

RESEARCH ARTICLE

Movie Trailers as a Marketing Communication Tool

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Abstract

Marketing communication activities are generally used to reach consumers and convince them to purchase a product. These activities vary and diversify depending on the type of product. Trailers are one of the important marketing communication activities prepared for movies in the movie industry. In this study, the trailers of the five most-watched movies in Turkey over the past 10 years were analysed to examine how Aristotle's rhetorical elements of ethos, pathos, and logos are applied in movie marketing. Using a scene-based coding method, each trailer was divided into specific sections, and the persuasive techniques applied to each scene were systematically evaluated. Ethos was constructed using cultural representation, biographical reality, and the use of social figures; pathos was constructed using music, humour, universal emotions, and visual narration; and logos was constructed using a consistent plot and clear cause-and-effect relationships. The sample was limited to Turkey in order to enable a consistent analysis of local rhetoric and marketing practices. The findings show that emotional, cultural and logical elements are intertwined in box office successful movie trailers and marketing communication strategies are designed in this direction.

Keywords: Marketing communication, Trailer, Ethos, Pathos, Logos, Movie marketing

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Öz

Pazarlama iletişimi faaliyetleri genellikle tüketicilere ulaşmak ve onları ürünü satın almaya ikna etme sürecine hizmet etmek için kullanılmaktadır. Bu faaliyetler, ürünlerin türüne göre değişmekte ve çeşitlenmektedir. Fragmanlar, film endüstrisinde filmler için hazırlanan önemli pazarlama iletişimi araçlarından birisidir. Bu çalışmada, Türkiye’de son 10 yılın en çok izlenen beş filminin fragmanları incelenerek Aristoteles’in retorik unsurları olan ethos, pathos ve logos’un sinema pazarlamasında nasıl uygulandığı analiz edilmiştir. Sahne bazlı kodlama yöntemi kullanılarak her fragman belirli bölümlere ayrılmış ve her sahneye uygulanan ikna edici teknikler sistematik olarak değerlendirilmiştir. Ethos, kültürel temsil, biyografik gerçeklik ve toplumsal figürlerin kullanımıyla; pathos, müzik, mizah, evrensel duygular ve görsel anlatımla; logos ise tutarlı olay örgüsü ve açık neden-sonuç ilişkileriyle inşa edilmiştir. Örneklem, yerel retorik ve pazarlama uygulamalarının tutarlı şekilde analiz edilebilmesi amacıyla Türkiye ile sınırlandırılmıştır. Bulgular, gişede başarılı olmuş film fragmanlarında duygusal, kültürel ve mantıksal öğelerin iç içe geçtiği ve pazarlama iletişimi stratejilerinin bu yönde kurgulandığını göstermektedir.

Anahtar Kelimeler: Pazarlama iletişimi, Fragman, Ethos, Pathos, Logos, Sinema pazarlaması

Introduction

Cinema is influenced by the sociological, economic, and technological changes of the period in which it exists and can also lead to changes in society. Cinema can be used as a tool for disseminating political views, developing fashion trends, and influencing consumer purchasing decisions, or it can be the last word on a complex issue that has been lost in the depths of history. Ultimately, cinema can only serve its purpose if it has customers. A cinema is a product sold at a price determined in a market where there are producers and consumers who want to buy it. Cinema is not only a product of a critical field that is dealt with in a technical sense within its own set of values, but it is also an economic issue at the center of the global economy, as it is a marketable product.

There is serious labor involved in the success of cinema reaching the silver screen. The economic reward of the product depends on the consumer being aware of the product and buying it. The recent Covid-19 pandemic has also impacted the movie industry. As of today, the global movie industry has not yet reached pre-pandemic figures (Gower Street Analytics, 2025). Despite the development of treatment methods and vaccines, the industry's recovery has been delayed (Richter, 2024). In addition, the rise of digital platforms for watching movies and the resulting change in consumption habits also contributed to this decline (Hayır, 2023; Türk et al., 2023; Torun, 2021). At this point, marketing activities aimed at attracting audiences who do not want to give up the cinema experience to the theatres have become increasingly important. It's not enough to simply have a good product or service; this value must be effectively conveyed to the target audience. This is where marketing communications comes into play and impacts marketing success. One of the most important marketing activities in cinema is trailers. Trailers are one of the important elements of marketing communication strategies in movie marketing (Öcal & Nasır, 2023, p.261). This research explores how movie trailers influence viewers' decisions to watch movies films, using Aristotle's Rhetorical Theory as a framework. It focuses on trailers for box office hits and examines their persuasive power through emotional appeal, credibility, and

logical messaging—core rhetorical strategies also common in marketing. Given the lack of prior studies analyzing such trailers from a rhetorical standpoint, the research is considered original. Its findings are expected to contribute both academically and practically to marketing communication.

Movies in the Context of Marketing Communication

Since marketing activity is related to all activities involving the exchange of value, it can be applied to motion pictures in this context. Marketing activities for motion pictures begin with the pre-production stage and continue through the movie's release. Even after the movie is released, marketing comes to the agenda in terms of products for the movie or the re-release of the movie in other channels after its release. In parallel with marketing management processes in other sectors, motion picture marketing starts at the new product development stage. It continues through the formation of project ideas, production, distribution, and release. At key stages of the product life cycle, various actors are involved in a multitude of marketing activities, ranging from marketing an idea or script to a production company to the final marketing of the movie in cinemas and other channels (Kerri-gan, 2010, p.10).

Motion pictures differ from many other products in that they are typically purchased without trial and are usually watched only once. This difference highlights the importance of marketing in the consumer's decision-making process (Çetin Erus, 2010, p.129). Given this importance, the process needs to be strategically planned. Studies have shown that marketing plays a significant role in the success of motion pictures (Simonoff & Sparrow, 2000; Lubbers & Adams, 2001; Karniouchina, 2011; Cabral & Natividad, 2016; Lash & Zhao, 2016).

In their work on marketing activities in cinema, Hennig-Thurau et al. discussed some of their observations on increasing the effectiveness of marketing for movie producers within the framework of the model they developed. Some of these include leveraging the power of stars, implementing marketing practices targeted at specific markets, and influencing certain groups such as members of

the Academy of Motion Picture Arts and Sciences (2001, p.16).

Apart from these, new situations have arisen that affect marketing activities. For example, movie critics whose references influence their decision to see a movie. Movie critics guide moviegoers by rating movies from various angles (King, 2007, p.173).

In changing market conditions, effective marketing strategies are essential for movies to connect with audiences. Marketing communication efforts—such as trailers, media ads, websites, social media content, posters, reviews, and influencer campaigns—play a critical role in making movies more accessible and appealing to consumers. While traditional methods offer wide visibility, they often lack depth and engagement. Today, digital approaches provide advantages like direct interaction and curiosity-driven communication through online communities (Xue, 2024, p.3). It should be noted that marketing communication, especially in collaboration with digital marketing, contributes to the promotion of movies. Digital marketing refers to applications that aim to support marketing processes conducted in a manner different from traditional methods through the internet, mobile and interactive platforms. Digital media channels, unlike traditional media, enable direct, targeted, and measurable communication with customers in digital marketing by developing their own tools (Sayın, 2024, p. 28). Social media channels, in particular, enable the widespread promotion of movies from different angles. The viewership rates of YouTube channels that review movies are noteworthy. These video broadcasts contain a high proportion of promotional information (Şahin, 2025, p.217). These broadcasters, who provide critiques on their channels, also include trailer analyses. Their followers may decide to go to the movie after watching the broadcasts.

An important tool in marketing communication Trailers

Trailers are a crucial marketing tool used in the cinema industry to influence audiences and encourage them to purchase tickets and attend the cinema within a limited timeframe. Trailers are short and

direct cinematic texts that serve as both an attraction and a persuasive tool for audiences. They allow audiences to perceive movie narratives created for promotional purposes more expressively and emotionally. Trailers can be defined as promotional tools that aim to attract an audience for a future movie (Kernan, 2004, p. 2). Trailers are so important in the movie industry that studios can spend an average of \$200,000 to produce a two-and-a-half-minute trailer (Forbes, 2025).

The first trailers began to be used in 1912, and their popularity increased in the United States in 1919 when the National Screen Service established a special department for the production and distribution of trailers. Initially focusing on the narratives, stars, and technology of movies, trailers became a staple of public relations campaigns in the 1950s with the rise of the science fiction genre. In the 1920s, an effects-centered promotional language, supported by animation, graphics, and titles, came to the fore; trailers aimed to provide small clues about the movie's content rather than its genre or actors (Kılınçarslan, 2015, pp.34-45).

Trailers and television commercials are among effective marketing communication tools in the movie industry. Trailers of varying lengths aim to reach a large audience through social media and digital platforms. Trailers arouse audience interest by emphasizing the movie's basic structure and impressive aspects; typically, trailers of a similar genre to the movie being screened are preferred to guide audience expectations (Landry & Greenwald, 2018, p.228). Today, the average duration of trailers ranges from 2.5 to 3 minutes (Wasko, 2007, pp.197-198). Shorter teasers, on the other hand, are released weeks or sometimes months (Septak, 2008, p.2) before the movie's release and usually do not include actual scene footage, as they are still in production. Trailers are more important than ever for successful movie promotion and are considered one of effective, widespread ways to market a new movie. A 2002 survey conducted by Variety and Moviefone found that trailers are significant factor influencing moviegoers' movie choices, followed by other media such as television, newspapers, and the Internet (Wasko, 2007, pp.197-198). Furthermore, studies on trailers reveal that digital

content (especially YouTube comments) is an effective source of data in terms of both purchase intent and revenue estimation, and can guide data-driven marketing strategies specifically for the movie industry (Ahmad et al., 2020, p.13). Trailers not only offer a preliminary impression of the movie's content but also, as trans-textual structures, acquire a meta-textual identity in line with marketing strategies. The rhetoric of trailers has been shaped within the ideological and cultural framework of the classical Hollywood narrative, emerging as a hybrid genre that combines narrative and promotional elements (Kılınçarslan, 2015, p. 33).

With their colorful, animated, and engaging elements, trailers play a crucial role in persuading audiences to buy tickets to the movie. To understand the role of trailers, it would be beneficial to analyze them through rhetorical theory.

Aristotle's Rhetorical Theory

Rhetoric is defined as the art of expressing thoughts effectively and creating discourses with high persuasive power. It is based on the use of language impressively and remarkably to establish justice, political benefit, or similar purposes, essentially with the aim of persuasion (Cevizci, 2005, p.731). Rhetoric is, in a sense, the art of effective communication. Aristotle emphasized this subject and ensured its development. Aristotle, who laid the foundations of rhetorical theory, called this concept "rhetoric" (Baba, 2018, p. 204). He defined rhetoric as an art based on the use of persuasion in a particular situation. While other arts and sciences provide information only in their specific fields — medicine deals with health, geometry with forms, and arithmetic with numbers — rhetoric demonstrates persuasive power in almost every subject. For this reason, rhetoric is considered a universal technique directed at persuasion, rather than a specific area of specialization (Aristoteles, 1995, p.37).

Aristotle identifies three fundamental components that comprise the persuasion process. These components are ethos, logos, and pathos (Çodur, 2018, p. 553). Logos corresponds to reason, pathos to emotion, and ethos to the appeal to the character and reliability of the speaker. Although these elements can be analyzed separately, they need to

function together and in a holistic manner for an effective persuasion process. Aristotle characterizes these three elements as essential proofs used through the art of rhetoric (Sönmez, 2008, p.106).

Table 1. Elements of Rhetorical Appeal

Application Type	Examples of Persuasive Techniques
ETHOS: credibility (perceived character of the speaker)	Similarity Gaining likes Respect Specialization Self-criticism Propensity for success Consistency
PATHOS: emotion	Metaphors Identification with cultural references, especially through - Sport - Disadvantageousness - Health and well-being - Hope, desires - Loyalty - Friendship - Sympathy
LOGOS: intellect (logical outlook)	Discussion/argumentation Logic Justifications / legitimizations Allegations Data Evidence / examples

Source: (Higgins and Walker, 2012, p.198)

Until recently, when examining the relationship between marketing and rhetorical discourse, it was apparent that some academics avoided this topic. The main reason for this is the possibility that the fact that marketing is more than just persuasion aimed at sales may be overlooked. However, rhetoric is not merely the art of persuasive speech; like marketing strategies, it is a planned and conscious organisational process developed to guide the target audience towards a specific thought or behaviour. Rhetorical strategy considers factors such as the listener's level of knowledge, emotional state, thinking habits, and hopes while seeking ways to persuade them towards an idea or action. In this context, it is audience-focused, much like a customer-centric marketing approach. At the same time, rhetoric is not just about giving the audience what they want; it is about developing an effective form of communication to understand them and guide them from one position to another. In this respect, it overlaps with marketing strategies (Miles & Nilsson, 2018, p.1264). Today, marketing

researchers are publishing works that demonstrate the potential of rhetoric to contribute to many aspects of marketing theory and practice (Brown et al. 2018).

Method

Aristotle's Theory of Rhetoric was chosen for this study because it offers a holistic approach to many areas of marketing. Marketing communication aims to establish an emotional bond with consumers and build trust through logical discourse. If these are realized, the consumer will be more easily convinced to buy and use the product/service. The success of this mission of marketing communication in practice can be seen relatively in sales figures. In this context, the research focuses on examining the trailers of movies that have achieved box office success, which is one of the important promotional activities. The role of movie trailers, which can persuade a high number of consumers and attract them to theaters, in this success is tried to be understood. Previous studies have focused more on the connection between interaction with trailers (number of views and comments) and box office success, the level of appreciation of the trailer on the audience, or the adaptation of trailers to the target audience. Although limited, studies have been conducted focusing on analyzing the effects of trailers on box office performance. (Yoo et al., 2024, p. 100). The scarcity of studies examining the persuasive aspects of movie trailers offers an important research opportunity in this field. In this context, it is thought that analyzing movie trailers that are successful at the box office will make an original contribution to the field.

In this study, Aristotle's Theory of Rhetoric was adopted as the theoretical basis for understanding the persuasive strategies of marketing communication. In particular, the concepts of ethos (trust), pathos (emotion) and logos (logic) offer an important opportunity for analysis in the context of marketing, as they represent a triad that can be effective in communication with consumers. Within this framework, the study aims to analyse the trailers of movies that have achieved box office success in

Turkey and reveal the rhetorical elements underlying the power of these trailers to attract consumers to cinemas.






Methodologically, a scene-based coding approach was adopted; each trailer was watched individually, divided into scenes, and the visual, auditory, and narrative elements in each scene were coded in detail. During this coding process, a systematic evaluation was made according to the criteria of ethos, pathos, and logos, and the analysis process was made objective and repeatable by removing subjective interpretations. Published articles following similar process stages exist (Ekinci, 2019; Bahçecioğlu, 2020; Doru and Özmen, 2022). When previous studies are examined, it is observed that rhetorical analyses are generally conducted based on sampling from text or visuals; however, in this study, scene-based systematic coding provides an objective and repeatable analytical framework. Furthermore, aspects not covered in the existing literature, such as the integration of local cultural codes and social memory with rhetorical elements, constitute the innovative aspect of the study. In addition, no previous study has examined the fragments in the context of rhetorical theory. This also contributes to the originality of the study.

Population and sample of the study

In the study, the purposive sampling method, which is a sampling method that consists of sampling units that the researcher thinks are appropriate for the research question based on personal observations, was adopted (Gürbüz & Şahin, 2018, p. 131). Various limits and assumptions of the research were effective in choosing the purposive sampling technique. As a sample, a certain number of trailers were subject to analysis due to the high number of movies shot in recent years and time and cost constraints. For this reason, the trailers of the top 5 movies with the highest number of viewers in Turkey in the last 10 years were selected. The movies were taken from the official website of Box Office Turkey. In order to evaluate the visual, cultural, and linguistic symbols more effectively in the trailer analysis, the movies listed in the country where the researcher lives were preferred. In

movie selection, the selection was based on the number of viewers instead of revenue. In this way, it was aimed to prevent different price policies applied in movie theaters from affecting the sample. Assuming that the audience probably came across the trailers of the movies on various channels and came to watch them, the trailers of the movies that reached the most audience were preferred.

Figure 1. Sample list obtained from Box Office Turkey

	Movie title	Distributor	Release Week	Total audience
1	 Recep İvedik 5 16 February 2017	CGV Mars D.	25	7.437.050
2	 Musulm 26 October 2018	CGV Mars D.	39	6.480.563
3	 Dugun Dernek 2: Sunnet 4 December 2015	CGV Mars D.	21	6.073.364
4	 Ayla 27 October 2017	Warner Bros. Turkey	46	5.584.872
5	 Bergen 4 March 2022	CJENM	28	5.484.798

Source: Box Office Turkey, <https://boxofficeturkiye.com/tum-zamanlar/seyirci-rekorlari/tum-filmler> Access:14.02.2025

The first official trailers of the movies published on YouTube were included in the analysis. The sample list created in this context is as follows. The list created shows the name of the released movie, the

official distributor of the movie, the number of weeks it was released, and the total number of viewers.

Findings

1. Recep İvedik 5 Movie Trailer Review

When the trailer of the movie Recep İvedik 5 is analyzed in terms of marketing communication elements of ethos (credibility), Pathos (emotional appeal), and Logos (logical reasoning), the following findings are reached.

Ethos

Aristotle defines ethos, one of the three basic elements of rhetoric, as the creation of credibility through the character traits of the speaker. According to him, the speaker or narrator should create the impression of "virtue, prudence, and goodwill" in the audience (Aristoteles, 1995, pp. 135-136). While Aristotle's concept of ethos emphasizes credibility through virtue, prudence, and goodwill, the character of Recep İvedik builds credibility in a non-traditional way—through irony, cultural representation, and social belonging. Although he doesn't embody classical rhetorical traits, his familiarity and alignment with socio-cultural norms make him persuasive to audiences. His credibility stems from being perceived as a relatable, neighborhood figure, reflecting a "popular ethos" shaped by repeated, socially accepted behaviors over time.



Sample Visual 1: Recep looks at the camera with friendly and familiar facial expressions while greeting.

At this point, the concept of "popular ethos" comes into play: The repeated and adopted behavior patterns of a figure at the social level turn into a source of his credibility over time.

Burke (1969) defines identification as the core of rhetoric, emphasizing that people connect with figures they perceive as similar to themselves. In this context, Recep İvedik's crude yet direct language is seen by audiences as a "discourse of truth." His unconventional reactions to injustice position him as a figure of "social conscience," creating rhetorical credibility beyond Aristotle's classical ethos of virtue, prudence, and goodwill. His physical appearance, gestures, and expressions evoke a sense of "someone like me," grounding his credibility in representation rather than ethical ideals. Perelman and Olbrechts-Tyteca (1969) argue that ethos stems not only from the speaker's character but also from the emotional and cultural bonds formed with the audience. Recep İvedik's persuasive power lies in the class and sentiments he embodies. Some studies in Turkey interpret him as a critique of individual-society-power dynamics, portraying "provincial resistance against urban elitism", while Ünlü (2018) suggests his popularity stems from symbolizing social class conflicts.

In the Recep İvedik trailer, the ethos is constructed through both the character's past performance in the series and the feeling of "familiarity" and "belonging" in the audience. This can be explained by the cultural ethos framework of modern media rhetoric rather than Aristotle's definition of the virtuous figure. On the other hand, the ethos created by the Recep İvedik character in the trailer becomes not only a cultural representation but also a fundamental element that convinces the audience in the marketing process of the movie.

Pathos

According to Aristotle, pathos is to influence the state of mind of the audience, to put them in a certain emotional state, and to persuade them in this way (Aristoteles, 1995, pp. 95-96). In the Recep İvedik trailers, this strategy is effectively applied through emotions such as humor, anger, belonging, and nostalgia.

Aristotle defines anger as the desire for revenge that comes with the feeling of being wronged (Rhetoric, p. 97). In the Recep İvedik trailers, the character's angry reaction to injustice triggers sim-

ilar social anger reflexes in the audience. This reaction is reinforced by Burke's identification theory: "Identification and identification are at the heart of rhetoric. People identify with figures they see as similar to themselves" (Burke, 1969, p. 55).

Recep İvedik's ironic reactions to the system reinforce emotional identification as an interpreter of the audience's social anger. Humor is one of the most prominent pathos elements of the fragment. Although Aristotle does not directly discuss humor in Poetics, he describes the concept of catharsis (emotional purification) (Poetics, 1995, p. 45). According to Freud, humour enables individuals to express their repressed emotions in a safe manner (Freud, 1960, p. 162).

Recep İvedik's absurd humor allows the audience to release their emotions under social pressure. This is compounded by the fact that audiovisual elements reinforce the emotional impact, as Eyman (2015) points out in the context of digital rhetoric: Digital rhetoric creates a multi-layered emotional space through the combination of text, visuals, and sound (Eyman, 2015, p. 72). The intense sound effects, body language, and gestures used in the trailer further deepen this emotional space.

In *The Economics of Attention*, Lanham (2006) argues that in modern communication, attracting and sustaining attention is the main persuasive element: Since attention is the scarcest commodity in the abundance of information, the most valuable thing in communication is to manage the economics of attention (Lanham, 2006, p. 35).

The Recep İvedik trailer keeps the viewer's attention through humor, aggressive language, and visual clutter. This strategy blends Aristotle's teaching of pathos with modern attention management. It reinforces a sense of socio-cultural belonging through the use of local dialects, traditional values, and motifs of everyday life. This combines Burke's theory of identification with Aristotle's idea of the manipulation of emotions through cultural codes: It is essential in rhetoric to appeal to the emotions and beliefs of listeners, to direct them according to their current mood (Aristoteles, Rhetoric, p. 137).



Sample Visual 2: Recep shouts angrily and makes a dramatic gesture when he is wronged.

This scene both expresses the anger of society and provides emotional release with humor. It brings to mind Freud's humor-catharsis connection. The Recep Ivedik trailer blends Aristotle's *Pathos* strategy with modern digital rhetoric, identification theory, and the attention economy to create a multi-layered emotional persuasion mechanism. Emotions such as anger, humor, belonging, and nostalgia are activated simultaneously, allowing the audience to establish a strong emotional bond with the character. Recep Ivedik's neighborhood culture, artisan life, and familial references activate the audience's cultural ties.

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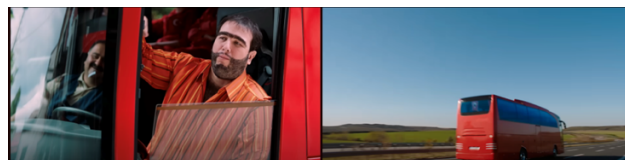
Logos

According to Aristotle, *logos* is a rhetorical strategy for persuading the audience through logical reasoning and argument development (Aristoteles, 1995, p. 138). *Logos* refers to logical consistency and causal connections that increase the credibility of a narrative. In this context, the *logos* element is used in the Recep Ivedik 5 trailer by directly presenting the audience with the idea that the character is embarking on a new adventure. The clear presentation of the plot creates an expectation in the viewer's mind about the route the movie will follow. For example, in the fictional structure of the trailer, it is emphasized that the

character will go on a journey, that he will encounter funny situations, and that these situations will be combined with absurdity from time to time.

This narrative provides the viewer with a clear, logical framework for "what to watch." In the trailer, it is implied that the events that will happen to the character will proceed in a chain of cause and effect. This structure points to the existence of a logical process, as in Aristotle's definition of *logos*. This application of *logos* leads the audience to assume that the movie will have a rational and consistent flow.

In advertising and promotional products, *logos* are used to involve the target audience in a logical decision-making process. (Borchers, 2018). This is also used in the Recep Ivedik 5 trailer to create a purchase decision or a viewing decision in terms of marketing. While the movie promises an entertaining experience, it also informs the audience that it is based on a specific story structure and predictable humor. More importantly, the *logos* element is supported in the trailer through the content and form of the humor. Absurd but familiar situations logically convey to the audience the message, "This movie will make me laugh again." This is a reflection of Aristotle's principle of persuasion through logic.



Sample Visual 3: After Recep says "I'm going on the road", the camera moves to a wide angle and presents a road scene.

Such scenes, as in Visual 3, help the audience to expect adventure in the movie. It establishes the logic of the plot in the trailer. The clarity of the plot, the promise of entertainment offered by the trailer, and the *logos* strategy stand out in the Recep Ivedik 5 trailer in terms of presenting the character's adventure to the audience in a logical way. The fictional structure of the trailer provides a rational basis for watching the movie by creating a logical expectation framework in the viewer's mind. This situation enables the trailer to affect the audience in both cognitive and emotional layers and creates a rational justification for purchase/viewing.

The Recep Ivedik 5 trailer establishes an effective persuasion system by blending Aristotle's rhetorical triad with cultural codes. In particular, the sense of belonging through ethos, humorous catharsis through pathos, and predictability through logos allow the audience to connect on both emotional and cognitive levels. This structure makes the trailer not only a promotional tool but also a cultural discourse.

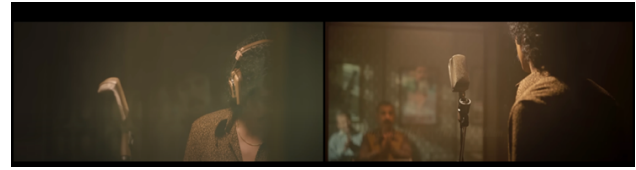
2. Müslüm Movie Trailer Review

The trailer of the movie Muslum is analyzed in the context of Aristotle's Rhetorical Theory. The trailer presents a powerful narrative centering on the life and music of Muslum Gurses. When the elements of Ethos (credibility), Pathos (emotional appeal), and Logos (logical reasoning) are analyzed in the context of marketing communication, the following findings are reached.

Ethos

Aristoteles (1995, pp. 135-136) defines ethos as the speaker or narrator establishing credibility through character. In the trailer for the movie Muslum, Muslum Gurses' status as a cultural icon is the main source of the trailer's ethos. The biographical basis of the production conveys the message to the audience that the narrative is based on a real-life story. This is an important element that supports the credibility of the trailer. The concert footage, the emotional bond established with the audience, and Muslum Gurses' place in the social memory contribute to the strengthening of the ethos. Burke (1969, p. 55) defines identification as the basic dynamic of rhetoric. Muslum Gurses is a figure who expresses the pain of the masses with his voice on stage. In this way, the trailer establishes an emotional and cultural bond with the audience. The audience finds their own story in the figure of Muslum, and this identification increases the credibility of the trailer in terms of marketing communication. The actors in the trailer, such as Timuçin Esen, and the production design faithful to the period create a perception of professionalism and care. As Perelman and Olbrechts-Tyteca (1969) emphasize, ethos is constructed not only by the characteristics

of the character but also by the quality and credibility of the presentation.



Sample Visual 4: The scene where Muslum interacts with his audience on stage.

This scene in Visual 4 gives the viewer the perception that this character is real, and emphasizes the reliability of Muslum Gurses as a cultural figure. This trailer presents a structure that strengthens ethos in its marketing strategy. The ethos created in the trailer of Muslum is shaped not only by the biographical reality of the narrative and the cultural heritage of Muslum Gurses but also by the emotional bonding strategies and production quality. Aristotle's notion of credibility combines with marketing rhetoric here; the trailer offers a strong ground for persuasion by creating both trust and empathy in the audience. Thus, cultural representations, identification dynamics, and professional presentation elements allow the trailer to develop an effective ethos strategy in the marketing context.

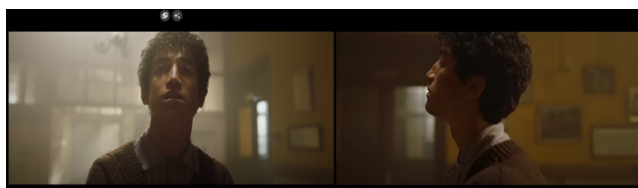
Pathos

According to Aristotle, pathos is the emotional elements that increase the power of persuasion by affecting the mood of the listener (Aristoteles, 1995, pp. 95-96). The trailer of the movie Muslum creates an emotional atmosphere with universal themes such as pain, hope and love. These emotional themes facilitate the audience's empathy and increase the marketing effectiveness of the trailer.

Burke (1969, p. 55) emphasizes that emotional bonding is fundamental in the process of identification. The fact that Muslum Gurses is a public figure and his painful life story enables the audience to meet on a common emotional ground. Eyman (2015, p. 72) states that audiovisual elements in digital rhetoric increase the emotional impact. Diksoy and Aslan (2022, p. 77) discuss how cultural images are used in posters to increase emotional appeal. Similarly, in the Muslum trailer, the

representation of arabesque music and social suffering increases the emotional resonance of the viewer. The dim lighting, slow-paced music and slow-motion scenes used in the trailer increase the viewer's emotional resonance and make an emotional investment in terms of marketing.

Freud (1960, p.162) states that art is a means of expressing repressed emotions. In the trailer, Muslum Gurses' arabesque music brings the viewer's own repressed pains and anxieties to the surface. This helps the trailer to provide emotional release (catharsis).



Sample Visual 5: The scene where Muslum is alone in difficult times or has an emotional moment.

This frame in Visual 5 creates empathy in the viewer and provides the opportunity to establish a pain and emotional connection. It is a powerful moment of pathos for the viewer who feels a part of this story. In the trailer of the movie Muslum, the pathos strategy is built on universal human emotions, creating empathy and emotional resonance in the viewer. The audiovisual techniques, the emotional intensity of the arabesque music and the dramatic structure of the story mobilize the audience's repressed emotions and make them emotionally invested. Thus, by creating an emotionally charged atmosphere, the trailer increases the viewer's mental and emotional involvement in the marketing process; with its catharsis effect, it both provides emotional release and strengthens the potential for bonding.

Logos

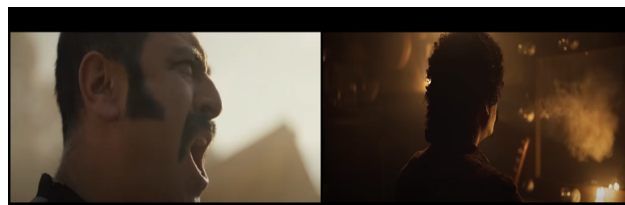
Aristoteles (1995, p. 138) defines logos as the process of persuading the audience through logical arguments and reasoning. In this context, in the trailer of the movie Muslum, logos are constructed through the biographical reality of the narrative and cause-effect relationships. In the trailer, childhood traumas, the process of taking refuge in mu-

sic and becoming the people's favorite, are presented in a logical progression. This structure creates a story linearity and a meaningful development process in the viewer's mind.

Kölgeliler (2022, p. 129) emphasizes that elements of logical persuasion activate the rational decision-making mechanisms of the target audience. In this framework, the trailer provides both emotional and cognitive involvement of the audience by showing that it presents a bibliographic and realism-based life story. In this context, the narration based on real events causes the audience to perceive the movie as a lived experience, not mere fiction. This contributes to the viewing decision becoming not only an emotional involvement but also a rational choice.

The Logos strategy establishes a rational ground in the fragment, supported by an emotional charge. By presenting a life story of suffering as a figure who reconstructs his existence through art, the viewer is presented with the following logical framework: "Adversity is a tool in the personal development of the individual, and art is the healing power of this process." The chain of logic in the trailer for the movie Muslum creates a rational structure that supports the emotional layers and conveys the message to the viewer that this movie will not only make you feel but will also make you think.

Furthermore, Steinberg (2006, pp. 14-15) argues that trailers that appeal to the viewer's cognitive processes reinforce viewing behavior. In this context, the logos in the trailer for Muslims not only tells a life story but also convinces the viewer that the movie offers an authentic and instructive experience. This cognitive persuasion process goes beyond the emotional connection that the viewer establishes with the movie and creates a rational justification for watching.



Sample Visual 6: The frame showing the transition between before and after the struggle for life process in the movie.

Visual 6 in the Muslum trailer exemplifies the use of logos by presenting a narrative of ascension and transformation grounded in a logical cause-and-effect structure. This cognitive persuasion strategy frames Muslum Gurses's life story—from childhood trauma to artistic resilience and societal acceptance—as a coherent and authentic progression. By integrating emotional engagement with rational clarity, the trailer enables viewers to perceive the movie not only as a moving experience but also as meaningful and instructive content. The logos appeal thus reinforces decision-making processes and enhances the trailer's effectiveness as a marketing communication tool.

The logos structure of the Muslum movie trailer provides differentiation in terms of marketing. Biographical and realistically based narratives build trust in the audience and increase motivation to watch. In this trailer, the audience is persuaded not only to be entertained but also to witness an in-depth narrative about life. This structure distinguishes the trailer from similar fiction productions and makes it an effective marketing tool on both emotional and cognitive levels. Aristotle's logos combine here with the storytelling techniques of modern cinema marketing and take the trailer beyond being a means of emotional investment.

The Muslum movie trailer constructs a holistic persuasive strategy based on Aristotle's rhetorical appeals—ethos, pathos, and logos—engaging viewers on both emotional and cognitive levels. Ethos is established through Muslum Gurses' status as a cultural icon, supported by biographical accuracy and high production quality, which enhances the trailer's credibility. Pathos forms the emotional core, evoking universal themes such as pain, hope, and love through the affective power of arabesque music and audiovisual techniques, fostering empathetic engagement. Logos is conveyed through a rational narrative structure that traces cause-and-effect relationships from childhood trauma to artistic rise, presenting the movie as both emotionally resonant and intellectually meaningful. By integrating emotional and rational appeals, the trailer encourages viewers to approach the movie with a balanced perspective, en-

hancing its marketing communication effectiveness and positioning it as a cultural narrative in the audience's memory.

3. Dugun Dernek 2 Sunnet Movie Trailer Review

The trailer of the movie Dugun Dernek 2 Sunnet is analyzed in the context of Aristotle's Rhetorical Theory with the elements of ethos (credibility), pathos (emotional appeal), and logos (logical reasoning), and these elements are analyzed in the context of marketing communication. The trailer is shaped on the axis of Anatolian culture, traditional rituals, and provincial humor, and carries out the processes of social belonging, emotional interaction, and rational persuasion together.

Ethos

Aristoteles (1995, pp. 135-136) defines ethos as a way of establishing credibility through the character traits of the speaker. Rhetorical credibility is usually built on cultural representations, collective memory, and the trust of previous experiences (Borchers, 2018, p. 42). In the Dugun Dernek 2 trailer, the ethos is directly based on the success of the first movie and the credibility of the characters in the eyes of the public. In this trailer, the audience maintains its previous connection with Sivas (Anatolian) culture, provincial life, and local humor. The recognition of actors such as Ahmet Kural and Murat Cemcir constitutes the trailer's source of authority. The process of identification described by Burke (1969, p. 55) is evident here: The audience finds itself in the rituals and everyday humorous conflicts of local culture. The humorous treatment of a traditional Anatolian ritual, such as a circumcision wedding, strengthens the cultural ethos of the trailer and creates a sense of social belonging.

In this scene in Visual 7, the characters' facial expressions, clothing, and tones of voice are based on a humorous representation specific to the Anatolian countryside. The viewer may tend to see someone from their family, village, or neighborhood in these two figures. Especially with the expression "we've messed up again", the viewer is awakened to feel a familiar life practice.



Sample Visual 7: Ahmet Kural and Murat Cemcir are trying to organize the environment cheerfully by speaking with a local accent in the chaotic environment of the organization preparations.

The trailer of *Dugun Dernek 2 Sunnet* creates a sense of familiarity and trust in the audience through identification dynamics and elements of popular culture. As Perelman and Olbrechts-Tyteca (1969) point out, ethos is formed not only by the characteristics of the characters but also by the quality of presentation and the strength of the cultural context. The musical choices, rural motifs, and visual aesthetics in the trailer establish a local atmosphere, reinforcing cultural authority.

Pathos

Aristotle (Aristoteles, 1995, pp. 95-96) defines pathos as emotional elements that increase the power of persuasion by affecting the mood of the listener. In the *Dugun Dernek 2* trailer, pathos is shaped through humor, family values, traditional rituals, and local cultural codes. The treatment of a traditional social event, such as a circumcision wedding with absurd humor and exaggerated character interactions, evokes multi-layered emotions such as nostalgia, belonging, and comedy.

Burke's (1969, p. 55) identification theory works through the familiar scenes of provincial humor and local rituals in the trailer. The viewer establishes an emotional connection by seeing figures or ritual practices that they recognize from their own social environment in the trailer. Eyman (2015, p. 72) argues that audiovisual elements in digital rhetoric increase the emotional impact. The fast-paced folk music used in the trailer, the energetic and dynamic editing, and the exaggerated gestures and facial expressions of the characters stimulate the viewer's desire for entertainment. This situation, as Freud (1960, p. 162) states, serves the process of expressing one's repressed emotions through humor.



Sample Visual 8: A scene filled with joy, especially from the children, where the entire family and the townspeople play and have fun together.

In this scene in Visual 8, a common cultural ritual such as a circumcision ceremony awakens the forgotten feelings of "belonging, family, sharing" in the viewer. This scene provides a strong emotional resonance with both joy and nostalgia. The trailer offers a release area for emotions under social pressure through humor. This provides a strong emotional investment in terms of marketing the movie. Elements of belonging, desire to laugh, and nostalgia support the marketing communication strategies of the trailer.

Logos

Aristoteles (1995, p. 138) defines logos as the process of persuasion through logical arguments and reasoning. In the trailer of *Dugun Dernek 2*, logos work through a clear story structure and a plot based on absurd humor. The preparations for the circumcision wedding and the mishaps and absurdities experienced during this process are presented within the cause-and-effect relationships of the trailer.

According to Kölgeliler (2022, p. 129), logos activates the rational decision-making mechanisms of the viewer. The trailer presents the audience with the following logical framework: This movie promises an absurd and entertaining adventure revolving around a traditional circumcision wedding. This predictability, as Steinberg (2006, pp. 14-15) emphasizes, manages the viewer's expectations and supports viewing behavior. The trailer clearly informs the viewer what to watch through the form of humor and the structure of the story, and this logical structure creates a rational justification for watching the movie. The combination of absurd humor with familiar rituals and the clear flow of events within the fiction contribute to the marketing strengthening of the logos strategy in the trailer.



Sample Visual 9: Showing the action of “preparation, problem, funny solution” with fast cuts as the wedding association team comes together and things are planned.

This scene in Visual 9 gives the message to the audience that this is a team adventure, surprises await us. A clear story flow is presented with a cause-effect relationship, and the logical basis of the trailer is strengthened with this logo.

The trailer for *Düğün Dernek 2: Sünnet* employs Aristotle’s rhetorical triad—ethos, pathos, and logos—to construct a persuasive strategy that engages viewers both emotionally and cognitively. Ethos is reinforced through the popularity of the first movie, the cultural familiarity of local rituals, and the public trust in lead actors, establishing a credible and relatable foundation. Pathos is activated via humor, nostalgia, and themes of family and cultural belonging, supported by dynamic audiovisual techniques that enhance emotional resonance. Logos is achieved through a coherent narrative structure and predictable comedic elements, presenting the movie as a rational entertainment choice. By integrating emotional appeal with cognitive clarity, the trailer functions not only as a promotional tool but also as a cultural discourse, enhancing its marketing effectiveness and audience loyalty.

4. Ayla Movie Trailer Review

Analyzing the first official trailer of *Ayla* from a marketing perspective in the context of Aristotle’s Rhetorical Theory can be very effective in understanding the emotional power of the movie. The trailer aims to attract the audience to the movie by combining the elements of Ethos (credibility), Pathos (emotional appeal), and Logos (logical reasoning). In addition, the movie has been analyzed academically in terms of social structure and discourse analysis.

Ethos

Aristotle (1995, pp. 135-136) defines ethos as the construction of credibility through the character traits of the speaker or narrator. This credibility is constructed through collective memory, historical reality, and ethical values (Borchers, 2018, p. 42). In the trailer of the movie *Ayla*, ethos is constructed by being based on a true story and presenting the historical context in a strong way. The trailer emphasizes the narration of a real event that took place during the Korean War. This emphasis establishes authority through historical reality and increases the viewer’s belief in the narrative. Burke (1969, p. 55) states that the process of identification plays a fundamental role in credibility. Here, the audience becomes attached to the narrative through the themes of human values, cooperation, and love.



Sample Visual 10: A scene where Turkish soldiers march in military uniforms while preparing for the Korean War and seriousness prevails.

This scene in Visual 10 emphasizes that a real historical event is being told. The representation of the Turkish Armed Forces creates a sense of formality and authority in the viewer. The trailer, which is based on a real-life story, creates a feeling in the viewer that “this narrative is true and reliable.” At the same time, it reinforces the trailer’s reliability and cultural familiarity because it also coincides with national feelings and ethical values.

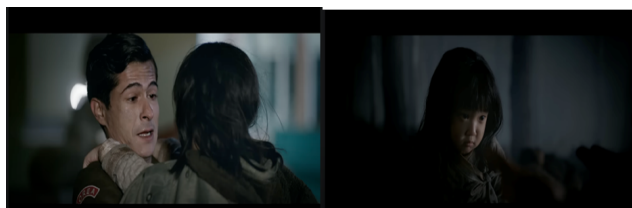
The ethos strategy of the fragment is constructed not only through historical accuracy but also by emphasizing ethical sensitivity. The values of protection, compassion, and humanity represented by the child actor and the soldier figure appeal to social ethical codes. As Perelman and Olbrechts-Tyteca (1969) emphasize, ethos emerges not only from the characteristics of the characters but also from the quality of the presentation and its alignment with social values. The period-specific costumes, space design, and cinematographic language used in the trailer demonstrate the quality

of the production and reinforce the audience's trust in the narrative. On the other hand, the ethical emphasis of the trailer evokes a sense of responsibility in the viewer. The audience perceives the story told throughout the trailer as a human duty, which deepens the ethos in terms of marketing communication strategies.

Pathos

Aristotle (Aristoteles, 1995, pp. 95-96) defines pathos as emotional elements that strengthen the persuasion process by affecting the mood of the listener. In the trailer of *Ayla*, pathos creates an intense emotional resonance in the audience through universal themes such as love, separation, loss, hope, and human values. In the trailer, the bond between a little girl in need of protection in a war environment and a soldier figure activates human empathy. Burke's (1969, p. 55) identification theory plays a central role here: By seeing in these two figures the link between innocence and protectiveness, the viewer establishes an emotional relationship that coincides with their own values.

The emotional soundtrack, slow-paced scene transitions, and cinematography focusing on facial expressions support Eyman's (2015, p. 72) theory that audiovisual elements in digital rhetoric enhance the emotional impact. Dim lighting, momentary silences, and the contrast between the gloom of war scenes and scenes of love increase the emotional depth of the viewer. As Freud (1960, p. 162) states, art enables the individual to express his or her repressed emotions. In the *Ayla* trailer, the establishment of human bonds in a traumatic environment such as war brings to the surface the viewer's own repressed feelings of love, protection, and fear of loss.



Sample Visual 11: The scene where little Ayla cries in the arms of a Turkish soldier.

This scene in Visual 11 simultaneously triggers universal emotions such as child, war, and compassion. *Ayla*'s tears and the protective attitude of

the Turkish soldier trigger feelings of empathy and compassion in the viewer. It also creates a strong emotional resonance by reminding that love and solidarity are possible despite the destructiveness of war. The viewer becomes more deeply attached to the trailer through this bonding process.

By mobilizing these emotions, the trailer provides catharsis. The audience feels a mix of sadness, hope, and connection. This emotional intensity facilitates emotional investment in marketing communication strategies. The audience approaches this movie not only as a war story but as a narrative of human dignity and bonds. This increases the marketing effectiveness of the trailer.

Logos

Aristoteles (1995, p. 138) defines logos as a way of persuading the audience through logical arguments and a storyline. In the *Ayla* movie trailer, logos appeals to the rational expectations of the audience as it is based on a biographically based true story and presents a plot woven with cause-and-effect relationships. The trailer systematically shows the crossing of the paths of a little girl and a soldier figure struggling to survive in a war environment and how this encounter transforms their lives; it presents a historical context such as the Korean War. Within this context, it highlights the unfolding of a human drama, a child's need for protection, and a soldier's sense of compassion.

The *Ayla* trailer creates a logical justification for viewing by emphasizing that it presents a narrative based on historical reality, containing ethical messages and emphasizing human values. The audience is given a clear message that this movie is not only a war narrative but also a life story where human values are tested. Stories can evoke emotional responses and changes that not only lead to immediate belief changes but also influence post-message engagement, such as repeated interaction, elaboration, and social sharing (Nabi & Green, 2015, s.138). Trailers provide this while conveying the story of the movie. This logical structure combines with storytelling in marketing and allows the audience to perceive the movie not only as an emotional experience but also as historical and instructive content.



Sample Visual 12: A scene that brings traces of the past to the present.

In the first frame of Visual 12, the little Ayla character is wrapped around the soldier's shoulder. The gravestones in the background symbolize the harshness of the war atmosphere, the sadness in Ayla's eyes and the soldier's tears symbolize the deep bond established in this traumatic environment. In the following frame, the aged soldier character is shaken by a hand touching his shoulder while looking back emotionally at the past. This touch implies that the past has been brought to the present, the effect of this story continues, and the narrative progresses in an intertemporal integrity. These two consecutive frames clearly support the logical structure of the logo in the movie. Because it offers the audience not only an emotional but also a historical and rational narrative ground.

A successful storyline, a clear time-space relationship, and a meaningful transformation between characters offer the viewer a predictable but impressive journey. This, as Steinberg (2006, pp. 14-15) notes, activates the viewer's cognitive processes and strengthens viewing behavior. The logos strategy established in the trailer creates not only an emotional connection but also a rational acceptance that the movie has meaningful and realistic content. A scenario based on real events, a narrative shaped around human values, and the promise that the movie will offer an instructive, thought-provoking, and inspiring experience support the cognitive persuasion process that increases marketing success.

The Ayla movie trailer employs a multi-layered persuasive strategy grounded in Aristotle's rhetorical appeals—ethos, pathos, and logos—to engage viewers both emotionally and cognitively. Ethos is established through the trailer's connection to historical reality and human values, enhancing its credibility and ethical resonance. Pathos drives the emotional impact by evoking universal feelings

such as love, protection, separation, and hope, supported by compelling audiovisual techniques. Logos appeals to rationality through cause-and-effect relationships, historical context, and the narrative of personal transformation. By integrating emotional marketing with cognitive persuasion, the trailer offers a meaningful and affective experience that motivates viewers to watch. This holistic rhetorical structure makes the Ayla trailer a multifaceted discourse that is both ethical, emotional, and cognitive, distinguishing it from similar productions; thus, it functions as an effective marketing tool.

5. Bergen Movie Trailer Review

It evaluates the first official trailer of the movie Bergen in the context of Aristotle's Rhetorical Theory through the elements of ethos (credibility), pathos (emotional appeal), and logos (logical reasoning). It also discusses how the trailer functions in terms of marketing communication through social structure and discourse analysis. The Bergen trailer employs a multi-layered persuasion mechanism through a biographical narrative, the representation of women, and an artist's identity intertwined with pain.

Ethos

Aristoteles (1995, pp. 135-136) defines ethos as the speaker or narrator establishing credibility through character. In the Bergen trailer, ethos is shaped not only by the presentation of a biographical narrative but also by the representation of a female figure who has left a deep imprint in social memory. Diksoy and Aslan (2022, p. 74) state that the signs used in movie posters are associated with events that have left a lasting impression on social memory, thus creating a cultural foundation of credibility. In the Bergen trailer, the biographical background of the artist and the repercussions she creates in society are supported by this process of semiotic construction. Bergen has become one of the most well-known symbols of violence against women and social pressure on women artists in Turkey. The trailer emphasizes biographical reality in its presentation of this figure; her struggle

with her identity as an artist, the violence she experienced in her private life, and the repercussions of this violence on society are depicted in the trailer. In this respect, the trailer arouses not only curiosity about Bergen in the viewer but also a sense of social responsibility. Issues such as women's rights, the fight against violence against women, and the freedom of the artist are among the main pillars of the trailer's ethos strategy.

Burke (1969, p. 55) defines identification as the basic dynamic of rhetoric. Bergen's life offers a space of identity that overlaps with the experiences of individuals from different segments of society, especially women viewers. Violence against women becomes not only an individual story but also a representation of a social trauma. The viewer finds their own spaces of struggle in Bergen's struggle. This allows the fragment to establish a strong credibility at the level of ethos.

Perelman and Olbrechts-Tyteca (1969) emphasize that ethos emerges not only from the characteristics of the narrator but also from the power of the presentation derived from the cultural context. In this sense, the fragment successfully recreates the atmosphere of Bergen's time through its period music, costumes, aesthetic of space, and cinematography. This production quality increases the viewer's trust in the narrative.



Sample Visual 13: The scene where Bergen makes headlines and shows the award she receives.

The Bergen movie trailer establishes a strong ethos by grounding its narrative in real-life events. Visual 13 highlights Bergen's public recognition—her stage success, musical rise, and media visibility—which elevates her from an individual artist to a cultural icon. The award moment and newspaper headline reinforce biographical authority and historical authenticity. Ethos also operates within the trailer's social discourse, positioning Bergen as a symbolic figure for women artists and the struggle

for women's rights in Turkey. By centering a female figure embedded in collective memory, the trailer conveys a sense of social responsibility. Anti-violence themes and women's solidarity contribute to its ethical persuasion strategy. Thus, the trailer functions not only as a biographical narrative but also as a representation of shared trauma and social memory, providing a solid ethical foundation for its marketing communication.

Pathos

Aristoteles (1995, pp. 95-96) defines pathos as a rhetorical element that strengthens the persuasion process by affecting the audience's mood and appealing to their emotions. In the Bergen movie trailer, pathos is woven through universal emotions such as pain, love, loneliness, violence, and the desire to cling to hope, creating an emotional resonance that deeply affects the audience.

By intertwining Bergen's music with her tragedy, the trailer raises the viewer's level of empathy. The fact that violence against women is presented as a social wound rather than an individual story creates a sense of emotional responsibility in the viewer. The scenes in which love and pain are intertwined reflect Bergen's contradictory emotional experiences as both an artist and a woman. This situation supports Burke's (1969, p. 55) identification theory; the viewer establishes an emotional bond with Bergen through themes such as gender roles, power imbalances in relationships, and violence.

The audiovisual techniques used in the trailer are carefully selected to increase emotional intensity. Eyman (2015, p. 72) emphasizes that audiovisual elements in digital rhetoric have an impact on emotions. Melancholic piano melodies and Bergen's songs create both nostalgia and grief in the viewer. The dark color palette, slow-motion scenes, and the emptiness and sadness in Bergen's eyes further strengthen this emotional depth. Freud (1960, p. 162) states that art allows individuals to safely express their repressed emotions. In this context, the music and visual narrative in the Bergen trailer mobilizes the viewer's repressed anger, loss, pain, and search for justice. The viewer

experiences an emotional release (catharsis) following Bergen's violence and her struggle to survive through art.



Sample Visual 14: The frame where Bergen looks in the mirror with the scar on his face and his emotional expression.

This frame in Visual 14 makes the viewer feel both the pain of violence and Bergen's lonely but resilient stance. The viewer experiences both sadness and empathy in this scene.

The trailer also uses the discourse on combating violence against women as a tool of emotional persuasion. By mobilizing the social sensitivities of the audience, it claims to be the voice not only of Bergen but also of all women who are subjected to violence. The audience sees this movie not only as an artistic experience but also as an area of social responsibility. This facilitates the audience's emotional investment in the marketing process of the trailer and supports the movie-watching behavior.

Logos

Aristoteles (1995, p. 138) defines logos as a way of persuading the audience through logical arguments and reasoning processes. In the Bergen movie trailer, logos are constructed through biographical reality, historical context, and the treatment of social issues in fiction. The trailer not only presents an emotional story but also provides the viewer with a logical basis for why this movie is important.

The logos strategy of the trailer is supported by the treatment of themes such as violence against women, gender inequality, and the transformative power of art in cause-and-effect relationships. Bergen's individual story is presented as a reflection of the ongoing violence against women in society. It can be said that this form of expression activates the rational decision-making processes of the target audience in marketing communication. In the

trailer, the audience is presented with the following logical message: This movie is not only about the life of an artist; it also reflects a social wound, contributes to the fight against violence, and raises awareness in the collective consciousness. The figure of a woman trapped between her identity as an artist and the contradictory structures of society, the failure to achieve justice, the transformation of music, and the stage into a space of escape and resistance are elements that strengthen the logical flow of the fragment.

Steinberg (2006, pp. 14-15) argues that fragments that appeal to the viewer's cognitive processes reinforce viewing behavior. In the Bergen trailer, logos are processed in ways that present a strong chain of argument at the intersection of biographical and social reality, art, and violence. This structure causes the viewer to see the movie not only as an emotional narrative but also as an instructive, awareness-raising, and questioning content. The construction of a narrative against the invisibilization of violence provides the viewer with a rational justification to watch the movie with a sense of social responsibility.



Sample Visual 15: The final scene in the trailer, where Bergen displays an emotional but determined stance.

This frame in Visual 15 shows that the trailer is not only biographical, but also a social tool for criticism and awareness. It serves to affect the audience emotionally and logically in the context of love, oppression, violence, and resistance.

The logos strategy in the Bergen movie trailer complements the emotional marketing elements with cognitive persuasion processes, creating a motivation to watch that appeals to both the heart and the mind of the viewer. This is one of the elements that increase the marketing success of the trailer.

The Bergen movie trailer employs Aristotle's rhetorical appeals—ethos, pathos, and logos—to construct a multi-dimensional persuasive strategy

that engages viewers emotionally and cognitively. Ethos is reinforced through Bergen's biographical authenticity, her symbolic role in collective memory, and her association with the discourse on gender-based violence, providing ethical legitimacy. Pathos is activated via audiovisual techniques that evoke universal emotions such as pain, love, and hope, enabling emotional identification and catharsis. Logos is conveyed through the trailer's emphasis on historical context, the systemic nature of violence against women, and the transformative role of art, offering a rational framework. This integrated rhetorical structure positions the trailer not merely as a promotional artifact but as an ethical and socially conscious narrative, enhancing its marketing communication impact.

Conclusion

Marketing encompasses a wide range of processes, from pre-production to post-consumption. The process diversifies as much as the type of value offered to the consumer. Within the scope of marketing activities, various techniques are used to persuade, inform, or entertain the audience for motion pictures. The study aims to investigate the marketing communication activities conducted on trailers, which is a crucial aspect of marketing.

It can be said that the movie trailers analyzed in this study (Recep Ivedik 5, Muslum, Dugun Dernek 2 Sunnet, Ayla, and Bergen) have successfully internalized the elements of ethos, pathos, and logos in Aristotle's rhetorical theory, in terms of both content and form and provided examples of effective marketing communication. Although each of them has a different genre, theme, and target audience, it can be said that the common aspects of the trailers are holistic rhetorical strategies that enable the audience to be persuaded on an emotional and cognitive level.

One of the common success strategies is the reinforcement of ethos construction not only through characters but also through cultural representations, social memory, and narratives based on real events. In particular, the trailers of Muslum, Ayla, and Bergen, with their narratives based on real people and events, created a sense of trust, belief,

and familiarity in the audience, thus establishing a strong foundation for persuasion. Recep Ivedik 5 and Dugun Dernek 2, on the other hand, redefined ethos on a humorous and sociocultural level thanks to their emotional connection with popular culture figures and the public.

In all the trailers, the elements of pathos, such as pain, hope, nostalgia, anger, love, solidarity, and universal human emotions, are portrayed. It can be said that the strategic use of audiovisual elements, such as music, cinematography, sound design, and tempo, increased the emotional involvement of the audience, reinforcing identification with the characters and fostering audience loyalty. The trailers created a powerful emotional marketing space by presenting scenes that mobilized the audience's suppressed emotions.

The logos structure established in the trailers offers the audience the promise of a logical, consistent, and predictable narrative. The construction of narratives in a cause-and-effect relationship has created a rational decision-making process in the audience, making the act of watching a movie a logical choice as well as an emotional one. Mainly biographically based productions such as Muslum and Bergen have successfully presented this rational framework. However, it should be noted that each trailer differs in terms of the cultural codes and target audience it addresses, as the rhetorical tools and persuasion strategies used between humor-based trailers and biographical dramas vary contextually.

In summary, this study analyzes movie trailers based on Aristotle's Theory of Rhetoric, establishing a theoretical bridge between the disciplines of marketing communications, media, and rhetoric, and offers a unique approach to a topic that has received limited attention in the literature. The systematic analysis of persuasive rhetorical elements in trailers provides a methodological framework for academic research and provides concrete contributions to practitioners in areas such as content strategy development, promotional planning, and audience engagement. The findings can be utilized in a variety of practical contexts by marketing professionals, cultural and media analysts, educators, and producers.

There are some limitations to this study. As it is a qualitative study and based on the idea that the researcher can interpret the culture in which she lives more deeply, only trailers of movies released in Turkey were selected as samples. International comparisons can be made in future studies. A qualitative method was chosen because the study focuses on revealing the meanings conveyed to consumers through trailers. Quantitative studies may be conducted in future studies to reveal issues such as the frequency and impact of the subject. In addition to these, it may be recommended that trailer analyses in future studies be supported by broader frameworks such as digital rhetoric, visual discourse analysis, and cultural code analysis, rather than being limited to the levels of ethos, pathos, and logos. Furthermore, the impact of rhetorical strategies on multiple media platforms could be examined by considering the production process of the clips, target audience analyses, and differences between media platforms.

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