Linguistic Functionality In Hollywood Movie Trailers: A Comparison Of Blockbusters With Underrated Movies

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Abstract

The multidimensional analysis (MDA) approach was brought in by Douglas Biber (1988) to compare written and spoken registers in English in the first instance, but it has comprehensively started getting applied to many different genres. The present study uses 100 texts of Hollywood movie trailers from five different genres i.e. romantic, horror, comic, animated and crime thrillers. The study aims to decipher the extent of variations found in the movie trailers pertaining to linguistic functionality. To explore the linguistic variation within movie trailers across genres, multi-dimensional analysis (MDA) is opted. Thereupon, the linguistic features used in the five genres are studied and contrasted against Biber's dimensions. The comparative study found that most of the movie trailers of designated genres go along Dimension 1 and resultantly considered as informational rather than involved as per Biber's textual dimensions. Similarly, the rest of the four dimensions collectively reveal slight variations in the selected trailers of varied genres. It can be claimed that the movie trailers are commonly created using standardized strategies and techniques without focusing on the particularities and demands of the specific genre.

Keywords: multidimensional analysis tagger, genres, variations, movie trailers, linguistic features

1. Introduction

Language is not merely a way of turning over one's thoughts to the target addressees, but it serves objectives which makes it an assorted functional and diverse entity. It is functional because it bears out several purposes in different texts either spoken or written using a variety of linguistic features. It has the capacity to persuade people, evoke emotions, and exhilarate feelings through heterogeneous linguistic features it exhibits in line with the genre and field in which it is being used. The robustness and solidity of language makes a text, either written or spoken, substantial and appealing. The vitality of language can be strikingly observed in movie trailers of different genres including romantic, horror, comic, animated and crime thrillers. The linguistic features used in movie trailers of the aforesaid genres can be compared alongside the dimensions of linguistic variation using multidimensional analysis approach. It is an approach that ascertains co-occurring patterns

of linguistic features grounded on the factor analysis and characterizes a text or a group of texts regarding those patterns that are functionally construed. The approach examines the dissemination of many lexical and syntactic features demonstrating wide-ranging communicative functions set out in speech and writing.

1.1. Problem Statement

The producers of movie trailers screen out the most interesting chunks of language in the trailers to get the welcoming response from the target audience. Primarily the functionality of a language rests on the communicative function it performs, the expression of uniqueness it exhibits and emotional release it offers. There are many trailers of the selected genres which provide information and many trailers which involve the audiences more. There are some which are narrative in nature and there are numerous which are non-narrative. It is the linguistic variation depicted in the trailers

which categorize them as informational or involved, narrative or non-narrative. There are quite a few research works conducted on register variation, genre, and style, however; there are many areas which are still unmapped and studying movie trailers of divergent genres from the perspective of functionality and linguistic variation is one amongst them. It is requisite to analyze the functionality of linguistic choices used in the trailers of designated movie genres to draw the comparison between them keeping in view the dimensions suggested by Biber in his seminal book Variation across speech and writing (1988).

1.2.   Purpose of the Study

The present study aims to determine the extent of variations in the linguistic features concerning the functionality used in the movie trailers of different movie genres incorporating romantic, horror, comic, animated and crime thrillers.

1.3.   Research Objectives

- to observe the linguistic variation in blockbuster and under-rated movie trailers of selected genres
- to evaluate the functionality of language used in blockbuster and under-rated movie trailers of selected genres

1.4.   Research Questions

- How far do movie trailers of 5 designated blockbuster and under-rated movies vary in terms of linguistic functionality?
- To what extent do the trailers of the 5 designated blockbuster and under-rated movie genres demonstrate functional variation?

1.5.   Significance of the Study

Linguistic functionality and variation in various genres is one of the most exciting and substantial areas of study. The way language

functions in a variety of ways across registers and genres needs to be investigated. The present study spots the extent of variations in linguistic features in the movie trailers of different sub-genres including romantic, horror, comic, animated and crime thrillers. The study is significant in many ways as it provides an insight to the appropriate and variant use of language to create different movie trailers. Role of language can be studied in relation to construct ideologies, as well as persuade people. This study will accentuate the role of language in a short trailer that influences the minds of people and direct their thoughts and encourage them to watch a movie. The variations in the texts of the trailers of different movie genres are analyzed by applying an expropriate research methodology in the impending section.

2.   Literature Review

A good number of MD studies have demonstrated the existence of 'universal dimensions of variation' in language (Friginal & Weigle, 2014) and have indicated that MD analysis is equally efficient to highlight the linguistic variation in any register (Forchini, 2012). MDA has been functional in investigating linguistic variation across different cultural backgrounds. For instance, Friginal & Mustafa (2017) analyzed linguistic variation in abstracts published in the United States and those published in Iraq. Furthermore, Cao & Xiao (2013) studied the linguistic variations in the abstracts written by native English and non-native Chinese writers from twelve different academic disciplines. Both these research works validate that native English writers are more inclined to use the linguistic features showing involvement in comparison with non- native writers of the abstracts. The results of the studies have also revealed that ethnic inconsistencies have a deep influence on the usage of linguistic features.

The MD analytical approach provides a comprehensive identification of the "core structural and functional characteristics of a given genre of discourse" (Friginal et al., 2013).

Extensive MD studies following Biber's (1988) dimensions have been conducted to investigate how academic written or spoken texts fall along the identified linguistic dimensions (e.g., Conrad, 2001; Crosthwaite, 2016). Gray (2013) conducted an MD analysis of linguistic variations in six disciplines by inspecting seventy lexical and grammatical features in 270 research articles. Subsequently, new dimensions of linguistic variations were identified by her. Likewise, Gardner et al. (2019) explored linguistic modifications across disciplines, language proficiency levels, and genre types through a new MD analysis of the British Academic Written English (BAWE) corpus. Their study originated disciplinary variations in the use of tenses among writers. It has been observed in their study that the present tense is repeatedly found in philosophy and mathematics, whereas the use of past tense is more abundant in history and classics.

There are plentiful studies conducted in Pakistan using the MD approach. All came up with compulsive findings and make researchers ponder to delve into the field profoundly. Rashid & Mahmood (2019) in their study have discovered the linguistic identity of the Pakistani academic writing in research articles written by Pakistani writers. It was found in the study that the language of Pakistani academic research articles is informational, unconvincing, highly impersonal, unambiguous, and explicit, and non-narrative. Asghar, Mahmood and Asghar (2018) have investigated linguistic variation in various Pakistani Legal English genres by using multidimensional analysis. The outcomes of their study indicate that legal language is not a homogenous phenomenon, and it has a variety of linguistic features related to different legal genres; thus, it must be seen in terms of audience, purpose, goal, and context. Similarly, Biber & Conrad (2009) hold that linguistic features tend to occur in a register because they are particularly well suited to the purposes and situational context of the register. The above claim demonstrates that linguistic features are always functional whenever they are observed from a register standpoint.

Overall, numerous research on various genres and registers acknowledges that MD is a compelling technique for probing into the variation and is a well-thought-out approach for evaluating inter-register and intra-register variation (Gardner et al., 2019). In addition, this approach allows scholars to examine linguistic variation that is difficult to distinguish between related disciplines (Thompson et al., 2017).

In connection with MD analysis, the movie trailers of designated genres can be categorized as informational, involved, narrative, non-narrative, explicit or implicit. This categorization sets up on the occurrence of certain linguistic features which may be more apparent in any genre than the other. The movie trailers, in fact, are advertising gears (Blandford et al., 2001; Kernan, 2004) which are used to cognizant and stimulate audiences about forthcoming movies of different genres. They are "a unique form of narrative film exhibition, wherein promotional discourse and narrative pleasure are conjoined" (Kernan, 2004). Whether you love them or hate them, trailers always serve their purpose of offering free samples of a film to impact decision-making (Kernan, 2004). They are commonly considered as persuasive strategies that provide audiences with a foretaste into what the upcoming movie brings about. Since the purpose of the trailer is to call audiences to the film, these excerpts are commonly chosen from the most stimulating, comical, and significant parts of the movie but in compressed form and generally without revealing the entire story. The extracted parts of a movie are not essentially in the arrangement in which they appear in the film. A trailer must reach the target up in less than two minutes. Trailers' makers do anticipate that the movie will turn out as a blockbuster on box-office but at times they get a quite contrary result and despite all the required features trailers fail to astound audience and it gets flopped altogether.

Producers of trailers use diverse and wide-ranging linguistic features consistent with

the genres to cajole the viewers (Babin & Harris, 2012). These trailers can extensively be seen on the internet and manage to occupy the space as one of the top five forms of video content appreciated by the users. High end movies do show trailers on television to make the promotions handier and more reachable. The producers of movie trailers pick out the most momentous and riveting dialogues and sequences to enthrall the audiences' courtesy and make them watch the upcoming movie.

Different movie genres do come up with the alluring and engaging trailers to halt the responsiveness of the moviegoers in both productive and destructive ways. They are the previews which let the people decide whether they ought to watch the endorsed movie or not. Each genre totes up with touches of terror as in case of horror movies, tweak of comedy as in comic movies, romance, ecstasy, thrill, suspense, entertainment in romantic, crime thrillers and animated movies congruently.

Before a feature film begins, many moviegoers wait in anticipation for the unveiling of new film trailers. These original and, at times, innovative film trailers could release certain emotions and stimulate motivation within viewers (Kernan, 2004). The trailers are now shown before the feature film commences. Since then, film trailer marketing has dramatically changed from an era of intriguing moviegoers just enough, so they have a desire to see the film to providing "tell-all" trailers (Marich, 2005). Every genre trailer comes up with unique linguistic aspects that correspond with the title as well as the storyline of a movie and make the trailer fit in the dimensions projected by Douglas Biber in his book "Variation across speech and writing".

2.1. Theoretical Framework

The multidimensional approach was proposed by Douglas Biber in 1988 and has structured the present study with the theoretical framework. It is a kind of procedural approach which is used for genre and register analysis. Co-occurrence of linguistic features in varied texts can pertinently be identified with the help of this approach. Douglas Biber (1988) established six subsequent dimensions to analyze the different genres:

1. Involved versus Informational
2. Narrative versus Non-Narrative
3. Explicit versus Situation Dependent
4. Overt Expression of Argumentation/ Persuasion
5. Abstract versus Non-Abstract
6. Online Informational Elaboration

These dimensions are fundamentally wads of linguistic features that co-exist in texts; they work simultaneously to discern a few recurrent elemental functions.

3.   Methodology

To explore the linguistic variation within movie trailers across genres, multi-dimensional analysis (MDA) is opted. There are five movie genres including romantic, horror, comic, animated and crime thrillers are the focus of the current study. Thereupon, the linguistic features used in the five genres are studied and contrasted against Douglas Biber's dimensions. Hundred trailers in total comprised of ten high-rated and ten under-rated movies for each aforementioned category are transcribed. Henceforward, the hundred trailers from the five divergent genres got converted into text formats in order to get registered by MAT. The transcribed texts are studied in relation to specific functional parameters such as involved/informational, narrative/non-narrative etc. The most common linguistic features in each genre have been analyzed against each factor proposed by Douglas Biber in his seminal book Variation across speech and writing (1988). A comparison is drawn between linguistic features used in the trailers of blockbuster and underrated movies. The results are analyzed qualitatively as well as quantitatively.

3.1. Corpus Compilation

A specialized small-scale corpus is compiled by the researchers by transcribing the hundred movie trailers of five different genres. To create a record of and deal with each genre distinctly, the text of each genre is stored into a distinct file. There were 100 files of five sub corpora, containing 20991 words.

3.2. Data Sampling

For the current study, stratified sampling is used as 10 movie trailers are chosen from 5 different genres (romantic, horror, comic, animated and crime thrillers) including 10 blockbuster and ten under-rated movie trailers from each category respectively. The ratio of under-rated film is below 6 as per the ratings suggested by IMDB, whereas the ratio of high-end movies is above 6.

3.3. Sample size

The texts of hundred movie trailers of five different genres are collected for the study. Each genre contains the texts of trailers of ten blockbuster and ten under-rated movies.

Genre	Number of files	Number of tokens
Romantic	20	4597
Comic	20	4123
Horror	20	3633
Animated	20	4864
Crime	20	3887

3.4.   Tool for Data Analysis

Douglas Biber's Multidimensional Analysis Tagger (MAT) is used as a tool to analyze the variations in linguistic features used in Hollywood movie trailers of 5 different sub-genres including romantic, horror, comic, animated and crime thrillers. The Multidimensional Analysis Tagger (MAT) is a program that reproduces Biber's (1988) Variation across Speech and Writing tagger for the multidimensional functional analysis of English texts, generally applied for studies on text type or genre variation. It is a dynamic tool to delve into the extent to which linguistic features vary across texts.

The program can create a grammatically annotated version of the corpus selected as well as the statistics needed to perform a text-type or genre analysis. The program plots the input text or corpus on Biber's (1988) Dimensions, and it determines its closest text type, as proposed by Biber (1989) A Typology of English Texts. Finally, the program offers a tool for visualizing the Dimensions features of an input text. This tool utilizes the Stanford Tagger to break down the elements of speech and investigate the Biber (1988) Variation across Speech and Writing. Moreover, the program provides a result with graphs and a numbering system based on the Biber dimensions.

4.   Results and Discussion

This part of the paper attempted to analyze the collected corpus data comprising 100 movie trailers of five different genres in the light of the research questions addressed in the present study.

| Dimension Scores of Romantic Movie Trailers | | | | | | | | | | |
| Blockbuster | | | | | | Underrated | | | | |
Dimension	Mean	Maximum Score	Minimum Score	Range		Dimension	Mean	Maximum Score	Minimum Score	Range
Dimension 1	21.55	30.88	12.27	18.61		Dimension 1	18.82	31.93	5.97	25.96
Dimension 2	-2.99	3.99	-6.69	10.68		Dimension 2	-0.75	6.66	-4.74	11.4
Dimension 3	-0.48	8.38	-5.78	14.16		Dimension 3	-1.05	4.03	-5.5	9.53
Dimension 4	1.38	8.45	-3.27	11.72		Dimension 4	2.18	10.61	-2.28	12.89
Dimension 5	-1.64	4.32	-3.92	8.24		Dimension 5	-1.28	3.72	-3.92	7.64
Dimension 6	0.1	4.41	-3.5	7.91		Dimension 6	-1.03	1.69	-3.5	5.19

Table 1: Statistical Representation of BB and UR Romantic Movie Trailers ranges from D1- D6

Table 1 explains the mean scores, minimum and maximum dimension values and the range of the romantic movie trailers including blockbuster and underrated movies in each dimension. The mean score of blockbusters on dimension 1 is 21.55 and of underrated trailers are 18.82. In addition, the maximum value of a romantic blockbuster trailer is on dimension 1 which is 30.88 and the maximum value of an underrated movie trailer is again on dimension 1 that is 31.93. However; the minimum value of BB movie trailers is 12.27 on D1 and of UR is 5.97. D2 range of both blockbuster and underrated trailers is approximately same 10.68 and 11.4 which shows that the text is non-narrative and in some movie trailers, the use of third person pronoun and the past tenses shows that the text has narrative concerns. Furthermore, the range of D3 in blockbuster movies is higher with negative and positive loadings exhibits that the text of some movies is dependent on context while some movie trailers texts are not dependent on context. In underrated movies the range of dimension 4 is higher which is 12.89 as compared to other dimension, the underrated movie trailers texts on D4 have maximum value 10.61 which confirms the presence of modal verbs. This answers the first research question: How far do movie trailers of blockbuster and under-rated movies vary in terms of linguistic functionality? It can be observed that there is less significant linguistic variation in BB or UR movie trailers. The Producers of trailers do not bother about focusing on specific linguistic features which suits the genre to attract the high rate of viewership and persuade them.

To answer the second question, (i.e. To what extent do the trailers of the 5 designated blockbuster and under-rated movie genres demonstrate functional variation?), the researchers have looked into movie trailers of each category to highlight the intra-genre variation in UR and BB.

4.1. Analysis of Romantic BB and UR Movie Trailers
Figure 1: Graphical Representation of BB and UR Romantic Movie Trailers against Biber's Dimensions

	D1	D2	D3	D4	D5	D6
Blockbuster	21.55	-2.99	-0.48	1.38	-1.64	0.1
Underrated	18.82	-0.75	-1.05	2.18	-1.28	-1.03
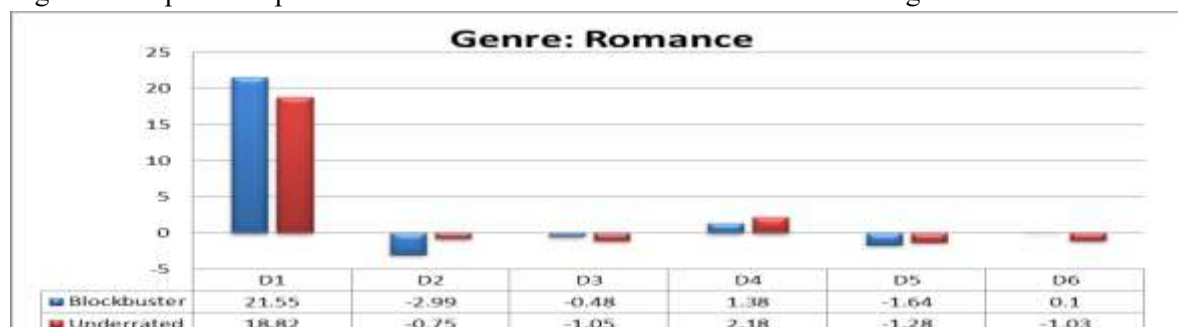
The graphical representation came up with almost related findings by inclining more towards positive scores on dimension 1 and categorizing the trailers of romantic movies as

more informational rather than involved. It also shows that romantic blockbusters are more informational than underrated movies. The mean score of BB and UR romantic movie trailers along dimension 1 is 21.55 and 18.82. Along with that, a slight correspondence can be observed along dimension 2 (narrative vs. non narrative) and 3 (explicit vs. situation dependent reference) which are characterized by persistent occurrences of past tense and WH clauses with markedly infrequent occurrences of present tense verbs and adverbials of place and time.

1) I know that **love** is **messy,** just give me one more **chance**, I will be so much **better**, it is felt like he is really trying, does that mean that I have **to slant**, being **nice to him** or something cause. I cannot do it. I don't think, not every **relationship** is **simple,** is there something **you need to tell** me? I want **to move to New York**. **Daisy** I am **going to propose** to Vanessa, that is the one. You heard the **boss**. I am looking **to get** a **present for my girl-friend**. I was hoping that **one of those blue boxes**, would do the **tric.** let me show you (BB Romantic Movie)

2) As **ridiculous** as sound, it all began **with wifi password**, because **wifi** has the ability **to unite different**

words, although that **family** lived **nex**t **door to me**, our words are totally d**ifferent**, are you using my **wifi**, you think I do not about your **little obsession with me**, it **is in code right**, it looks a lot like areas **Greek god**. is not your **neighbour?** I imagined him or may be a **little friendlier**, we all know area is **interested in intimate relationships**. you are not my **type**. I am one of the **most interesting girls** you have ever met. I love this **new Raquel** who goes out partying and mingles with the jet se (UR Romantic Movie)

To elucidate this dimension, it is indispensable to assess the functions shared by the co-occurring features in the texts above. High frequencies of nouns, prepositional phrases, type/token ratios and attributive adjectives make the texts informational as in (1) and (2). Attributive adjectives go a step forward to declare the above texts as more informational. Both categories of the genre are inclined towards informational category because of the functional features they contain. Consequently, both the texts are acknowledged as informational.

4.2. Analysis of Horror BB and UR Movie Trailers

Figure 2: Graphical Representation of BB and UR Horror Movie Trailers against Biber's Dimensions

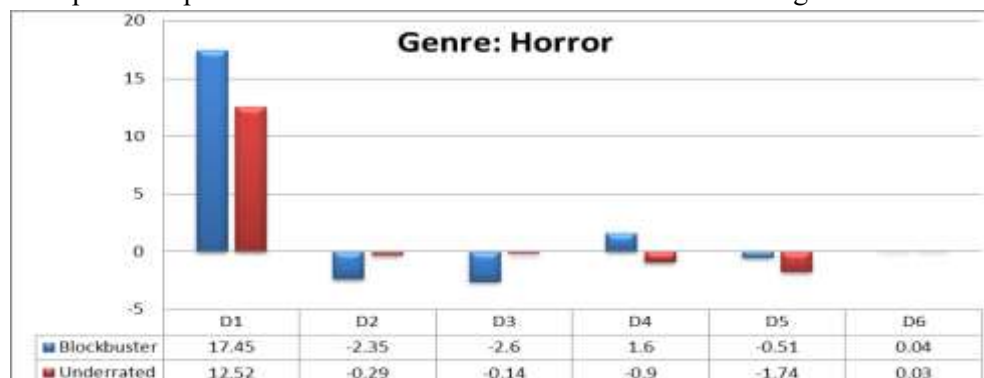|	D1	D2	D3	D4	D5	D6
Blockbuster	17.45	-2.35	-2.6	1.6	-0.51	0.04
Underrated	12.52	-0.29	-0.14	-0.9	-1.74	0.03

Figure 2 discloses the mean scores, minimum and maximum dimension values and

the range of the horror movie trailers including blockbuster and underrated movies in each

dimension. The mean score of blockbusters on dimension 1 is 16.14 and of underrated trailers is 12.52 In addition the maximum value of a horror blockbuster trailer is on dimension 1 which is 30.52 and the maximum value of an underrated movie trailer is again on dimension 1 that is 21.57. However, the minimum value of BB movie trailers is 1.63 on D1 and of UR is 6.61.

This must be noted that it is the only genre in which blockbuster and underrated movie trailers possess different functional linguistic features. The blockbuster movie text is informational with the high frequency of nouns, prepositional phrases and adjectives as in (3).

3) **Katie** you lost your **parents** welcome home
you are my **niece**. I am **going to** do everything kun **to** make **place**
feel like home just wish I could see them again
I am not **equipped to handle** this. I don't even take care of my own **plants**
I have this **project at work**
do you wanna see?
ever since I was **little.** I dreamed of this **projec**t **toy** and that would
protect a **kid** from ever feeling **alone or sad**.
This is **megan**
hi Megan I am **kaite**
it is **nice to meet** you Katie
Do you wanna hang out ok
Megan your **goal** is **to protect Katie from harm,** both **physical and emotional** is that a **doll** Model **Three**
generative Android Megan **for short**
I can't believe you made this I love it **Great job** it is honestly like she is part of the **family** now**.**

On the other hand, there are private verbs and present tense forms found in the text of underrated movies. The high frequency of present forms refers to actions happening in the

immediate context of the interaction. Significant frequency of first, second, and third person pronouns makes the underrated movie text more collaborative consequently involved. Moreover, presence of specific recipients and can also be seen as in (4).

4) **you get** me a record it **is** our tenth album **we get** break the mold
on **this** one
let us **go** somewhere **we** have never been
this place **is** amazing
Do you guys **get this** overwhelming sense of death?
does not really **seem** like the fit
woah **that is** red. that was wired
the sound of this house is sound of album 10
alright **you** guys. Amps living room, let me **apologize** in advance for all the rock
we are about to **make** got a couple of ideas. **I** have been working on **I will lay** them on **you**
dude, **wait** it is called ever long and **you** wrote it about 20 years ago.

In accordance with dimension 4 (overt expression of persuasion) the range of blockbuster is 15.15. It shows variation with both negative and positive loading. It illustrates that some texts in this genre show the author point of view or have modal verbs as in (5).

5) iPhone just **come out to** come here
I want him to get **what he** deserve
The range on dimension 5 is comparatively high which is 10.07. It shows the texts provide information in technical, abstract and formal way as in (6).

6) that **was** bad joke we **found** the boy's skateboard
take these **as they** will get you
In underrated movie trailers the range of dimension 2 is comparatively higher i.e. 17.7 which demonstrate that the text has many past tenses and third person pronouns. Over and above, the graph also reveals that the trailers of horror blockbuster movies are far more

informational and involved as compared to underrated movies.

4.3. Analysis of Comedy BB and UR Movie Trailers

Figure 3: Graphical Representation of BB and UR Comic Movie Trailers against Biber's Dimensions
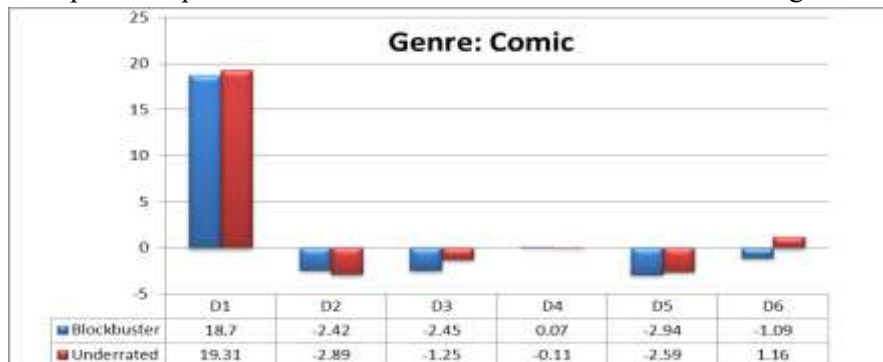
The statistical and graphic representation of comic movies trailers represents the most substantial coalition to dimension one like animated movies. The mean score of BB and UR comic movie trailers in dimension 1 is 18.7 and 19.31 reflects the point that the texts in this genre have high frequencies of nouns, prepositions, and adjectives and consequently considered as informational and involved. In addition, the graph does display a marginal relationship with dimension 2 (narrative vs. non narrative) with mean score of – 2.42 for blockbusters and -2.89 for underrated movie trailers. In addition, the graph does mirror the association with dimension 3 (Explicit vs. Situation- Dependent Reference) and dimension 5 (abstract vs. non-abstract information) which are signalized by a small number of appearances of past tense and adverbials, passives, and past participle clauses. Besides, the graph establishes almost inconsequential connection with dimension 4

(overt expression of persuasion) that manifestly specifies the unavailability of modal verbs and infinitives. The findings demonstrate that the movie trailers mark the author's point of view as well as their assessment of likelihood and the text has many modal verbs as in (7).

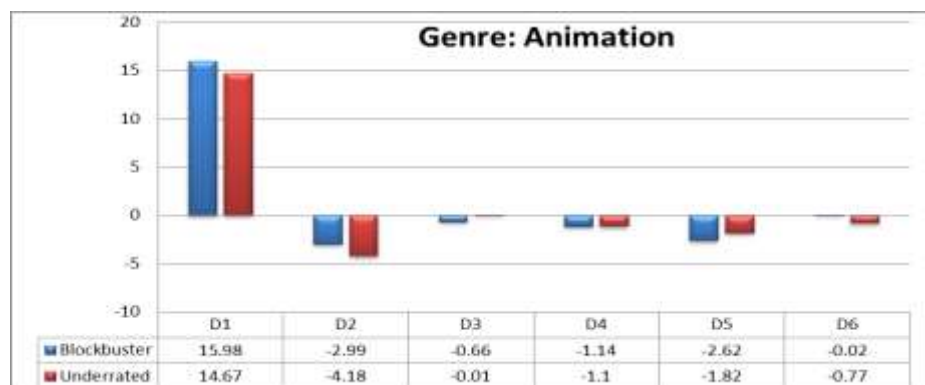7) The family must take up residence in the house.

Can we ask you some specific **questions?**

I've **invested** my whole life in this house.

It must be noted that comic movie trailers, either blockbuster or underrated, are jointly comprehended as informational with a minor variation in score (i.e.-0.61) between the two. The variation score is negative because the mean score of underrated movies is a bit higher than the blockbuster ones.

4.4.   Analysis of Animated BB and UR Movie Trailers

Figure 4: Graphical Representation of BB and UR Animated Movie Trailers against Biber's Dimensions

Genre: Animation

	D1	D2	D3	D4	D5	D6
Blockbuster	15.98	-2.99	-0.66	-1.14	-2.62	-0.02
Underrated	14.67	-4.18	-0.01	-1.1	-1.82	-0.77

The statistical and graphic representation collectively portray that the texts of the trailers of both blockbuster and underrated animated movies illustrate alliance to dimension one. The mean score of BB and UR animated movie trailers in dimension 1 is 15.98 and 14.67 replicates the fact that the texts in this genre have high frequencies of nouns and prepositions, resultantly make them categorize as informational. Moreover, frequent occurrences of first, second and third person pronouns declare the text as interactional. In addition, the graph does display a peripheral association with dimension 2 (narrative vs. non narrative) that is characterized by frequent occurrences of past tense with markedly infrequent occurrences of present tense verbs. Furthermore, the graph demonstrates the least correspondence with dimension 3 that evidently indicates infrequent occurrences of time and adverbials.

Presence of private verbs and present tense forms are among the features with largest weight as observed in the both blockbuster and underrated movies texts above. The high frequency of present forms refers to actions happening in the immediate context of the interaction. The uses of private verbs like feel, want, know and think exhibit emotions and personal attitudes and thoughts. Significant frequency of first, second, and third person pronouns makes the texts more interactive. Moreover, inclusion of specific addressees and contracted forms can also be seen. As a result, both the texts are considered as involved, so animated blockbuster as well as underrated movie trailers are collectively interpreted as involved with a little variation of 1.31 between the two.

4.5.   Analysis of Crime BB and UR Movie Trailers

Figure 5: Graphical Representation of BB and UR Crime Thrillers Trailers against Biber's Dimensions

Genre: Crime

	D1	D2	D3	D4	D5	D6
Blockbuster	18.29	-2.89	-2.47	-0.66	-2.84	0.53
Underrated	28.75	-2.11	-3.01	-1.28	-2.07	0.74

The above illustration embodies the most considerable association to dimension one like

the other two genres. The mean scores of BB and UR crime thrillers in dimension 1 are 18.29

and 28.75 de novo portray high frequencies of **nouns and prepositions** and consequently considered as informational and involved. In addition, the graph does display that underrated movie trailers are more informational and involved as compared to blockbusters.

The most frequent functional features found in the texts above including blockbuster as well as underrated movie trailers are nouns, prepositional phrases, and attributive adjectives. The features are related to communicative situations that depict a high informational focus. Thus, both the texts are accredited as informational, therefore; crime thrillers blockbuster as well as underrated movie trailers are conjointly identified as informational with comparatively considerable variation score of -10.46 between the two. The

variation score is negative because the mean score of underrated movies is greater than the blockbuster ones. Correspondingly, both the texts are considered as informational, so crime thrillers blockbuster together with underrated movie trailers are interpreted as informational with variation of -10.46 between the two.

4.6.　　General Findings

The overall image comes up with the findings that most of the movie trailers of selected genres achieve positive score along dimension one and are considered as informational rather than involved. However, there are a few variations found in the movie trailers of both categories carrying the functional features found in the rest of the dimensions as well.

Table 2: All-Inclusive Statistical Representation of BB Movie Trailers of Five Selected Genres ranges from D1- D6

Genre	D1	D2	D3	D4	D5	D6
Animated	15.98	-2.99	-0.66	-1.14	-2.62	-0.02
Comic	18.7	-2.42	-2.45	0.07	-2.94	-1.09
Crime	18.29	-2.89	-2.47	-0.66	-2.84	0.53
Horror	17.45	-2.35	-2.6	1.6	-0.51	0.04
Romance	21.55	-2.99	-0.48	1.38	-1.64	0.1

Table 2 unveils the statistical values of all the selected blockbuster movie trailers of each genre on each dimension. On dimension 1 the trailers of romantic blockbuster movies can be regarded as the most informational with the value 21.55 and animated movie trailers are least informational with 15.98. On the whole, the trailers of all the selected genres delineate

little variations on dimension 1. Additionally, the minor differences in the scores of the trailers of the chosen genres do exhibit variations on all the other 5 dimensions moderately. On the whole, all the trailers of blockbuster movies are closely associated to dimension 1 with slight variations on all dimensions.

Table 3: All-Inclusive Statistical Representation of UR Movie Trailers of Five Selected Genres ranges from D1- D6

Genre	D1	D2	D3	D4	D5	D6
Animated	14.67	-4.18	-0.01	-1.1	-1.82	-0.77
Comic	19.31	-2.89	-1.25	-0.11	-2.59	1.16
Crime	28.75	-2.11	-3.01	-1.28	-2.07	0.74
Horror	12.52	-0.29	-0.14	-0.9	-1.74	0.03
Romance	18.82	-0.75	-1.05	2.18	-1.28	-1.03

Table 3 uncovers the statistical values of all the selected underrated movie trailers of each genre on each dimension. On dimension 1 the trailers of crime thrillers can be regarded as the most informational with the value 28.75 and horror movie trailers are least informational with 12.52. On the whole, the trailers of all the selected genres demarcate diminutive variations on dimension 1. Additionally, the secondary differences in the scores of the trailers of the chosen genres do exhibit variations on all the other 5 dimensions temperately. On the whole all the trailers of underrated movies fall in the dimension 1 with minor variations on all dimensions. The trailers of crime thrillers are the most informational and horror are the least informational. As a whole the bars do give out significant variations on dimension 1 and slight variations among underrated movie trailers on the other dimensions.

5. Conclusion

The study sought to investigate the breadth of linguistic variations by comparing the trailers of blockbuster and underrated movies of different genres comprising romantic, horror, comic, animated and crime thrillers. The study concluded the minor variations in linguistic features that can be seen in the texts of the movie trailers on all the given dimensions. As a result, all the selected genres' trailer mostly fall in the first dimension and regarded as informational and involved. However, linguistic features in relation to other dimensions can also be seen in both movie trailers to certain extent, resultantly demonstrating variations. Because of the findings, it can be stated that the creators of trailers of different movie genres use same strategies and techniques to make movie trailers, thenceforth; most of the selected genres' trailers announce affiliation to the same dimension proposed by Biber.

5.1. Pedagogical Implications

Selecting supplementary teaching material that can be fittingly employed in EFL/ESL classrooms is an arduous task. The language of movie trailers can be used quite productively to teach varied linguistic features. Moreover, authentic video content can be pertinently used in listening and speaking classes. Students can be asked to summarize the text they listened to and anticipate the story of a movie. It will create a constructive and conducive environment in the class and make the lesson more stimulating and attention-grabbing for the learners.

5.2. Future Research Orientations

Corpus linguistics is a comparatively novel field of study in linguistics that can be studied from many different perspectives. The same corpus can be extended and studied on a larger scale by including other movie genres and increasing the number of movie trailers. Moreover, the linguistic variations can also be observed in proems of different books, academic essays. A comparative study of linguistic variations can be done on formal and informal letters. The field is far-reaching and allows the researcher to explore many covert areas.

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