

# The Impact of Narrative Persuasion on Enhancing Persuasive Effectiveness in Films: A Case Study of *The Wandering Earth*

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**Abstract.** This study explores the impact of narrative persuasion in films on persuasive effectiveness, using a survey to investigate the narrative persuasion effects of the Chinese sci-fi film *The Wandering Earth*. The research found that the film's complex narrative structure and rich character development effectively enhance emotional resonance, making it easier for audiences to immerse themselves in the film's plot, thereby improving persuasive effectiveness. Compared to Chinese audiences, foreign audiences showed more positive story liking and character identification, and lower levels of perceived persuasive intent and persuasion resistance. This indicates different effects of the film on international audiences. This study summarizes the successful experience of *The Wandering Earth* in international communication, providing theoretical and practical references for understanding how films can achieve better persuasive effects in the context of globalization.

**Keywords:** *The Wandering Earth*; persuasive effectiveness; narrative persuasion; story liking; character identification; perceived persuasive intent; persuasion resistance.

## 1. Introduction

With the deepening of globalization, films as a medium of cultural communication play an increasingly prominent role in shaping national images and influencing international public opinion. *The Wandering Earth*, an outstanding representative of Chinese sci-fi films, has attracted widespread attention both domestically and internationally since its release during the 2019 Lunar New Year. Adapted from Liu Cixin's novel of the same name and directed by Guo Fan, the film showcases a grand narrative and high-quality production, depicting humanity's collective effort to start the "Wandering Earth" project in response to the impending destruction of the sun, uniting to find a new home. This story not only embodies the profound concept of a "community of shared future for mankind," where the destinies of nations are closely linked and must face challenges together, but also conveys this value in international communication.

In recent years, the international public opinion environment has become complex and volatile. Some countries adopt unilateralism and zero-sum thinking, and certain Western media often report on China with bias and double standards, ignoring China's development achievements, amplifying negative events, and even spreading false information. This unjust opinion environment poses significant challenges for China's international communication. Against this backdrop, *The Wandering Earth* effectively conveys the concept of a "community of shared future for mankind" through narrative persuasion, countering unilateralism and the stigmatization of China by Western media. The film leverages the unique advantages of visual cultural media, attracting audience attention through vivid narratives and character portrayals, and subtly transmitting values.

The film's backdrop of a global crisis and the theme of cooperative coexistence deeply move the audience, prompting emotional resonance and reducing resistance to the values and concepts conveyed by the film. Narrative transportation theory suggests that when audiences immerse themselves in a story, they temporarily screen out external realities; this immersive experience can significantly reduce their resistance to persuasion and enhance the effectiveness of the conveyed information [1]. Therefore, through its narrative transportation effects, *The Wandering Earth* not only successfully shapes a positive image of China in international communication but also provides new

ideas and methods for addressing international public opinion challenges. This study examines the narrative persuasion effects of *The Wandering Earth* against this backdrop, offering practical significance for using films to convey Chinese values.

## 2. Literature Review and Key Concept Definitions

*Narrative Transportation* is a psychological phenomenon that occurs when audiences become deeply immersed in a story, with their emotions and cognition firmly captivated by the narrative, temporarily forgetting the real world [1]. In this state, audiences feel as if they are part of the story, with their emotions and cognition profoundly influenced by the narrative. The core of narrative transportation lies in the audience's immersion in and strong resonance with the story, making them more susceptible to the emotions and values conveyed by the story during high transportation [1]. The structure and content of the story are key factors in triggering narrative transportation. A coherent and compact plot, along with complex and detailed character portrayals, can significantly enhance the audience's sense of immersion. Additionally, when a story elicits strong emotional responses from the audience, such as sympathy, anger, or joy, their sense of immersion becomes stronger, and their identification with the characters deepens.

*Narrative Persuasion* involves influencing the audience's emotions and cognition through storytelling, thereby prompting changes in their attitudes and behaviors [2]. Its core lies in captivating storylines and well-rounded character development, which subtly leads audiences to accept information and viewpoints without their conscious awareness. This subtle method of persuasion effectively reduces the audience's resistance and increases information acceptance [2]. Emotional resonance plays a crucial role in narrative persuasion by triggering the audience's emotional response to the story, making them more receptive to the conveyed message. Emotional resonance also enhances the audience's sense of immersion and empathy, further reducing their resistance. In narrative persuasion, audiences are more inclined to immerse themselves in the storyline rather than focus on the logic and intent of persuasion. Moreover, credible characters within the story can significantly enhance the credibility of the information source. When audiences develop trust and identification with the characters, they are more likely to accept the messages and viewpoints conveyed by these characters.

*Persuasion Resistance* refers to the psychological and behavioral resistance individuals exhibit when facing external persuasion attempts. Brehm and Brehm define this phenomenon as the psychological and behavioral reactions that occur when individuals perceive their freedom and autonomy to be threatened [3]. This reaction typically manifests as questioning the authenticity of the information, doubting the motives of the information disseminator, and adopting emotional defense mechanisms. Research indicates that *perceived persuasive intent* is also a significant factor leading to persuasion resistance. The Persuasion Knowledge Model proposed by Friestad and Wright suggests that when individuals perceive a clear persuasive intent from the information disseminator, it triggers higher resistance. This resistance not only manifests as questioning the content of the information but also doubting the motives of the information disseminator [4]. When audiences watch *The Wandering Earth* and perceive an attempt to convey a specific ideological message, they experience higher resistance, affecting the film's persuasive effectiveness. To reduce persuasion resistance, researchers have proposed several strategies. Reducing the coerciveness and control of the information can alleviate the perceived threat to freedom, thus reducing resistance [5]. Additionally, using narrative forms for indirect persuasion can effectively lower audience resistance, making the information more acceptable [1]. Analyzing the persuasion strategies in films like *The Wandering Earth* reveals that filmmakers use complex narrative structures and rich character portrayals to enhance emotional resonance, subtly conveying information and reducing audience resistance.

The *Persuasion Effect*, also known as *Persuasive Effectiveness*, refers to the actual impact that persuasive information has on an audience, primarily measured by its effectiveness in changing attitudes, beliefs, and behaviors. Studying persuasion effects is crucial for understanding how to transmit information more effectively. Research in this area focuses on several key aspects: attitude

change, belief formation, behavioral intentions, and actual behavior change. Among these, attitude change is the central goal of persuasion and has always been a focal point for both researchers and practitioners.

### 3. Research Questions and Hypotheses

Based on the above analysis, the following two questions are proposed:

RQ1: What is the persuasive effect of *The Wandering Earth*?

RQ2: What factors influence the persuasive effect of *The Wandering Earth*?

Existing research indicates that narrative persuasion can enhance persuasive effect. Story liking and character identification are key components of narrative transportation effects. Based on this, the following six hypotheses are proposed:

H1: The higher the audience's story liking, the better the film's persuasive effect.

H2: The higher the audience's character identification, the better the film's persuasive effect.

H3: Perceived persuasive intent mediates the impact of story liking on persuasive effect.

H4: Perceived persuasive intent mediates the impact of character identification on persuasive effect.

H5: Persuasion resistance mediates the impact of story liking on persuasive effect.

H6: Persuasion resistance mediates the impact of character identification on persuasive effect.

### 4. Research Model

Based on the above research hypotheses, the author has constructed a conceptual model for the narrative persuasion effects of films.

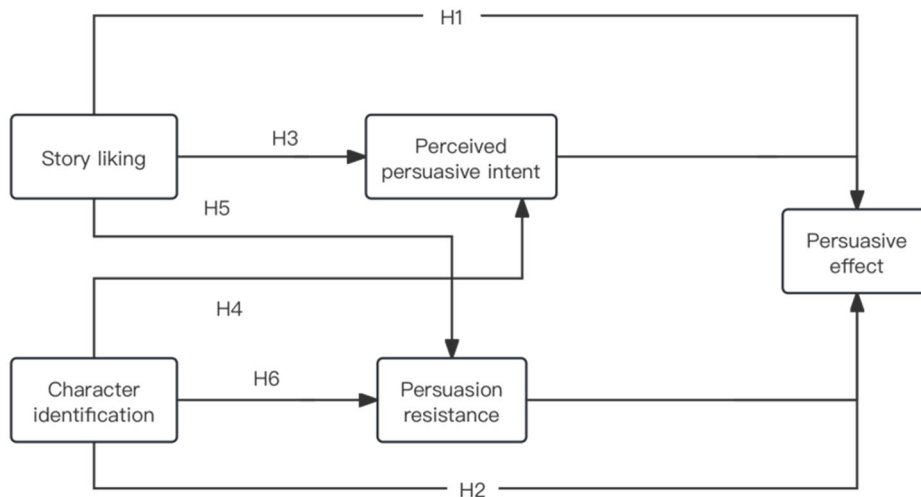


Fig. 1 Conceptual model

### 5. Research Design

#### 5.1. Sample Description

This study used purposive sampling and conducted a survey via an online questionnaire. To examine the differences in the persuasive effects of *The Wandering Earth* on Chinese and foreign audiences, we conducted the survey among both Chinese and foreigners. A total of 620 questionnaires were collected, with 15 invalid questionnaires excluded, resulting in 605 valid questionnaires. The data collection period was from April to May 2024.

The questionnaire was divided into three parts: the first part was a screening question. Respondents self-checked by answering the question "Have you watched *The Wandering Earth*?" If the answer was "yes," they proceeded to the main questionnaire items; otherwise, the questionnaire ended. All questionnaires with a "no" answer were considered invalid and excluded. This method aimed to filter out invalid questionnaires and improve the accuracy of the study. The second part collected personal information, with four questions covering the respondent's nationality, gender, age, and education level. The third part consisted of the main questionnaire items.

## 5.2. Scale Design

The main questionnaire items used a 5-point Likert scale, with response options ranging from "strongly disagree" to "strongly agree", assigned values from 1 to 5 respectively.

### (1) Independent Variable: Story Liking

The specific measurement items for this part were adapted from the Transportation Scale Items developed by Green and Brock in 2000 [1].

1. When watching *The Wandering Earth*, I can easily imagine the events happening in it.
2. I can imagine myself in the scenes described in *The Wandering Earth*.
3. While watching *The Wandering Earth*, my mind is completely absorbed in the story.
4. After watching *The Wandering Earth*, I find it hard to put it out of my mind.
5. I want to know how the story ends.
6. The storytelling in the movie has an emotional impact on me.
7. I find myself thinking about how the story could have different outcomes.
8. While watching *The Wandering Earth*, my thoughts do not wander.
9. Watching *The Wandering Earth*, I have a vivid understanding of Liu Peiqiang's character.
10. Watching *The Wandering Earth*, I have a vivid understanding of Liu Qi's character.
11. Watching *The Wandering Earth*, I have a vivid understanding of Han Ziang's character.
12. Watching *The Wandering Earth*, I have a vivid understanding of Han Duoduo's character.

### (2) Independent Variable: Character Identification

The specific measurement items for this part were adapted from Cohen's character identification scale [6].

1. My favorite character is:

- A. Liu Peiqiang
- B. Liu Qi
- C. Han Duoduo
- D. Han Ziang

Once the respondent makes a choice, the selected character is referred to as "X".

2. I can understand the events in the film in a way similar to how character X understands them.
3. I think I have a good understanding of character X.
4. I tend to understand the reasons behind the actions of character X.
5. While watching the movie, I can feel the emotions portrayed by character X.
6. During the viewing, I feel like I can really get inside the mind of character X.

7. At key moments in the movie, I feel I clearly understand what character X is experiencing.
8. While watching the movie, I hope that character X can successfully achieve his or her goals.
9. I feel happy when character X succeeds, but sad when he or she fails.

(3) Mediating Variable: Perceived Persuasive Intent

The scale for this part was adapted from Moyer-Gusé, Tchernev & Walther-Martin [7].

1. This film was made to promote Chinese ideology.
2. To what extent do you feel that *The Wandering Earth* is trying to persuade you?

(4) Mediating Variable: Persuasion Resistance

The scale for this part was adapted from Nabi, Moyer-Gusé & Byrne [8].

1. I strongly disagree with the main points of the film.
2. I actively look for logical flaws in the film.

(5) Dependent Variable: Film's Persuasive Effect

The specific measurement items for this part were newly developed according to the special needs of the research.

After watching the film, do you agree more with the following statements (Questions 1-6):

1. The distribution of power among nations does not necessarily need to be achieved through extreme means like war.
2. In the face of crises, the international community should "work together in solidarity."
3. The relationships of interest in the international community are not exclusively zero-sum; therefore, conflicts of interest leading to war can be avoided.
4. Citizens of all countries are also global citizens; global interests are also their own interests, and actions beneficial to global interests also serve their own interests.
5. Human development should meet the needs of the present without compromising the ability of future generations to meet their own needs.
6. In addressing various problems and crises, it is very important to establish a "global mechanism" with both institutional constraints and moral norms.

(6) Demographic Variables

Demographic characteristics include the respondent's age, gender, nationality, and education level. These variables have been shown in many studies to significantly impact persuasive effects.

## 6. Data Analysis

### 6.1. Scale Design Reliability and Validity Analysis

**Table 1.** Reliability and Validity Analysis (Chinese Questionnaire)

Sample Size	Cronbach. $\alpha$	KMO Value	Bartlett's Sphericity Test
304	0.926	0.965	5453.315

**Table 2.** Reliability and Validity Analysis (Foreign Questionnaire)

Sample Size	Cronbach. $\alpha$	KMO Value	Bartlett's Sphericity Test
301	0.871	0.952	5997.063

In this study, the same questions were used for both Chinese and foreign respondents, but the data were collected through two different links via Questionnaire Star. Therefore, the reliability and validity analyses were conducted separately for the two sets of questionnaire data. The results show that both questionnaires have good reliability and validity, indicating that the data are effective.

## 6.2. Demographic Descriptive Analysis

**Table 3.** Demographic Descriptive Analysis

	Options	Frequency	Percentage
Nationality	China	304	50.2
	Foreign	301	49.8
Gender	Male	290	47.9
	Female	315	52.1
Age	Under 18	38	6.3
	18-25 years old	151	25
	26-30 years old	127	21
	31-40 years old	145	24
	41-50 years old	69	11.4
	51-60 years old	51	8.4
	Over 60	21	4
Education Level	Elementary school or below	26	4.3
	Middle school	51	8.4
	High school or equivalent	121	20
	Associate degree	133	22
	Bachelor's degree	218	36
	Master's degree	35	5.8
	Doctorate or above	21	3.5

Among the respondents, 50.2% (304 individuals) were Chinese, and 49.8% (301 individuals) were foreign, indicating a relatively balanced distribution in terms of nationality, which provides a good basis for subsequent difference analysis. In terms of gender, there were 290 male respondents, accounting for 47.9%; 315 female respondents, accounting for 52.1%. The proportion of female respondents was slightly higher than that of males, but the overall gender distribution was relatively balanced. Regarding age, there were 38 respondents under 18 years old, accounting for 6.3%; 151 respondents aged 18-25, accounting for 25%; 127 respondents aged 26-30, accounting for 21%; 145 respondents aged 31-40, accounting for 24%; 69 respondents aged 41-50, accounting for 11.4%; 51 respondents aged 51-60, accounting for 8.4%; and 21 respondents over 60 years old, accounting for 4%. The age distribution of the sample was relatively young, with respondents aged 18-40 accounting for 70% of the total sample, which is the primary audience for sci-fi movies.

Regarding socioeconomic status and education level, 26 respondents had elementary school education or below, accounting for 4.3%; 51 respondents had middle school education, accounting for 8.4%; 121 respondents had high school or equivalent education, accounting for 20%; 133 respondents had associate degrees, accounting for 22%; 218 respondents had bachelor's degrees, accounting for 36%; 35 respondents had master's degrees, accounting for 5.8%; and 21 respondents had doctorates or above, accounting for 3.5%. The sample had a relatively high education level, with respondents holding a bachelor's degree or higher accounting for 45.3% of the total sample, indicating that individuals with higher education levels have a greater interest in and attention to sci-fi movies like *The Wandering Earth*.

### 6.3. Correlation Analysis

**Table 4.** Pearson Correlations Among All Variables

	Story Liking	Character Identification	Perceived Persuasive Intent	Persuasion Resistance	Persuasion Effect
Story Liking	1				
Character Identification	0.624**	1			
Perceived Persuasive Intent	-0.439**	-0.298**	1		
Persuasion Resistance	-0.475**	-0.302**	0.658**	1	
Persuasion Effect	0.633**	0.507**	-0.223**	-0.308**	1

\*\* . The correlation is significant at the 0.01 level (two-tailed).

In this study, correlation analysis was used to evaluate the strength and direction of the relationships between different variables. The Pearson Correlation Coefficient quantifies the linear relationship between two variables, ranging from -1 to 1, where 1 indicates a perfect positive correlation, -1 indicates a perfect negative correlation, and 0 indicates no linear relationship.

The correlation analysis results of this study showed significant correlations among several variables. There is a significant positive correlation between story liking and persuasive effect. Character identification also shows a significant positive correlation with persuasive effect. There are significant negative correlations between story liking and perceived persuasive intent, story liking and persuasion resistance, character identification and perceived persuasive intent, and character identification and persuasion resistance. Additionally, perceived persuasive intent and persuasive effect, as well as persuasion resistance and persuasive effect, show significant negative correlations.

It is important to note that correlation analysis can only reveal linear relationships between variables but cannot determine causation. In other words, a high correlation does not mean that changes in one variable are caused by changes in another variable. There may be other potential influencing factors between the two variables, or they may be influenced by a third variable. The positive correlation found in this study between story liking and persuasive effect does not directly indicate that an increase in story liking necessarily leads to an enhanced persuasive effect. Other factors, such as audience personal preferences or cultural background, may influence the relationship between these two variables. Therefore, while correlation analysis can identify and quantify relationships between variables, further experimental design or the use of other statistical methods, such as regression analysis, is needed to verify causal relationships.

### 6.4. Difference Analysis (Assuming Equal Variances)

**Table 5.** Difference Analysis (Assuming Equal Variances)

	F	Significance	t	Degrees of Freedom	Significance (Two-tailed)	Mean Difference	Standard Error Difference	95% Confidence Interval for Difference
Story Liking	2.587	0.108	3.646	603	<0.001	0.208	0.057	0.096~0.320
Character Identification	15.100	<0.001	5.137	603	<0.001	0.33704	0.06561	0.20819~0.46590
Perceived Persuasive Intent	7.456	0.007	-8.017	603	<0.001	-0.60339	0.07527	-0.75121~-0.45558
Persuasion Resistance	14.417	<0.001	-3.917	603	<0.001	-0.29330	0.7489	-0.44037~-0.14623
Persuasion Effect	4.190	0.041	2.232	603	0.026	0.15047	0.06743	0.01805~0.28289

The analysis of the data differences between Chinese and foreign respondents shows that the significance levels (two-tailed) for story liking, character identification, perceived persuasive intent, and persuasion resistance are all less than 0.001, and the significance level (two-tailed) for persuasive effect is less than 0.05, indicating that these data are valid. Comparing the mean values, foreign respondents scored higher on story liking and character identification, while their scores on perceived persuasive intent, persuasion resistance, and persuasive effect were lower than those of Chinese respondents. These differences suggest that foreign viewers have higher narrative immersion, character identification, and appreciation of *The Wandering Earth*, while experiencing lower perceived persuasive intent and resistance. Thus, the persuasive effect of *The Wandering Earth* is better among foreign viewers than Chinese viewers.

Foreign viewers' higher average scores in narrative transportation and character identification indicate that they are more easily attracted to and identified with the film's story and characters. This may relate to foreign viewers' greater acceptance of the sci-fi genre. In the context of a rich Western sci-fi cultural background, foreign viewers have a stronger immersion in high-quality sci-fi films. Foreign viewers also show higher appreciation of *The Wandering Earth*, reflecting their high regard for the film's production quality, special effects, and story innovation. Their lower scores on perceived persuasive intent and resistance indicate that foreign viewers feel less persuaded and are less inclined to refute the film while watching, suggesting that they do not perceive the film as specific political propaganda, thus reducing persuasion resistance.

Because foreign viewers exhibit higher narrative transportation, character identification, and appreciation, along with lower perceived persuasive intent and resistance, *The Wandering Earth* achieves a better persuasive effect among foreign viewers. This demonstrates that the film successfully uses strong narrative transportation and emotional resonance to reduce foreign viewers' resistance and enhance their acceptance of the film's core concepts.

## 6.5. Regression Analysis

**Table 6.** Regression Analysis

	B	Beta	t	p	VIF	R <sup>2</sup>	Adjusted R <sup>2</sup>	F
Constant	0.808***		5.763	<0.001				
Story Liking	0.608***	0.518***	13.047	<0.001	1.960	0.421	0.419	F=(2, 600)218.616,
Character Identification	0.186***	0.184***	4.630	<0.001	1.640			p<0.001

\*p < 0.05, \*\*p < 0.01, \*\*\*p < 0.001

Based on the analysis results, the variables are defined as follows: Y is the dependent variable (Persuasion Effect), X1 is story liking, X2 is character identification. According to the B values in the table, the regression equation can be expressed as:

$$Y=0.808+0.608X_1+0.186X_2$$

## 6.6. Mediation Effect Analysis

**Table 7.** Mediation Effect Analysis

Variable	Total Effect	Direct Effect	Mediating Effect	Bootstrap Test 95% Confidence Interval for Indirect Effect	Test Conclusion
Story Liking=>Persuasion Resistance =>Persuasion Effect	0.7420*	0.7369*	0.0051	-0.0413~0.0610	Mediating Effect Not Significant
Character Identification=>Persuasion Resistance =>Persuasion Effect	0.5120*	0.4601*	0.0519	0.0211~0.0921	Partial Mediation
Story Liking=>Perceived Persuasive Intent=>Persuasion Effect	0.7420*	0.7771*	-0.0350	-0.0779~0.0055	Mediating Effect Not Significant
Character Identification=>Perceived Persuasive Intent=>Persuasion Effect	0.5120*	0.4883*	0.0237	-0.0014~0.0533	Mediating Effect Not Significant

\*p<0.05 p<0.01 \* p<0.001

Using the Bootstrap method (5000 resamples), we calculated the direct, indirect, and total effects of each path. The total effect of story liking on persuasive effect is 0.7420, with a direct effect of 0.7369 and an indirect effect of 0.0051. The Bootstrap test 95% confidence interval for the indirect effect is [-0.0413, 0.0610], indicating that the mediating effect of persuasion resistance in the impact of story liking on persuasive effect is not significant. The total effect of character identification on persuasive effect is 0.5120, with a direct effect of 0.4601 and an indirect effect of 0.0519. The Bootstrap test 95% confidence interval for the indirect effect is [0.0211, 0.0921], indicating that persuasion resistance partially mediates the impact of character identification on persuasive effect. The total effect of story liking on persuasive effect is 0.7420, with a direct effect of 0.7771 and an indirect effect of -0.0350. The Bootstrap test 95% confidence interval for the indirect effect is [-0.0779, 0.0055], indicating that the mediating effect of perceived persuasive intent in the impact of story liking on persuasive effect is not significant. The total effect of character identification on persuasive effect is 0.5120, with a direct effect of 0.4883 and an indirect effect of 0.0237. The Bootstrap test 95% confidence interval for the indirect effect is [-0.0014, 0.0533], indicating that the mediating effect of perceived persuasive intent in the impact of character identification on persuasive effect is not significant.

## 6.7. Data Analysis Conclusions

### 6.7.1. Hypothesis Verification

The above analysis results reveal two important dimensions of narrative persuasion: story liking and character identification, as well as the impact of perceived persuasive intent and persuasion resistance on persuasive effect. The following findings can be obtained:

1. Story liking has a significant positive impact on the film's persuasive effect, confirming Hypothesis H1. The audience's immersion and emotional investment in the story increase their acceptance of the film's core concepts.
2. Character identification has a significant positive impact on the film's persuasive effect, confirming Hypothesis H2. The audience's identification with the film's characters enhances their acceptance of the messages conveyed by these characters, thereby improving the overall persuasive effect.

3. The mediating effect of perceived persuasive intent on the relationship between story liking and persuasive effect is not significant, thus Hypothesis H3 is not confirmed. Therefore, the impact of story liking on persuasive effect is not mediated by perceived persuasive intent.

4. The mediating effect of perceived persuasive intent on the relationship between character identification and persuasive effect is partially significant, thus Hypothesis H4 is confirmed. This hypothesis is partially supported as perceived persuasive intent partially mediates the impact of character identification on persuasive effect, indicating that character identification enhances persuasive effect through perceived persuasive intent to a certain extent.

5. The mediating effect of persuasion resistance on the relationship between story liking and persuasive effect is not significant, thus Hypothesis H5 is not confirmed.

6. The mediating effect of persuasion resistance on the relationship between character identification and persuasive effect is not significant, thus Hypothesis H6 is not confirmed.

### 6.7.2. Revised Model Diagram

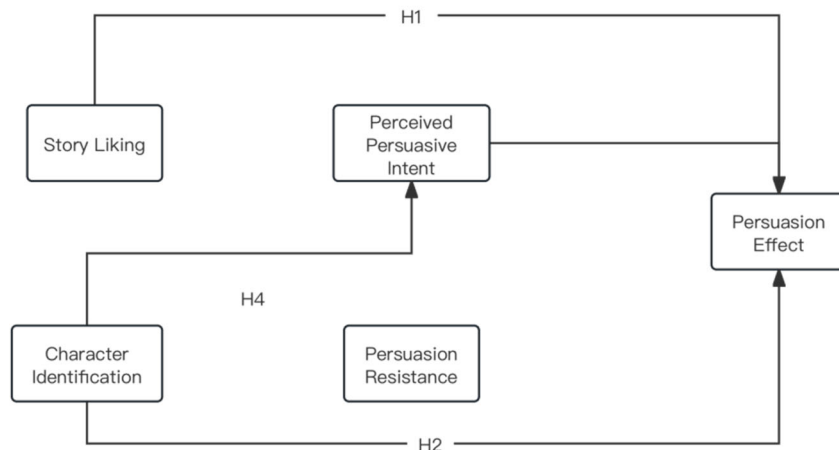


Fig. 2 Revised model

## 7. Research Conclusions

### 7.1. Summary

This study delved into the narrative persuasion strategies of the Chinese sci-fi film *The Wandering Earth* and examined its specific effects on reducing audience persuasion resistance and enhancing persuasive effectiveness. Through detailed questionnaire analysis, we reached the following conclusions:

*The Wandering Earth* significantly increased audience acceptance of the film's messages through its unique narrative transportation and profound character development. The film's complex narrative structure and rich character portrayals not only evoked emotional resonance among the audience but also made it easier for them to immerse themselves in the film's plot, thereby enhancing its persuasive effect. This finding aligns with the conclusions of Green and Brock, further confirming the crucial roles of narrative and character identification in the persuasion process. Notably, the results showed that foreign audiences scored higher in story liking and character identification and had relatively lower levels of perceived persuasive intent and persuasion resistance compared to Chinese audiences. This indicates that *The Wandering Earth* has a more significant persuasive effect in a cross-cultural context. The high narrative transportation and character identification among foreign audiences may stem from their greater acceptance of the sci-fi genre, reflecting how high-quality sci-fi films can transcend cultural differences, leveraging shared emotions and values to enhance their impact on international audiences.

As a film with strong narrative transportation power, *The Wandering Earth*, through its grand narrative and excellent production, not only reduced audience persuasion resistance but also significantly enhanced the film's persuasive effect. This highlights the production standards of Chinese sci-fi films and provides valuable insights and experiences for how future films can achieve better persuasive effects through narrative and character development. Future research can further explore the persuasive effects of other film genres and examine audience reaction differences across different cultural backgrounds to comprehensively understand the complex roles and far-reaching impacts of films in international communication.

## 7.2. Limitations

Although this study provided an in-depth analysis of the narrative persuasion of *The Wandering Earth*, revealing its significant role in enhancing persuasive effects through high-quality narrative, there are still some unavoidable limitations.

**Questionnaire Design Limitations.** The questionnaire used in this study was adapted from existing scales, but cultural differences and translation issues might affect the accuracy of the questions and the respondents' understanding. Additionally, the measurement items for perceived persuasive intent and persuasion resistance were relatively few, possibly failing to capture the complex psychological reactions of the audience during the film. Future research can introduce more dimensions and richer items in questionnaire design to improve the data's credibility and reliability.

**Theoretical Framework Limitations.** This study mainly relied on narrative transportation theory and persuasion resistance theory to explore the persuasive effect of *The Wandering Earth*. However, these two theoretical frameworks cannot fully explain all the psychological reactions of the audience during the film. Factors such as emotional response, cognitive response, and social influence could also significantly impact the film's persuasive effect, which were not fully considered and analyzed in this study. Future research can try to incorporate more relevant theories, such as emotional theory and social influence theory, to more comprehensively explain the film's persuasive mechanisms.

**Time Limitation.** The data collection and analysis of this study were completed within a short period after the release of *The Wandering Earth*, meaning audience attitudes and reactions were influenced by the film's freshness and social hotspots, posing certain time constraints. As time passes, audience memory of the film may change, affecting the long-term validity of the research results. Future research can consider conducting longitudinal studies to track audience attitude changes at different time points to more comprehensively understand the long-term persuasive effects of the film.

In conclusion, future research can further deepen the understanding of film persuasive effects by improving questionnaire design, introducing more theoretical frameworks, and conducting longitudinal studies, providing stronger theoretical support and practical guidance for the application of films in international communication.

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