namely *Sully*, *Manchester by the sea*, and *Jackie* . It aims at finding out how persuasion could be achieved through employing a cognitive multimodal analysis of movie trailers. The present study intends to analyze three American drama movie trailers by applying Johnson's (1987) image schema model. Johnson's model is used to analyze the relation between the meanings of words presented in a trailer and how they are connected, to contribute to the trailer's meaning making and persuasive function. The analysis clarifies how movie producers integrate textual material to persuade audience to watch a movie. Results indicate that the prevailing image schema concept is IDENTITY (32.80%), followed by EXISTENCE (24.84%), FORCE (19.11%). LOCOMOTION (8.92%), MULTIPLICITY/ UNITY (5.42%), CONTAINMENT (4.78%), and then SPACE (4.14%). Image schema patterns are found to aid in inferring details about the characters and the story events, which arouse the audience's curiosity and thus enhance the promotive function of the trailer. In conclusion, image schema concepts employed in drama movie trailers contribute to the overall persuasive function of movie trailers, and to the audience's understanding of the logic behind using such words.

1. Introduction

1.1. Context of the study

This study contributes to an understanding of image schema as an evaluative tool to analyse movie trailers. It aims at finding out how persuasion could be achieved through employing a cognitive multimodal analysis of movie trailers, and how different semiotic resources may be employed in a movie trailer to construct a visual narrative that contributes to the persuasive function of a movie trailer. In other words, how textual, and visual elements are integrated to persuade audience to watch a movie. Academic research related to movie trailers and their promotional function has not been extensive (Maier, 2011; Sidiskyte, 2015). Despite being a complex promotional genre, very few researchers have attempted to academically study movie trailers (Maier, 2009). Smith et al. (2017) argue that media industry is the richest context for audio-visual analysis research, where thousands of movies are produced every year. Thus, one of the fundamental tasks of movie producers is to create trailers that function as advertisements to such movies. Movie trailers have a promotive function in determining the reception, popularity, and success of a movie (Smith et al., 2017). Producing a creative and successful trailer requires high levels of cognitive effort. Trailer makers

have to select particular scenes from the advertised movie that would mostly persuade and attract the audience's attention. Moreover, the trailer should expose only part of the plot rather than provide key information that would spoil the whole story for the audience who has not watched the movie. Thus, trailers as a complicated Multimodal organization stipulates a need for theoretical approach that combines the analysis of language, as well as other semiotic modes. Therefore, a cognitive multimodal approach is needed in order to account for the analysis of the persuasive features of such a creative and complex genre.

1.2. Objectives of the study

The present study intends to analyze three American drama movie trailers namely *Sully*, *Manchester by the sea*, and *Jackie* by applying Johnson's (1987) image schema model. It analyzes the relation between the meanings of words presented in a trailer and how they are connected to contribute to the persuasive function of a movie trailer. Maier (2011) argues that the generic structure of movie trailers is a mixture of both narrative and promotional structures, where "trailers are designed to sell and tell a story" (p.141). Thus, Maier's (2011) multimodal model of movie trailers along with Johnson's (1987) image schema model are used in the analysis of the current study to clarify how movie producers integrate visual and textual material to persuade audiences to watch a movie. It is assumed in this study that persuasion is achieved by cognitive means through Johnson's (1987) image schema model. It is also assumed in this study that a cognitive multimodal approach facilitates the persuasion process created by the producers. The current study is an attempt to understand in depth the interplay of the different semiotic elements presented in movie trailers and how these elements contribute to meaning making and persuasive marketing. Hence, the main objective is to analyze verbal evaluative devices in drama movie trailers using image schema to enhance the generic persuasive structure of a movie trailer.

1.3. Research questions

The current study is designed to answer two research questions:

- How would Johnson's (1987) image schema model as a cognitive linguistic tool enhance the persuasive purpose of drama movie trailers in light of the transportation process as a narrative persuasive framework?
- How does integrating Johnson's (1987) image schema with Maier's (2011) multimodal cognitive model of movie trailers help in enhancing the promotional function of the trailer?

1.4. Significance of the study

For the past few years, an extensive research has been undertaken in the area of Multimodality. However, the particularities and thorough analysis of meanings made in movie trailers remain relatively understudied. This study aims to demonstrate that features of cognitive multimodality can play an essential role in persuading audience to watch movies. It simplifies the process of interpreting and revealing meaning in the movie trailer genre. The study examines whether the application of a cognitive tool such as Johnson's (1987) image schema could assess drama movie trailers and be applicable to such genre.

To the researcher's knowledge, the in-depth linguistic/cognitive and multimodal analysis of meaning making in movie trailers and their function as persuasive tools is limited. What makes this study different from any other multimodal orientated studies is that it tends to frame a cognitive approach to analyze movie trailers, which could hopefully provide producers and moviemakers with the tools needed to persuade audience to watch movies.

1.5. Reasons for selecting American movie trailers

America is considered the largest market for movies, larger than European countries (Maisuwong, 2012). They are characterized by expensive production budgets and brilliant stories that are easy to grasp. American movies are viewed by a massive audience around the world. They dominate a huge portion of market share in film industry. Moreover, the American culture promoted through Hollywood movies attracts a huge audience.

2. Literature review

2.1 Image schema

Image schemas are considered to be integral aspects in human cognition and creative thinking. They are mentally structured spatial patterns that result from repeated perceptual and sensory experiences (Hedblom, Kutz, & Neuhaus, 2015). According to Johnson (1987), "an image schema is a recurring dynamic pattern of our perceptual interaction and motor programs that gives coherence and structure to our experience" (p.xiv). Image schemas are mental representations that provide a basis for other fundamental cognitive aspects such as reasoning and language understanding (Hedblom, Kutz, & Neuhaus, 2015). Johnson (1987) argues that being exposed to different experiences with different structures could affect human reasoning and understanding by providing meaningful patterns that influence human thinking. Image schemas attempt to connect the perceptual and sensory experiences with physical objects and the internal cognition of concepts in humans' heads (Hedblom, Kutz, & Neuhaus, 2015).

Johnson (1987) explains that one of the most prevalent features of human's bodily experiences is their encounter with physical containment and spatial boundedness. He further argues that humans are aware of their bodies as containers of three dimensions where they insert and extract things such as food, water, and air. Humans are also in constant physical containment with their surroundings, where they move in and outside any bounded space such as rooms, cars and clothes, or where they control objects by placing them in containers (bags, cups, boxes, etc.). Consequently, humans have typical schemata for physical containment where they try to fit any experience they encounter in order to enhance their understanding.

Humans schemata for both spatial and temporal experiences are so common as being taken for granted, resulting in missing parts of meaningful utterances that would further enhance their understanding (Johnson, 1987). Consequently, it is important to explore the way image schema functions as significant patterns that contribute to making humans cognitive experiences coherent. Image schema entails inferences, and hence affects our reasoning and understanding of different experiences around us (Johnson, 1987).

Evans and Green (2006) explain how image schema is multimodal and that it results from experiences of different modalities. They further explain that image schema exists deep into the human cognitive system where it depends on experiencing multiple senses and perceptions.

Johnson (2005) states that the image schema significance lies in its contribution to the basis of conceptualization and reasoning. He believes that it has a significant value in relation to lexical semantics and inference structure theory. Image schema gives precise details regarding the semantics of words and expressions of daily life experiences.

Image schema is a cognitive linguistic and evaluative tool (Krzeszowski, 1993). It contains an evaluative value with its innate polarity as their connotations and denotations reflect positive, negative and neutral values depending on the context.

2.2. Persuasion in advertising

Persuasion is a principal element in advertising. O'Shaughnessy and O'Shaughnessy (2004) argue that the concept of persuasion relies heavily on knowing the audience's needs. Moreover, effective and creative advertisements seek to understand their target audience. The advertisers show the audience a free advertisement, and the audience in return evaluates the product being advertised.

O'Shaughnessy and O'Shaughnessy (2004) distinguish between the act of influencing others and the act of persuasion. In their opinion, the former is an indirect way of having people change, start, continue, or stop doing a particular action/behavior. The process of influencing people does not require any trust in one another. The latter, on the other hand, is a purposeful and

direct means of shaping people's behavior or interest in a way that suits the target's needs. The process of persuasion depends on trusting the source or persuaders, and if emotions are involved, the effect of persuasion is even stronger. Persuasion is defined as "the process of trying to alter, modify or change the saliency of the values, wants, beliefs and actions of others" (O'Shaughnessy & O'Shaughnessy, 2004, p.5).

Persuasion is considered a primary element that applies to different human interactions (Halmari & Virtanen, 2005). In the language context, persuasion is the "linguistic behavior that attempts to either change the thinking or behavior of an audience, or to strengthen its believes, should the audience already agrees" (Halmari & Virtanen, 2005, p. 3).

In general, in human interactions and everyday communication, people tend to use evaluative statements or phrases about what is good or bad and positive or negative either explicitly or implicitly. Persuasion is constantly present whether people are persuading or are the ones being persuaded. Whenever people utter an opinion to express their agreement or disagreement towards an issue, or even recommend an action to be taken or not, these are considered acts of persuasion (O'Shaughnessy & O'Shaughnessy, 2004).

2.3. Narrative Persuasion

Narratives have the power to change beliefs (Green & Brock, 2000). Narratives have stories that aim at presenting unresolved conflicts and raising unanswered questions. Narrative worlds are generally decided in regards to modality. It could be textual, auditorial, or visual. Consequently, the recipient of the narrative information could be a reader, a listener, or a viewer. The process behind narrative influence to persuade people has become the interest of several research fields, such as communication, psychology, and advertising (Hamby et al. 2016).

The current study uses narrative persuasion framework, because narratives are effective vehicles to persuade. Trailers are forms of narratives that aim at persuading audience to watch a certain movie. Transportation theory is one of the narrative persuasion frameworks. The concept of transportation requires recipients' engagement in the narratives through cued elaborations and imagery. In the current study the researcher focuses on how to construct the transportation process to the audience and how to communicate persuasiveness even if the producers are not aware of their target audience's abilities and motivation.

2.4. Transportation Theory

Hamby et al. (2016) argue that "transportation occurs in response to a narrative, entails the experience of emotional engagement and the generation of mental imagery, and influences beliefs and attitudes" (p.116). Green and brock (2000) argue that transportation is a process where narratives affect the recipient beliefs. In their study they develop a transportation scale to determine its effect on the recipient evaluation of narratives. They aim at exploring the persuasion effect of narrative on the recipient evaluations and attitudes, which allow them to be transported to the story world. Green and Brock argue that the recipient transportation into the narrative world is a mental process that combines feelings, imagery and attention.

Different forms of communication can trigger transportation. It is more likely to occur in response to narratives. Green and Brock (2000) claim that "transportation is the key determinant of narrative impact and further assume both that transportation may be affected by text-external manipulations and that individuals will vary in their proclivity for transportation" (p.703). In their study, they show that transportation is a process of narrative-based belief change. They also show that such a process requires positive narrative using imagery, affect, cognition, and external instructions in the story. They provide evidence that "transportation is a mechanism whereby narratives may exert their power to change beliefs" (p.718). A positively toned narrative leads to transportation effects. Thus, a manipulated transportation has an effect on belief change. In other words, positive toned stories aims at manipulated transportation, which leads to recipient belief change.

2.5. Evaluation and Persuasion:

House (1977) contends that evaluations are acts of persuasion. He argues that persuasion aims at winning audience assent towards a certain viewpoint or a particular action by appealing to their reasoning and understanding. House believes that persuasion targets promoting a particular action through focusing on target audience and using relevant information. Evaluations are not certain, nor conclusive. They are subject to examination and criticism before determining its usefulness (Kelly, 1980). Evaluations are important, because they provide plausible justification to certain arguments. Despite being subjective, evaluations are conductive to actions (House, 1977).

Bednarek (2006) argues that speakers around the world evaluate aspects of their surroundings according to different parameters. They tend to evaluate objects or situations whether they are good or bad for them, important or unimportant, appropriate or inappropriate. Bednarek explains that evaluating something as important, comprehensible, or expected does not necessarily stipulate whether it is good or bad. It could be good or bad depending on the situation. They can evoke positive or negative evaluations.

2.6. Previous studies

In her study of visual evaluation in film trailers, Maier (2009) explores how visual features in movie trailers could enhance the trailers' persuasive purpose through analyzing 12 comedy movie trailers. She also explores how the different semiotic modes in movie trailers affect the trailers' evaluative stance. She proposes a model of analysis that combines both Labov's (1972) model of evaluation in narrative, and Kress and van Leewen's (1996, 2001) multimodal framework. The multimodal approach is used to analyze the complex interrelation between the different semiotic modes in movie trailers in order to create meaning. On the other hand, Labov's (1972) model of evaluation in narrative is adopted and elaborated by Maier to include not only verbal evaluative devices, but also visual and aural semiotic modes that can function as evaluative devices.

In another study by Maier (2011) discussing generic staging in film trailers, she analyzes the generic structure of 12 comedy movie trailers in order to demonstrate how the promotional target of movie trailers affects how they are multimodally structured. Maier argues that the generic structure of movie trailers is a mixture of both narrative and promotional structures, where "trailers are designed to sell and tell a story" (p.141). Her model of analysis comprises three different theoretical frameworks namely multimodality, genre theory, and film study. She further argues that movie trailers have both promotional and generic structures where each stage in the trailer has a distinct communicative function through different semiotic modes. She explains that all the trailer stages have two main functions: promotional and narrative. Thus, she uses genre analysis to identify the functional structure of each stage of the trailers. Furthermore, she applies Labov's (1972) analytical model of narrative structure in her model of analysis of movie trailers, for the importance of the verbal component in enhancing meaning making in the story of the trailer.

A study by Bortoluzzi (2009) discussing emotion in film trailers aims at identifying a critical multimodal framework of analysis for complex texts such as videos. Her analysis focuses on one movie trailer as a type of such complex videos. In her study, she focuses on how emotion can be communicated through verbal and non-verbal devices presented in a trailer. Bortoluzzi uses a framework that comprises two different theoretical backgrounds, which are socio-semiotic and cognitive approaches. Her analysis of the evaluative language of the trailer reveals that judgment is the prominent function of the story of the trailer. She concludes that the expressions used in such evaluative language are both of emotional and moral values. Such values appear mostly in words rather than in sound and images, where images, sounds and graphic devices only arouse basic emotions, whilst verbal communication expresses both emotional and judgmental elements. Bortoluzzi's main aspect of the analysis reveals that

the devices used in trailers to arouse emotion aim at affecting the audience and persuading them to take an action, which is, in this case, watching the movie.

Wildfeuer and Pollaroli (2017) study the multimodal and argumentative structure of movie trailers. They explore the trailers' persuasive techniques through using multi-semiotic resources such as moving images, sound, music, and montage techniques. The interplay of such semiotic resources constitutes the trailers' main content and arguments expressed in them. Furthermore, Wildfeuer and Pollaroli argue that a trailer implicitly conveys to the audiences the message that they should watch a particular movie in the theatre. Audiences usually infer this main message through their own experiences and knowledge about the world, in addition to the interplay of different semiotic modes and other information sources provided in the trailer. In their study, they introduce an integrated approach to examine movie trailers as enthymematic arguments. Their analytical focus is on the audiences' reasoning process of explicit and implicit meaning making and argumentative structure of the trailer. They conclude that the argumentative structure of movie trailers consist of two main evaluative standpoints regarding the qualities of the advertised movie that function as arguments supporting the major standpoint. Each one of the evaluative standpoints follows logically from the logical units expressed in the movie trailer. These logical units are presented as reasons to persuade audience to go to theatres and watch the advertised for movie. For example, title and release date are logical units provided in a trailer that specify the trailer's generic standpoint which is "you should watch movie x".

A study of the persuasive nature of image schema by Cortes de los Rios (2010) aims at exploring how journalists use metonymies, image schemas, colour, and cultural aspects in reporting the economic crises to influence readers. She argues that image schemas are important cognitive devices that communicate persuasion, and hence can emphasize on the financial situation aspects. She explores the previously mentioned cognitive devices in seven covers published in 'The Economist', and their effect on persuading readers' opinions. She further argues that since image schemas encompass all aspects of meaning and cognition, then they can motivate how people reason and imagine. In her opinion, image schema is a useful tool for persuasion since humans usually evaluate what is good or bad for them, and hence can make use of the positive and negative values of image schemas. Results show that image schemas of SPACE(UP-DOWN-FAR-NEAR), CONTAINMENT (IN-OUT), ATTRIBUTE (DARK-BRIGHT; BIG-SMALL), BALANCE and MOVEMENT, are the ones on the seven covers. They are able to convey positive or negative arguments regarding the financial crises. She concludes that image schema among other devices is used as a persuasive strategy in discussing financial concepts.

Another study by Sacristan and Cortes de los Rios (2009) aim at exploring how image schematic concepts are exploited in introducing sexism in advertising in order to persuade customers both in implicit and explicit manners. They argue that image schemas have a crucial role in achieving persuasion. They claim that advertisers use image schema as a cognitive structure, in persuading customers; since the customers' habit is to evaluate what is best or worse for them. They further argue that image schemas occur underneath human's conscious awareness where people use it to understand everyday dynamic bodily interactions. Sacristan and Cortes de los Rios claim that image schemas carry positive and negative evaluations. For example, MORE is UP (good), and LESS is DOWN (bad). Such evaluations are affected by the universal and cultural EXPERIENCES around the world. They further claim that advertisers use image schemas as a value system imposing negative values on how gender is viewed. They believe that image schemas give pleasurable experiences to the audiences through aiding in interpreting the right meanings and values, and thus are considered persuasive. The study results confirm that image schema is used as a persuasive strategy in advertisements to present sexism in both implicit and explicit ways. Results show that SPACE, FORCE, MULTIPLICITY, and ATTRIBUTE image schemas are used both implicitly and explicitly in advertisements as means of communication.

3. Methodology

The study uses Johnson's (1987) image schema model as a cognitive linguistic means of persuasion in drama movie trailers. It also divides the trailers into generic stages using Maier's (2011) model of analysis.

3.1. Tools of analysis

For the purpose of the present study, it is important to shed light on Johnson's (1987) types and subtypes of image schemas, as they are regarded essential in understanding the present research's analysis. Table (1) below provides a partial list of the types and subtypes of image schemas adapted from Johnson's (1987) and Evans and Green (2006).

Schema	Sub-Schemas
SPACE	UP-DOWN, FRONT-BACK, LEFT-RIGHT, NEAR-FAR, CENTRE-PERIPHERY, CONTACT, STRAIGHT, VERTICALITY
CONTAINMENT	CONTAINER, IN-OUT, SURFACE, FULL-EMPTY, CONTENT
LOCOMOTION	MOMENTUM, SOURCE-PATH-GOAL
BALANCE	AXIS BALANCE, TWIN-PAN BALANCE, POINT BALANCE, EQUILIBRIUM
FORCE	COMPULSION, BLOCKAGE, COUNTERFORCE, DIVERSION, REMOVAL OF RESTRAINT, ENABLEMENT, ATTRACTION, RESISTANCE
UNITY/MULTIPLICITY	MERGING, COLLECTION, SPLITTING, ITERATION, PART- WHOLE, COUNT-MASS, LINK(AGE)
IDENTITY	MATCHING, SUPERIMPOSITION

Table 1. Partial list of image schemas

3.1.1. Entailments of Image Schema

3.1.1.1. Operational Definitions

The CONTAINMENT image schema is divided into five schemas (CONTAINER- IN/OUT- SURFACE - FULL-EMPTY - CONTENT). It is when objects are located within particular borders or inside objects. FORCE schema is experienced through interaction or potential interaction. It could affect people or objects in their perceptual field. It involves the movement of an object in one or more direction. Johnson (1987) argues that forces require degrees of intensity, and that they always have causality consequences. The subtypes of the FORCE schema are (COMPULSION- BLOCKAGE- COUNTERFORCE- DIVERSION- REMOVAL OF RESTRAINT- ENABLEMENT- ATTRACTION). Cerval (1999) argues that the further people are from harmful forces or emotions, the less control these forces or emotions have over them. Thus, normally people are attracted to beneficial forces such as love and happiness, and tend to stay away from harmful forces such as hatred and sadness, She further metaphorically explains the FORCE-ATTRACTION system as "Desires are forces between the desired and the desirer" P.201. Cerval claims that if any force entity is personified, it is then equipped with will power, so that it may cause a passive entity to control or move another.

The term LOCOMOTION is introduced by Evans and Green (2006) as a domain that entails the SOURCE-PATH-GOAL image schemas or as Johnson (1987) lists it as PATH schema. LOCOMOTION image schema is the notion of directed movement along a particular path. It is fundamental to human thinking, where it is connected to the spatial experience of the world. It contains a start point (SOURCE), and ending point (GOAL), and connection between SOURCE and GOAL (PATH).

MOMENTUM is one subtype of the LOCOMOTION schema. According to Evans and Green (2006), it represents a movement of an object or a trajectory without a clear reference of the designated landmark.

The BALANCE schema is a preconceptual bodily experience that cannot be grasped by a set of rules (Johnson, 1987). Johnson further argues that "the meaning of balance begins to emerge through our acts of balancing and through our experience of systemic processes and states within our bodies" (p.75). UNITY/MULTIPLICITY is an image schema type where objects are viewed in relation to one unit or multiple parts of the same unit. Its subtypes are MERGING, COLLECTION, SPLITTING, ITERATION, PART-WHOLE, COUNT-MASS, and LINK (AGE) (Evans & Green, 2006). Linkages are spatial and temporal connections where two or more objects are similar in sharing the same features. The notion of LINKAGE is when a cognitive or perceptual feature links two objects.

SPACE schema is divided into eight sub-schemas as shown in table 1. It is a type of schema where objects are viewed in relation to space or to experiences through the five senses. CENTER-PERIPHERY schema is a schema that is not experienced in isolation, but rather other schemata are superimposed on it in order to be able to define one's own orientation regarding world experiences. The NEAR-FAR schema is a subtype of the CENTER-PERIPHERY schema. It is experienced along with one's perceptual or conceptual perspective of the world whenever there is a center and a periphery. The context decides what is considered to be near to the center. Finally, the IDENTITY schema is divided into two sub schemas, which are MATCHING, and SUPERIMPOSITION image schemas where the mind imposes certain characteristics on an object.

3.1.2. Maier's (2011) Multimodal Model of Analysis

Maier adopts a multimodal approach in categorizing how the generic stages of a trailer are structured. Maier (2011) labels the trailer generic stages according to their promotional function to persuade the audiences. The information provided in each stage whether diegetic or non-diegetic distinguishes the trailer's promotional stages from one another. The term diegetic sounds refers "to all kinds of sounds that are made by a physical source inside the story world, and that are audible to characters" (Stadler and McWilliams, 2009, p. 70). The term non-diegetic sounds refers to "the sound is heard 'over' the images on screen rather than seeming to come 'from' the images: it is produced by a source outside the story world" (Stadler and McWilliams, 2009, p. 70).

Maier (2011) divides the promotional stages into two categories namely explicit and implicit. The explicit promotional stages are concerned with information regarding "the non-diegetic context of the film: viewers, names of actors, director and film, date of release and other information regarding the making of the film" (Maier, 2011, p.144). The implicit promotional stages are concerned with diegetic information regarding the film characters, situations and relationships. Figure 1 below explains briefly Maier's (2011) types of generic stages and their functions.

Types		Functions
Implicit Promotional (diegetic information)	*Prologue*	Appetiser
	Orientation	Contextualisation
	Complication	Introduction of disruptive action
	Evaluation	Interpretations of events/ outcomes
Explicit Promotional (non-digetic & diegetic information)	*Promotional Identification*	Foregrounds meaning of film company, director and actors
	Promotional Recapitulation	Introduces new orientative information from an evaluative point of view
	Promotional Interpretation	Explains possible impacts of film upon viewers
	Promotional Recommendation	Advises the viewers
	Promotional Information	Introduces extra non-diegetic information about Internet address, release dates, etc.

Figure 1. Maier's multimodal model of trailer's generic stages (Maier, 2011, p.147)

3.2. Data Collection

The data of the study are three movie trailers that are chosen based on a purposive sampling technique. The researcher uses the UCLA Hollywood diversity report in choosing the top movie genre (Hunt et al., 2018).. The data analyzed in the 2018 UCLA Hollywood diversity report reveals that the drama genre has the highest percentage of distribution. Consequently, the researcher in the current study examines three purposefully selected American movie trailers of drama as the top genre in 2016, which is the time frame of the current research. The names of the chosen movie trailers that will be analyzed are listed below in table 2.

Film Name	Genre
Sully (2016)	Drama
Manchester by the sea (2016)	
Jackie (2016)	

Table 2. Names of the movie trailers analyzed in the current study

The trailers are chosen based on the highest profit gained as compared to the production budget of the movie and against the audience ratings. The revenues of the selected movies are three times the production budget allocated for such movies, which reflects the success of the trailers/movies ("The Numbers - Where Data and the Movie Business Meet", n.d.). Table 3 below shows the numbers of revenues against the numbers of each movie production budget.

Movie	Production Budget	Revenue	Profit
sully	$60,000,000	$238,524,556	$178,524,556
Manchester by the Sea	$8,500,000	$77,733,867	$69,233,867
Jackie	$9,000,000	$36,588,512	$27,588,512

Table 3. Numbers of revenues against the numbers of each movie production budget

According to Rotten Tomatoes website ("Rotten Tomatoes: Movies | TV Shows | Movie Trailers | Reviews ..", n.d.), the audience ratings are above 3 as shown in table 4 below. Despite the high revenues the selected movies achieved, their audience ratings were mediocre, which reflects the impact of the trailer on the movie goers' decision, suggesting the success of the trailers.

Genre	Movie	Average Audience rating
Drama	Sully	4
	Manchester by the sea	3.9
	Jackie	3.4

Table 4. Average audience ratings to the selected movies

3.3. Procedures

After watching the movie trailers, we identify the generic features of the trailer. The second step is to apply Johnson's (1987) image schema as a cognitive linguistic tool. We number all the sentences uttered in the trailer either by diegetic or non-diegetic voiceover. Afterwards, we plot the words that reflect image schemas in a table that shows the main and sub-schemas reflected in each.

4. The analysis

The instrument used in analysing the movie trailers is Johnson's (1987) image schema. In this study, the language used in trailers is focused on particular image schematic concepts that contribute to the overall persuasive/promotional function of movie trailers. The study also focuses on the properties of different image schema patterns projected from the words uttered in trailers, and how they contribute to the audiences' understanding of the logic behind using such words/concepts. Moreover, analysing the different recurrent patterns and relationships of image schema enhances the development of meaning making and aids in allowing audiences to infer meaning of different words and utterances in the trailer, which contributes to their understanding of the trailer story. The following table demonstrates the total number and percentages of image schema patterns/concepts found in the drama genre across the selected data of three trailers.

Image Schema	Percentage	D1	D2	D3	No. of Occurrence
IDENTITY	32.80%	32	22	49	103
EXISTENCE	24.84%	23	22	33	78
FORCE	19.11%	10	29	21	60
LOCOMOTION	8.92%	4	13	11	28
MULTIPLICITY/ UNITY	5.42%	5	10	2	17
CONTAINMENT	4.78%	1	7	7	15
SPACE	4.14%	2	9	2	13
	100.00%				314

Table 5. Number of image schema concepts in drama trailers

Table 5 shows that the most used concept in drama genre is IDENTITY (32.80%), followed by EXISTENCE (24.84%), and then FORCE (19.11%). Table 5 also demonstrates that LOCOMOTION comes fourth in rank (8.92%), followed by

MULTIPLICITY/UNITY (5.42%) and CONTAINMENT (4.78%). The least used image schema concepts in the drama genre is SPACE displaying (4.14%).

Trailer producers employ many IDENTITY image schemas to create mental representations that provide the audiences with cognitive reasoning needed to understand the trailer story. Generation of mental imagery is an integral part of the process of transportation. Mental imagery generation is achieved through the use of the sub-schema SUPERIMPOSITION, which is the most prevalent across the three trailers under study (79.4%). It is also achieved through the sub-schema MATCHING, which holds only (20.6%) of usage. IDENTITY-SUPERIMPOSITION is when certain characteristics are imposed on either movie characters (diegetic) or actors and their performances in other movie roles (non-diegetic). Thus, contributing to the transportation process through the emotional engagement represented in imposing certain characteristics whether positive or negative on the movie characters or the actors and their performances. IDENTITY-SUPERIMPOSITION is also used in defining professions of those working behind the movie production (non-diegetic), or in giving opinions regarding the movie story. IDENTITY-MATCHING on the other hand is used in defining the production of certain companies playing on the audiences' schemata in pre-supposing their familiarity with these companies' production. Thus contributing to the transportation process through aiming at changing the audiences' attitudes when defining the production companies.

In the drama movie trailers, (81) IDENTITY-SUPERIMPOSITION image schema examples occur across the three trailers, serving both diegetic and non-diegetic information/content. It is noticed that the function of IDENTITY-SUPERIMPOSITION image schemas is to enhance audiences' understanding of the trailer story by using the provided superimposed characteristics to infer details about the story context or characters' relations in the movie (diegetic content). In "*Jackie*" trailer for example, words such as [real- more real- performance- wrong- alone- first lady] are used to influence the audiences' thinking and understanding of the film story. They create mental representations that shape the audiences' understanding of the story conflict of the first lady who has turned lonely and lost between what is real and what is performance. In "*Sully*" trailer, words such as [dual engine loss- immediate water landing- forced water landing- best- hero- super- overwhelmed- still operating- wrong- endangered] cluster as meaningful image schema pattern to help audiences understand the film story of the miraculous emergency landing flight on the Hudson River, and the conflict of the main character dealing with subsequent publicity. Thus IDENTITY-SUPERIMPOSITION is considered as an evaluative tool where it provides opinions regarding the movie story that aim at changing the audiences' attitudes and thus strongly contribute to the transportation process.

In the same vein, words that have IDENTITY-SUPERIMPOSITION image schema in the trailer "*Manchester by the sea*" contribute to establishing audiences' understanding of the film story and the main characters' conflicts. Words such as [safe- best man- keep you happy] at the beginning of the trailer allow the audiences' minds to impose certain characteristics on the main characters and their relations, and explain the strong bond the kid and the father has. The climax of the movie is identified through the IDENTITY-SUPERIMPOSITION image schemas found in [wrong- guardian- back up- guardian- my guardian- janitor- terrible- broken] which entail inferences regarding different relations between characters. Moreover, the repetition of the word 'guardian' highlights and intensifies the main character's role all through the film. Consequently, the audiences could infer themes and characteristics, which enhance their curiosity, and thus maintain the persuasive function of the trailer.

In regard to the non-diegetic content highlighted through the IDENTITY-SUPERIMPOSITION image schema, it is found that their main functions are either to describe the story, actors and their performances, or to define the profession of those who work behind the movie production. In "*Jackie*" trailer for example, the story is described as [best screen play- a shattering reflection on loss and legacy- a psychodrama of hypnotic intimacy]. The image schema patterns created in the previous words arouse the audiences' curiosity and help them infer details about the story events. Consequently, IDENTITY-

SUPERIMPOSITION image schema has an evaluative function in movie trailers, which enhances the trailers' promotive/persuasive function. In the same vein, phrases such as [the *untold* story- behind the *miracle* on the Hudson] in "*Sully*" trailer have IDENTITY-SUPERIMPOSITION image schemas, which as well serve the promotive function of the trailer by imposing certain characteristics on the story event, allowing audiences to infer more details about the movie.

Other examples of IDENTITY-SUPERIMPOSITION image schemas that hold evaluative signalling regarding the film story are found in "*Manchester by the sea*" trailer. Examples such as [an extraordinary swirl of love, anger, tenderness and brittle humor- most masterful film- miraculous- a remarkable work- a masterpiece] diminish the distance between audiences and the story events, allowing the audiences to infer details about the story, and consequently enhance their comprehension of the trailer as shown in Figure 2 below.
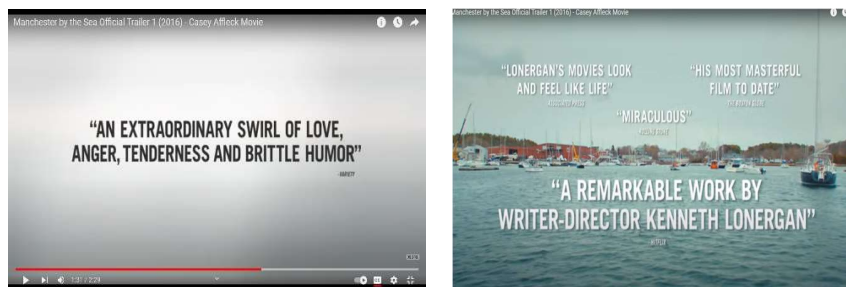

Figure 2. IDENTITY-SUPERIMPOSITION image schema examples

Furthermore, IDENTITY-SUPERIMPOSITION image schemas are also found when the actors' performances are described. For example, in "*Jackie*" trailer, the performance of the actress Natalie Portman is described as [most demanding and complex performance], displaying an evaluation of her performance with a positive connotation, which triggers the audiences curiosity and thus enhances the persuasive function of the trailer. In "*Manchester by the sea*" trailer, close up shots of the main three actors are displayed with captions written in bold describing their performances as shown in figure 3. The singularization given by the close-up, or long shots of each actor, in addition to captions that involve IDENTITY-SUPERIMPOSITION image schemas, intensify the persuasive effect to watch the movie, and enhance the promotive function of the trailer. It can be noticed that the words used to describe their performances have positive IDENTITY-SUPERIMPOSITION image schemas such as [superb- brilliant- terrific- amazing- stunning- impressive- incredibly convincing- a break out performance- a star]. These evaluative opinions of famous magazines are inserted in the trailer for promotive and persuasive purposes. Consequently, IDENTITY-SUPERIMPOSITION image schema positively tones the trailer's narrative when describing the actors' performances, the writers', directors', or the story itself. This narrative manipulation leads to transportation effects and thus aims at affecting a belief change. It is also noticed that such opinions appear mostly in the Promotion Recapitulation Stage of the trailer, where it includes direct evaluative statements that explicitly enhance the evaluative aspect of the story or the actors, and thus maintains the trailer's persuasive purpose.

Figure 3. IDENTITY-SUPERIMPOSITION image schemas in describing actors' performances

IDENTITY-SUPERIMPOSITION image schema is also found in trailers when introducing the production team and their professions. It is noticed that the Promotional Information Stage of trailers includes names and professions of the team working behind the movie production. Figure 4 shows the promotional information stage in "*Jackie*" trailer as an example of providing non-diegetic content of names and professions of the movie production team [costume designer Madeline Fontaine- editor Sebastian Sepulveda- production designer Jean Rabasse- director of photography Stephane Fontaine]. Table 6 below displays all the non-diegetic IDENTITY-SUPERIMPOSITION image schema examples across the three trailers in regards to names and professions of movie production teams.

Figure 4. Promotional Information Stage in Jackie trailer

Genre	Movie	Image Schema
Drama	Jackie	• Costume designer Madeline Fontaine • Editor Sebastian Sepulveda • Production designer Jean Rabasse • Director of photography Stephane Fontaine
	Sully	• co-producers Jessica Meier Kristina Rivera- • Executive producers Kipp Nelson and Bruce Berman

Table 6. Non-Diegetic IDENTITY-SUPERIMPOSITION image schema examples

Finally, it is noticed that the IDENTITY-SUPERIMPOSITION image schemas used in trailers to describe the story or actors' performances hold evaluative positive emotive qualities, which increases the promotive function of the trailer. The expressions the trailer makers use usually show approval of the story, movie production, or actors' performances. These descriptions have IDENTITY-SUPERIMPOSITION image schemas with positive connotation, which contribute to persuading the audiences to watch the movie. Consequently, IDENTITY-SUPERIMPOSITION image schema in trailers is an effective tool for persuasion.

IDENTITY-MATCHING image schema has occurred (21) times across the three drama trailers. IDENTITY-MATCHING image schema is noticed to serve as well both diegetic and non-diegetic content. Moreover, IDENTITY-MATCHING image schema aims at enhancing audiences' understanding of the trailer story by providing significant patterns that contribute to making coherent cognitive experiences regarding the trailer story events (diegetic) or defining companies, actors, or writers (non-diegetic).

In the drama trailers, it is clear how IDENTITY-MATCHING image schema aids in inferring details about the characters and story events (diegetic content), aiming at arousing the audiences' curiosity and thus enhancing the persuasive function of the trailers. In "*Jackie*" trailer, the phrase [a great divide between *what people believe* and *what I know to be real*] has IDENTITY-MATCHING image schema, where it allows audiences to infer characteristics about what people believe to be real, versus what the main character knows to be real. The constructed opposite between the words 'people' and 'I' triggers the audiences' curiosity by generating the schema of a different female character in their cognition. Other examples are shown in table 7 below, where IDENTITY-MATCHING image schema is used across drama trailers.

Genre	Movie	Diegetic	Non-diegetic
Drama	**Jackie**	• How would you like him remembered? • Look like barbarians	• To date. • Why not productions • A Protozoa production. • A Pablo Larrain Film • Winner • Winner • Official selection
	Sully	• Then any jet in history • No one has ever trained like that. • Like hero. • You did everything you could.	• A Flashlight Films Production • A Kennedy/Marchall Company Production • A Malpaso Production
	Manchester by the sea	None	• Lonergan's Movies • Look and feel like life. • Todate.

Table 7. IDENTITY-MATCHING image schema examples

As shown in table 7, the diegetic IDENTITY-MATCHING image schemas aim at arousing audiences' curiosity to know about the upcoming events of the story. Phrases such as "making us look *like barbarians*" in "*Jackie*" trailer for example aim at allowing audiences to infer and realize the difference between the Americans behaviour/attitude versus the barbarians'. In "*Sully*" trailer, the phrase "I don't feel *like a hero*" with a medium close-up shot of the main character uttering these words, aids in matching his actions in the story events to the audiences own schema of what makes a hero. It is worth mentioning that one movie trailer in the drama genre namely "*Manchester by the sea*" has no IDENTITY-MATCHING image schemas.

IDENTITY-MATCHING image schema is noticed to serve as well non-diegetic content of drama movie trailers. In defining the movie production companies, actors, or writers, trailer makers use IDENTITY-MATCHING image schema which aims at inferring the quality of the movie and thus enhances the persuasive function of the trailer. In "*Jackie*" trailer for example, the

caption [Natalie Portman's most demanding and complex performance *to date*] has IDENTITY-MATCHING image schema that allows a comparison between this particular actor's previous performances and the current promoted one. In "*Manchester by the sea*" trailer, the phrases [Lonergan's movies look and feel like life], and [his most masterful film *to date*] have IDENTITY-MATCHING image schemas, which allow a recall of this particular writer's previous movies and matching how real his movies are to how real life is. The IDENTITY-MATCHING image schema in the second phrase allows a comparison between the quality of his previous movies against the quality of the promoted movie in the trailer, which enhances the persuasive message of the trailer.

Furthermore, IDENTITY-MATCHING image schemas are found in both the promotional Identification, and Promotional Information Stages of the trailers when identifying the movie production companies. Table (7) provides examples of the non-diegetic IDENTITY-MATCHING image schemas across the three genres, among which are [Why not Productions, A Pablo Larrain Film] in "*Jackie*" trailer, [A Flashlight Films Productions] and in "*Sully*" trailer, [A Universal release]. A clear evaluative purpose is served in the previous examples by mentioning names of famous film companies, in addition to the IDENTITY-MATCHING image schemas provided through the definite article "A". Consequently, a comparison between the previous productions of the mentioned companies against the current production is inferred, implying an evaluative presupposition that every audience is familiar with the productions of these companies. Consequently, a clear evaluative significance is achieved by the use of IDENTITY-MATCHING image schema. It aims at allowing audiences to make comparisons between two different things, people, concepts or production companies. Allowing audiences to infer such differences implies an evaluative presupposition that they are familiar with such things, people, concepts, or production companies, and thus serves the transportation process by influencing their attitudes.

It is also noticed that IDENTITY-MATCHING image schema of non-diegetic content enhances the trailers' credibility by providing names of well-known film festivals that certain movies are acknowledged at or prizes that the movies win. For instance, in "*Jackie*" trailer the captions [winner Venice International Film Festival Best screen play, Winner Toronto International Film Festival Platform Prize, Official Selection New York Film Festival] are found in the Promotional Recapitulation stage of the trailer. By defining the movie as a winner of such prizes, the IDENTITY-MATCHING image schema aids in inferring the quality of the movie by an implied evaluative presupposition that the audiences are familiar with the quality of such prizes. Consequently, IDENTITY-MATCHING image schema serves the persuasive purpose of trailers.

Finally it is noticed that IDENTITY-MATCHING image schemas are mostly found in the Promotional Recapitulation Stages of the trailers. The trailer makers use the IDENTITY-MATCHING image schema as an evaluative presupposition that every audience is familiar with the achievements of the production companies, actors, or writers. The explicit evaluation achieved through the IDENTITY-MATCHING image schema concepts, in addition to naming the production companies, actors, or writers, are considered direct evaluative statements that serve the persuasive purpose of the trailers.

EXISTANCE image schema follows the IDENTITY image schema in occurrence across the three movie genres with a percentage of 24.84%. It occurs in both Explicit and Implicit Promotional stages of the trailers. The most sub-schema used is OBJECT, followed by PROCESS, and few BOUNDED-SPACE sub-schemas. The OBJECT image schema is used when the names of production companies, distribution companies, actors, directors, magazines, awards, film festivals, or the movie advertised for are introduced. EXISTANCE-OBJECT image schemas occur in the Explicit Promotional Stages namely Identification, Recapitulation, and Information Stages. Examples are provided in figure 5 below.
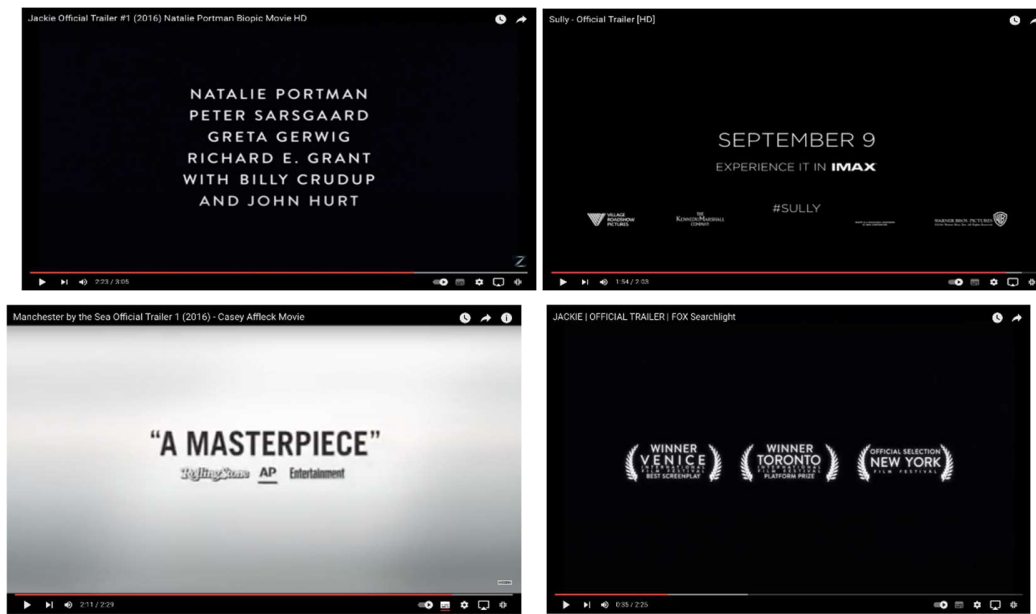
Figure 5. EXISTANCE-OBJECT image schema examples

EXISTANCE-BOUNDED SPACE image schema is used when referring to a particular place. It occurs mostly in the Implicit Promotional stages of the trailer narrating story events. Examples are "here?" in '*Manchester by the sea*' trailer, and "the Hudson" in '*Sully*' trailer. The previous examples point to a particular place on a map according to each film story. They aim at crystalizing the existence of these places to the audiences, and that these places are related to the story events. It is worth mentioning that the EXISTANCE-BOUNDED SPACE image schema does not occur in the Explicit Promotional Stages of any drama trailer.

EXISTANCE-PROCESS image schema occurs in the Explicit Promotional Interpretation Stages of the trailers. It is used when displaying to the audiences the real timing of the movie release in theaters. Examples are: "September 9" in '*Sully*' trailer, and "December" in '*Jackie* trailer. The previous examples give the audiences a direct temporal indication that makes a reference to the movie release date and time that meets with the audiences' real time in their lives. Figure 6 below show examples of EXISTANCE-PROCESS image schemas in the Promotional Interpretation Stages of '*Sully*', and '*Jackie*' trailers respectively.
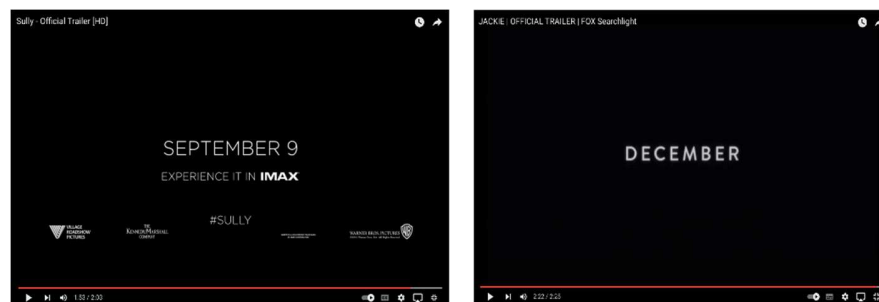

Figure 6. EXISTANCE-PROCESS image schemas in Sully and Jackie trailers

FORCE image schema comes third in occurrence across the three trailers with a percentage of 19.11%. The most frequent FORCE sub-schema used is COMPULSION. FORCE-COMPULSION image schema is used in several explicit promotional stages across the three trailers namely: Promotional Information stage, Promotional Recommendation stage, and Promotional Recapitulation stage. It is also used in the implicit promotional stages of the trailers narrating story events.

In regard to the Promotional Information stage, COMPULSION is used as the caused motion; where the TR is usually stated in passive voice and is conceptualized as a person. The LM is usually conceptualized as an abstract entity (name), followed by the preposition 'by' to define a person's job behind the movie production. COMPULSION image schema in the Promotional Information stage is personified, and endowed with will power. Examples across the three drama trailers are listed below in table 8.

Genre	Movie/Trailer	COMPULSION image schema
Drama	**Sully**	• By Chesley "Sully" Sullenberger and Jeffrey Zaslow • Written by Todd Komarnicki • Produced by Frank Marshall, p.g.a. Allyn Stewart, p.g.a. Tim Moore, p.g.a. • Produced and directed by Clint Eastwood
	Jackie	• Casting by Lindsay Graham Mary Vernier Mathilde Snodgrass • Music composed by Mica Levi • Produced by Juan De Dios Larrain Darren Aronofsky Mickey Liddell Scott Franklin Ari Handel • Written by Noah Oppenheim • Directed by Pablo Larrain

Table 8. COMPULSION image schema examples in the Promotional Information Stage

In regard to the Promotional Recommendation Stage, FORCE-COMPULSION image schema is used through the imperative form. The audiences are directly addressed in the captions through the imperative form. COMPULSION image schema uses the imperative form to strengthen the unequal power relationship between the movie producers as experts and audiences who have to be advised, informed, and entertained. Trailer producers aim at identifying the audiences with the main characters of the movie in the Promotional Recommendation Stage by extending the story's theme to reach the audiences' experiences. For example, in '*Sully*' trailer, the audiences are directly addressed in the Promotional Recommendation Stage using a FORCE-COMPULSION image schema such as [Experience it in IMAX, Follow Facebook Twitter Instagram]. Thus, FORCE-COMPULSION image schemas manipulate the narrative by using imperative form to address the audiences as people who need to be advised by the powerful experts (producers). The narrative manipulation through using the imperative form leads to transportation effects, and hence affects a belief change.

The rest of the COMPULSION image schemas appear throughout the three trailers in the Implicit Promotional Stages, while narrating the story events through the diegetic voice-over narrative. For example, in '*Manchester by the sea*' and '*Sully*' trailers, FORCE-COMPULSION image schemas in "provided for your nephew's *upkeep*", "*cleared* for takeoff", "*we're going to lose* one engine", and "it was a *forced* water landing" contextualize the gravity of the situation to the audiences and aid in identifying the action that disrupts the main characters' lives.

FORCE-ENABLEMENT image schema follows FORCE-COMPULSION image schema in occurrence. It is noticed that the ENABLEMENT image schema is mainly used in the explicit Promotional Stages of trailers, particularly the Promotional Information Stages. ENABLEMENT image schema is used to show that an entity have power to perform an action, where there are no obstacles or counterforces. The Promotional Information Stage in trailers is an explicit promotional stage that usually includes names of production companies followed by a verb in the present simple tense such as 'presents'. ENABLEMENT

image schema is detected in the Promotional information Stages of trailers in the form of an entity followed by a present tense form. Examples are found in "*Sully*" trailer [Warner Bros. Pictures Presents], and in "*Jackie*" trailer [Fox Searchlight Pictures and LD Entertainment Present] as shown in figure 7. The previous examples have ENABLEMENT image schemas, which show a path, direction, destination of an entity (company name) that reaches an intended destination (the action verb 'present'). FORCE-ENABLEMENT image schemas aim at giving power to the advertised film companies, or production companies, which enhances the promotive function of the trailers.

Figure 7. FORCE-ENABLEMENT image schemas in Promotional Information Stages

Few ENABLEMENT image schemas are detected across the three trailers in the Promotional Recapitulation Stage. Examples are found in "*Manchester by the Sea*" trailer: [could earn his first best actor nomination, could very well earn her fourth Oscar nomination]. Figure 3 show the previous examples written in captions along with close up and medium shots of two main actors in the movie namely Casey Afflec, and Michelle Williams respectively. The ENABLEMENT image schemas detected along with the close up and medium shots enhance the promotional function of the trailer. Together they aim at inviting the audiences to attach more importance to what is shown on the screen. The evaluative meaning is enhanced both textually by the use of the ENABLEMENT image schema, and visually by the use of the close up and medium shots of the actor out of the narrative context. It is also noticed that ENABLEMENT in the Promotional Recapitulation Stage is shown in a low reliability evaluation by using the modal verb 'could', which expresses a low reliability of a certain proposition. It gives the possibility that an obstacle could act as a barrier to the movement of an entity towards its destination.

In regard to the implicit promotional stages, ENABLEMENT image schemas are detected across the three trailers in narrating story events. In "*Sully*" trailer for example, FORCE-ENABLEMENT image schema is found in the words "I did the best I could". The main character utters these words in a medium close-up shot, which aims at enhancing emotion and identification of audiences with the main character as shown in figure 8. ENABLEMENT image schemas in story events accompany visual elements such as shot sizes, and camera angles in order to enhance the meaning of story events, which aims at arousing audiences' curiosity and thus enhances persuasion.

Figure 8. FORCE-ENABLEMENT image schema accompanying a medium close-up shot

The rest of FORCE image schemas are mentioned few times in the three drama trailers. They are mostly used in the implicit promotional stages narrating the story events. Table 9 below shows examples of RESISTENCE, REMOVAL OF RESTRAINT, ATTRACTION, COUNTER-FORCE, and BLOCKAGE image schemas narrating the story events in the implicit promotional stages.

Image Schema	Movie	Example	Stage
FORCE-RESISTENCE	Manchester by the sea	"You don't understand"	Implicit Promotional Stage
REMOVAL OF RESTRAINT	Manchester by the sea	trying to lose	Implicit Promotional Stage
	Jackie	you don't have to do this	Implicit Promotional Stage
ATTRACTION	Manchester by the sea	between me and your father who would you take?	Implicit Promotional Stage
COUNTER-FORCE	Manchester by the sea	Unlock	Implicit Promotional Stage
BLOCKAGE	Manchester by the sea	can't take this on can't obey your orders doesn't really open up with me	Implicit Promotional Stage
	Sully	no one warned us no one said No one has ever trained not possible	Implicit Promotional Stage
	Jackie	- you won't allow me	Implicit Promotional Stage

Table 9. RESISTENCE, REMOVAL OF RESTRAINT, ATTRACTION, COUNTER-FORCE, and BLOCKAGE image schema examples

It is worth mentioning that FORCE-BLOCKAGE image schema is used in the explicit promotional stages, particularly in the Promotional Recapitulation Stage. For example, in "*Sully*" trailer, the FORCE-BLOCKAGE image schema in "untold story" in the Promotional Recapitulation Stage aims at arousing the audiences' curiosity.

LOCOMOTION image schema follows FORCE image schema in occurrence across the three drama trailers. LOCOMOTION image schemas appear in both Explicit Promotional Stages and Implicit Promotional Stages of trailers. They are fundamental to human thinking in general as a certain pattern occurs when people move from an initial landmark (SOURCE), to a particular destination (GOAL), passing through a pathway (PATH) (Johnson, 1993).

In regard to the Explicit Promotional Stages, LOCOMOTION image schemas appear in the Promotional Recapitulation, Information, and Recommendation Stages of the three trailers. In regards to the Promotional Recapitulation Stage, LOCOMOTION-SOURCE image schema appears when explicitly stating the source of a movie or a story, from a writer or a book. Table 10 below provides examples occur across the three drama trailers. LOCOMOTION-SOURCE image schema and

LOCOMOTION-GOAL image schema also appear when evaluating a person (writer or actor) in direct evaluative statements in the Promotional Recapitulation Stage. For example, the caption "destined to be a star" in *Manchester by the sea* trailer.

Image Schema	Genre	Movie	Example	Stage
LOCOMOTION-SOURCE	Drama	Manchester by the sea	From the acclaimed writer/director Kenneth Lonergan	Promotional Recapitulation
LOCOMOTION-SOURCE	Drama	Sully	From Director Clinte Eastwood	Promotional Recapitulation

Table 10. LOCOMOTION-SOURCE image schema examples

LOCOMOTION-SOURCE image schema also appears in the Promotional Information Stage when explicitly stating the source of a movie or a story, from a writer or a book at the end of the trailer. Examples are "based on the book Highest duty" in *Sully* trailer as shown in figure 9.

Figure 9. LOCOMOTION-SOURCE image schema in Sully Trailer

LOCOMOTION-GOAL image schema appears as well in the Promotional Information and Recommendation Stages, where the movie producers direct the audiences to locate links for movie details, website, music sound track, or relevant hashtags. Table 11 below displays such examples.

Image Schema	Movie	Example	Stage
LOCOMOTION-GOAL	Manchester by the sea	• FManchesterbythesea • T MBTS movie • Manchesterbytheseamovie.com	Promotional Information
LOCOMOTION-GOAL	Sully	• #Sully • Sully-movie.com	Promotional Information
LOCOMOTION-GOAL	Sully	Follow (f T Insta icons)	Promotional Recommendation
LOCOMOTION-GOAL	Jackie	Sound track on Milan Records	Promotional Information

Table 11. LOCOMOTION-GOAL image schema examples in Promotional Information Stage

It is noticed that the LOCOMOTION-GOAL image schema appearing in the Promotional Recommendation Stage, usually accompanies FORCE-COMPULSION image schema, where the movie producers act as superior to the audiences advising them to take a particular path towards a particular action (GOAL), as in asking them to follow a website.

In regard to the Implicit Promotional Stage, LOCOMOTION image schema appears through narrating the story events. It is noticed that the SOURCE-PATH-GOAL image schemas aim at directing the audiences' thinking to a particular destination in the story events. They encompass mental and physical activities of daily human interactions. Consequently, SOURCE-PATH-GOAL image schemas contribute to enhancing audiences' understanding of the film story, aim at arousing curiosity, and thus fulfill the persuasive function of the trailer. For example, in "*Sully*" trailer, the whole miracle of landing on the Hudson River is explained through the use of SOURCE-PATH-GOAL and MOMENTUM image schemas. It starts with the LOCOMOTION-SOURCE image schema in "for takeoff", then passes through the PATH image schema in "felt it go", and finally is illustrated in the LOCOMOTION-GOAL image schema in "immediate water landing, ended up, diving for the river". In "*Manchester by the sea*" trailer, the major conflict of the main character is being forced to take custody of his nephew and to relocate to a different city for this particular cause. The SOURCE-PATH-GOAL image schemas help in delivering this message by using for example, LOCOMOTION-GOAL in "relocate? To where?", and also LOCOMOTION-MOMENTUM in "here?". The preconceptual physical patterns the SOURCE-PATH-GOAL image schemas create here, along with the interrogative sentences aim at conveying the message and the story problem to the audiences. Moreover, Jackie's Dilemma after the death of her husband is highlighted for example through the use of LOCOMOTION-GOAL image schema in "end up", LOCOMOTION-MOMENTUM image schema in "lived here", and LOCOMOTION-PATH in "March with Jack". Thus, LOCOMOTION image schemas direct audiences' thinking towards a particular destination whether diegetically in story events or non-diegetically in Explicit Promotional stages. They function as external instructions that affects the magnitude of transportation and hence aims at influencing beliefs.

UNITY and MULTIPLICITY image schemas follow FORCE image schemas in occurrence across the three drama trailers. UNITY/MULTIPLICITY image schema is a type where objects are viewed in relation to one unit or multiple parts of the same unit. The subtypes used across the three trailers are COLLECTION, SPLITTING, PART-WHOLE, and COUNT-MASS. UNITY/MULTIPLICITY image schemas are used only in the Implicit Promotional Stages of the trailers through narrating story events.

MULTIPLICITY-COLLECTION image schema is mostly used in the Implicit Promotional Stages of the trailers. They allow the audiences to infer collection of items seen as one entity. Table 10 provides examples of MULTIPLICITY-COLLECTION across all trailers. MULTIPLICITY/UNITY-PART-WHOLE image schemas are also used. They allow audiences to infer that some objects are part of one whole unit. Table 12 provides examples of MULTIPLICITY/UNITY-PART-WHOLE image schemas across the three trailers. MULTIPLICITY-SPLITTING image schema is only used once in '*Jackie*' trailer in "great divide between what people believe and what I know to be real" which aims at inferring the discrepancy and difference between the main character and the rest of the people.

Movie	Image schema	Example
Manchester by the sea	MULTIPLICITY-COLLECTION	A lot of
Sully	MULTIPLICITY-COLLECTION	Both engines- 155 souls- everyone- too much talk- all this attention- all those passengers- more than enough

Jackie	MULTIPLICITY-COLLECTION	More horses- more soldiers- more crying- more cameras
Sully	MULTIPLICITY-PART-WHOLE	One of them- 208 seconds
Manchester by the sea	UNITY- PART-WHOLE	Which part are you having trouble with
Jackie	MULTIPLICITY-SPLITTING	Great divide

Table 12. MULTIPLICITY/UNITY image schema examples

CONTAINMENT image schema follows in occurrence after the MULTIPLICITY/UNITY image schemas. CONTAINMENT image schema is a dynamic conceptual pattern with spatial logic of bodily experiences and interactions. The bodily logic implemented in the CONTAINMENT image schema makes it possible for people to make sense of the normal everyday experiences. The spatial information provided by the CONTAINMENT image schema is important in identifying objects and understanding events. CONTAINMENT image schema occurs in both the Implicit and Explicit Promotional Stages. The mostly used types of CONTAINMENT image schema are CONTAINER, IN/OUT, and SURFACE sub-schemas.

In regard to the Implicit Promotional Stages, CONTAINMENT image schema occurs when narrating story events. It is noticed that using CONTAINMENT image schema in trailers aims at making the plot of the movie or the conflict in the story events clearer to the audiences. Consequently, it contributes to arousing the audiences' curiosity and thus enhances persuasion. Examples are "in the Hudson" and "on the Hudson" in '*Sully*' trailer. The former is a CONTAINMENT-CONTAINER image schema which gives the meaning that the plane sank in the river. However, the latter is a CONTAINMENT-SURFACE image schema which gives the meaning of landing safely on the river. So, in narrating story events, both types of the CONTAINMENT image schemas give the audiences a clear vision of the two different scenarios affecting their reasoning. Consequently, they aim at emphasizing the movie conflict and the main character's dilemma. Another example is provided in '*Jackie*' "people like to believe in fairytales". It has a CONTAINMENT-CONTAINER image schema, where it aims at allowing audiences see people as crossing a path from one bounded area to another. Metaphorically it makes it clear that people would like to be located inside "fairy tales" (CONTAINER). The word "like" reflects that fairy tales (CONTAINER) is a place where people would be happy being inside. The audiences can hence infer that what is outside the container is not appealing, because people "like" to believe in (stay inside) fairy tales (CONTAINER). The idea inferred here is that what is inside the container (fairy tales) is opposite to what is outside it. The CONTAINER schema serves the transportation process by aiming at affecting the audiences' understanding of reasoning where they view fairy tales as a bounded mental space (container) and that people are either in or out of the container.

In regard to the Explicit Promotional Stages, CONTAINMENT-CONTAINER image schema occurs mainly in the promotional Interpretation and Promotional Recapitulation Stages. CONTAINMENT-CONTAINER image schema is found in the Promotional Interpretation Stage when the movie producers introduce the movie name at the end of the trailer after displaying selected shots and scenes of the movie. It is considered as a promise to the audiences that they will find this experience in this particular movie, as shown in figure 10. The movie name is referred to as a CONTAINER that contains such advertised for experience. Consequently, it aids in arising the audiences' curiosity and thus enhances persuasion. Regarding the Promotional Recapitulation Stage, CONTAINMENT-CONTAINER image schema occurs once in '*Manchester by the sea*' trailer in "joins the ranks of giants". The ranks of giants are metaphorically visualized as a CONTAINER and that the actor Casey Affleck is crossing the boundary of ordinary actors to the bounded area of the actors with the ranks of giants. It aims at affecting the

audiences' reasoning to believe that the rank of the giants is a bounded mental space (CONTAINER) that actors are either inside or outside this container. Thus, CONTAINMENT image schemas serve the transportation process by delivering messages that combine both cognition and affect.

Figure 10. CONTAINMENT-CONTAINER image schema in Jackie's Promotional Interpretation Stage

Finally, SPACE image schemas follow CONTAINMENT image schemas in occurrence across the three drama trailers. They are not experienced in isolation, but rather other schemata are superimposed on them in order to be able to define one's own orientation regarding world experiences. SPACE image schemas occur only in the Implicit Promotional Stages of the trailers. They aim at aiding comprehension of story events. Some of them are static and others are dynamic. Both of them help create cognitive structures that enhance understanding of the trailers' stories and thus contribute to the transportation process.

Static examples are like those in '*Jackie*' trailer "on the page" and "men who stand beside us". The latter statement for example has a SPACE-NEAR image schema where it allows the audiences to stretch their conceptual and perceptual perspectives to consider the difference between men who stand beside them in (real world) versus those they read about in books or stories (unreal world). Hence, the audiences unconsciously establish a SCALE to determine relevant nearness to the center of their knowledge, according to the context defined in the trailer. The SPACE-NEAR schema triggers the audiences' awareness of their own experiential space and their own world and interactions, in contrast to the unreal world as well.

Other SPACE image schemas are considered dynamic, where they are experienced along with one's perceptual or conceptual perspective of the world. They occur when simple image schemas are stated in sequenced scenarios that people can imagine in their minds. Examples are the SPACE image schemas found in '*Sully*' trailer such as "too low- lower altitude- heads down- 2800 feet- left engine- behind". The previous examples have SPACE- DOWN/ UP/ LEFT/ BACK image schemas respectively. They aim at enabling the audiences to imagine the story event situation in their own experiential space, and understand how the plane is out of control, whether it is too low in altitude or too high in the sky. Moreover, a SPACE-CENTER- PERIPHERY image schema is found in '*Manchester by the sea*' trailer in "there's something wrong with me". CENTER-PERIPHERY sub-schema is not experienced in isolation, but rather other schemata are superimposed on it in order to be able to define one's own orientation regarding world experiences. It is experienced along with one's perceptual or conceptual perspective of the world whenever there is a center and a periphery. Thus, the CENTER here is the main actor, and the PERIPHERY is what is wrong in his body or character according to the situation in the movie trailer.

5. Conclusion

In regard to the first research question, image schema adds cognitive value to the transportation process, where it aids in inferring details about the movie advertised through different image schema concepts provided in the diegetic and non-diegetic trailer content. Image schema also promotes evaluation, and hence is considered as a useful tool for persuasion. It entails inferences regarding the movie through the positive and negative values of image schema concepts provided across both Explicit

and Implicit Promotional Stages in trailers. Image schema provides meaningful patterns that influence audience's thinking and beliefs. The transportation process involves experiential elements that combine both cognition (reasoning) and affect (evaluation), which is provided through the use of different image schema concepts.

Consequently, image schema patterns employed in American drama movie trailers contribute to the overall persuasive/promotional function of the trailers. Each image schema concept has a particular property that contributes to the audience's understanding of the logic behind using such words/concepts.

In regard to the second research question, Maier's (2011) Implicit Promotional Stages namely Orientation, Complication, and Evaluation Stages allow audience to infer details about story context and characters' relations through the use of IDENTITY-SUPERIMPOSITION and IDENTITY-MATCHING image schemas. Moreover, Implicit Promotional Stages of American drama movie trailers affect the trailer's narrative by referring to particular places related to the story events through the use of EXISTANCE-BOUNDED SPACE image schemas. In addition, Implicit Promotional Stages direct audience thinking towards a particular destination in story events through the use of SOURCE-PATH-GOAL and UNITY/MULTIPLICITY image schemas. They also enhance persuasion by narrating story events making the plot clearer through the use of CONTAINMENT image schemas. Maier's (2011) Implicit Promotional Stages are found to create cognitive structures that enhance understanding of the trailer story through the use of SPACE image schemas whether static or dynamic, which contribute to the promotional function of the trailer.

Maier's (2011) Explicit Promotional Stages contribute to persuading audience to watch movie trailers through the use of IDENTITY-SUPERIMPOSITION image schemas in describing the actors' performances, writers and directors' products, and the production team. It is noticed that Promotional Recapitulation Stages of American drama movie trailers provide explicit evaluation of actors, writers or production companies' achievements through the use of IDENTITY-MATCHING image schemas. Moreover, Explicit Promotional Stages namely Identification, Recapitulation, and Information Stages use EXISTANCE-OBJECT image schemas in naming production companies, actors, directors and awards for the movie advertised for.

The Explicit Promotional Stages enhance the promotional function of American drama movie trailers through the use of FORCE-COMPULSION image schema where they personify the production team's jobs endowing them with will power in the Information Stage, and by addressing the audience in an imperative form in the Recommendation Stage. Promotional Recapitulation, Information, and Recommendation Stages affect belief change when explicitly stating the source of a movie or a story through LOCOMOTION-SOURCE image schemas, or when evaluating actors or directing audience to locate movie details' links in Recapitulation Stages through LOCOMOTION-GOAL image schemas.

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