

The Criminology Portrayed In Taken (2008) Movie Script

Elfrina*, Rezki Amalia Wahyuni Mustakim, Andi Tenri Abeng

¹English Literature, Faculty of Education and Literature, Bosowa University

*Email: elfrinaa25@gmail.com

Accepted: June 19, 2025 / Approved: December 30, 2025

Abstract

The study examined the representation of human trafficking in the movie Taken (2008) and its impact on public perception. Utilizing a qualitative approach, data was gathered through script analysis and interviews with 30 informed respondents, based on Maggy Lee's theory of human trafficking, Aristotle's rhetoric, and Chernobrov's insights on public perception. Findings indicate that Taken portrays various forms of human trafficking, including modern slavery and sexual exploitation, while also highlighting the connections between organized crime and migration. The character Peter employs rhetorical strategies to build trust and manipulate victims, illustrating the complexities of victimization. Although the movie raises awareness about human trafficking, it inadequately represents the psychological trauma experienced by victims. The results provide insights into how cinematic portrayals influence public understanding of human trafficking and shape societal attitudes. The analysis underscores the intricate relationship between media narratives and public perception, revealing how the Taken informs audiences about a critical social issue while also exposing its limitations in depicting the full scope of victim experiences. By focusing on these aspects, the study contributes to a deeper understanding of the impact of popular media on societal views regarding human trafficking.

Keywords: Taken, Criminology, Linguistic Strategy, Public Perception, Movie Script



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1. INTRODUCTION

Literature is a crucial medium for expressing the human experience, capturing thoughts and emotions that connect people across time. Long (2004) describes it as a beautiful expression of life, while movies, a form of drama, integrate elements of prose and poetry. As a collaborative art form, movies involve directors, writers, and actors to create a cohesive vision using techniques like character development and editing to engage audiences. Their preservation is vital, reflecting cultural values and inspiring young filmmakers. Burstyn et al. (2000) define movies as visual storytelling that combines images and sound, relying on scripts for guidance.

A movie script, or screenplay, is a structured document that outlines a film's narrative, including characters and dialogue. It follows industry formatting standards to aid collaboration among filmmakers. Key components include scene headings, action descriptions, character names, dialogue, and transitions. Miyamoto (2016) describes screenplays as written blueprints for films.

Alman in Mohanty et al. (2023) explains that movie genres classify films based on common themes and styles, helping viewers anticipate the story and emotional journey. Genres range from broad categories like action and comedy to nuanced sub-genres, reflecting cultural shifts and influencing filmmaking and audience preferences. The crime genre has become a prominent category, exploring criminal behavior and law enforcement dynamics. It prompts audiences to confront complex moral questions and societal issues, examining justice and the human condition. Blake (2015) notes that this genre often delves into the lives of criminals and the social implications of crime.

Criminology examines the causes and effects of social crime, aiming to understand and reduce it. Hillyard and Tombs (2013) argue that "crime" often overlooks significant harms and that criminalization can create additional societal issues. In movie, crime serves as a powerful genre reflecting real-world challenges. It encompasses intentional acts like murder and theft, as well as unintentional acts (Fathi, 2016). trafficking remains a critical issue, exploiting individuals for forced labor and sexual exploitation. Cheetham and Hurst (2022) emphasize its severe impact on vulnerable populations. The film *Taken* (2008) highlights the realities of human trafficking, prompting awareness of crime and victimization.

In summary, the intersection of crime, literature, and cinema provides a platform for exploring complex social issues, encouraging critical reflection on justice and moral ambiguity.

2. LITERATURE REVIEW

This section presents a review of relevant literature to provide the theoretical foundation and contextual background for the research.

2.1 Previous Studies

The article by Mariani et al. (2023), titled *Criminology Review of the Crime of Gambling Case in Batam City*, employs a qualitative descriptive method to explore gambling crimes in Batam, revealing key factors such as habitual behavior, weak enforcement of religious teachings, environmental influences, economic conditions, and inadequate law enforcement. The authors emphasize the need for preventive measures and strict enforcement. Mehozay and Factor (2021) analyze trends in criminology over the past three decades, finding that while the field has grown, its impact on policy has declined, highlighting the necessity for more reflective analysis and attention to social context. Zhao (2023) provides a comprehensive overview of mental disorders associated with serial killers, focusing on antisocial personality disorder and its co-occurrence with other disorders, underscoring the importance of understanding these traits for effective intervention.

Buoncompagni (2019) explores the relationship between crime, media, and communication in the digital age, arguing that media shapes public perceptions and influences criminal behavior, necessitating an understanding of criminological communication. Chaudhary and Siddiqui (2023) delve into the relationship between crime and societal norms, asserting that crime is a social construct that evolves with societal changes, advocating for a comprehensive approach to enhance societal safety and justice. Ahmadi (2019) investigates crime in Indonesian literature, revealing that literary works reflect social injustices and governmental misconduct, encouraging further exploration of criminological themes.

Kusumoriny and Susani (2023) examine women's representation in the film *Taken*, finding that it perpetuates patriarchal stereotypes by depicting women as weak and dependent. Tambolang et al. (2023) analyze crimes in David Baldacci's *The Hit*, identifying personal, property, organized, and white-collar crimes, with social and psychological factors as major causes. Rizki (2022) focuses on the psychological dimensions of Bryan Mills in *Taken*, revealing a complex interplay between his public persona and inner turmoil.

Tambini et al. (2024) investigate human trafficking prevalence among refugees in Germany, finding that 7.3% reported trafficking experiences, which highlights the need for effective screening tools. Kelly (2014) explores themes of gender dynamics in *Taken*, arguing that the film reinforces stereotypes of masculinity and femininity. Mehra and Sharif (2024)

examine legal frameworks against human trafficking, finding that challenges remain despite advancements in legal measures, emphasizing the need for consistent implementation. Abdullahi et al. (2023) discuss human trafficking as modern-day slavery, calling for international cooperation and stringent legal frameworks to combat the issue effectively. Lastly, Behri and Spiro (2023) focus on sexual trafficking of children, emphasizing the urgent need for intervention and support, while Reid and Fox (2023) propose reforms in the criminal justice response to human trafficking, advocating for a victim-centered approach that addresses root causes rather than punitive measures.

2.2 RELATED THEORY

Criminology in literature

Criminology in literature is an interdisciplinary area that investigates the relationship between crime, the criminal justice system, and literary expression. Wilson (2021) explores the relationship between crime, the criminal justice system, and literary expression, suggesting that crimes can be interpreted as texts that provide insights into their social contexts. This perspective bridges criminology and literature, revealing how narratives about crime can inspire new theories. Human trafficking, as noted by Ogunbanjo (2023), exemplifies organized crime, highlighting the significance of examining literature through a criminological lens to understand criminal behavior and societal reactions.

Lexemburg in Surastina, (2018) argues that literature reflects societal norms and customs, shaped by authors' experiences and attitudes. Literary works convey specific messages aimed at engaging readers, serving as products of human thought designed for enjoyment. Wicaksono (2014) emphasizes that literature, as a creative art centered on humanity, uses language to reflect life and imagination, ensuring diverse outcomes even with similar themes. Thus, literature serves as both a reflection of human experiences and a medium for creative expression.

Human Trafficking

Human trafficking is often seen as a modern form of slavery, akin to historical exploitation (Lee, 2007). This complex issue is influenced by global migration trends, economic conditions, and the interplay between organized crime and governmental policies. Social, cultural, and political dynamics create vulnerabilities in certain populations, making them susceptible to exploitation. The demand for cheap labor and commercial sex further perpetuates this cycle of abuse, underscoring the urgent need for comprehensive strategies to address both the root causes and consequences of human trafficking globally. According to Lee in his book, Lee presents a comprehensive classification of human trafficking, as follow:

a. Slavery

Slavery is an extreme exploitation where individuals are treated as property, facing violence and coercion (Lee, 2007). Despite a decline in traditional slavery, modern forms like human trafficking, forced labor, and debt bondage continue, sharing key similarities with historical practices. This highlights the urgent need for awareness and action against these injustices, while recognizing the complexities of exploitation.

b. Prostitution

Prostitution involves trading sexual services for money or goods, raising complex social, legal, and ethical issues (Lee, 2007). It encompasses debates on agency and consent, particularly regarding voluntary participation versus coercion. Historically linked to female vulnerability and exploitation, prostitution is often associated with human trafficking, especially concerning women and children.

c. Organised Crime

Organized crime involves complex, transnational groups engaged in illegal activities like human trafficking and smuggling. These organizations exploit at-risk populations for profit, often operating with sophisticated methods to evade law enforcement (Lee, 2007). Viewing trafficking as organized crime highlights these networks' role in perpetuating human trafficking and connects it to broader issues of national security, immigration policies, and government complicity.

d. Migration

Migration involves people moving across borders, both legally and illegally. In the context of human trafficking, it often intersects with factors like economic hardship, political instability, and strict immigration laws (Lee, 2007). These conditions push individuals toward unsafe relocation methods, increasing their vulnerability to exploitation, especially in unregulated job markets. This highlights the human stories behind the statistics, as many seek better lives but end up in perilous situations.

e. Human Rights

Human rights are fundamental rights and freedoms every person is entitled to, as outlined in the 1948 Universal Declaration of Human Rights (Lee, 2007). Viewing human trafficking through a human rights lens sees it as a violation of essential rights, including freedom from slavery, the right to move freely, and personal safety. This perspective highlights government responsibility to protect trafficked individuals while recognizing potential conflicts between human rights advocacy and immigration control priorities.

Furthermore, researcher utilize Maggy Lee comprehensive classification of human trafficking as a theoretical framework to address the first objective of my research.

2.3 COMMUNICATION

Definition of communication

Communication is a complex process involving both message delivery and reception, encompassing meaning formation and comprehension. It involves individuals using symbols to interpret meanings, with key elements including the sender, message, channel, receiver, and feedback (Mulyana, 2015). Communication goals vary informing, persuading, entertaining, and building relationships and always occur within specific contexts (physical, social, psychological, or cultural) that influence message conveyance and interpretation. Rhetoric

a. Ethos: Building Trust as a Speaker

Ethos refers to the credibility and character of a speaker (Aristotle, 2018). It is crucial because audiences are more receptive to arguments from those they view as knowledgeable and trustworthy. To build ethos, a speaker must demonstrate understanding of the topic and have a solid reputation.

b. Pathos: Connecting Emotionally with the Audience

Pathos is the element that focuses on the speaker's ability to evoke emotions within the audience (Aristotle, 2018). By utilizing touching stories, strong language, and impactful visuals, speakers can create a profound emotional connection with their listeners.

c. Logos: Crafting Clear and Logical Arguments

Logos is about using logic and reason to make a point. This element involves the presentation of evidence, data, and facts that support the claims made by the speaker (Aristotle, 2018). To build a solid logos, speakers must structure their arguments logically and coherently, ensuring they are easily understood by the audience. Including relevant statistics and data can

help establish a solid base for the argument, while concrete examples or analogies can clarify complex ideas.

2.4 PUBLIC PERCEPTION

According to Chernobrov (2019, p. 2) public perception encompasses the beliefs, attitudes, and opinions that people hold about something. Public perception significantly influences behavior, decision-making, and policy-making, as it can drive political agendas, affect brand reputation, and mobilize social movements. This perception is dynamic, evolving over time due to new information or significant events, but it can also be challenged by misinformation and polarization. Understanding public perception is crucial for effective communication and social change.

3. METHOD

This research employs a qualitative approach, about exploring and understanding complex human experiences by gathering data from various sources, highlighting the researcher's influence, using specific designs, and following careful procedures to ensure the accuracy and trustworthiness of the findings (Creswell and Creswell, 2018). By examining narrative elements, dialogue, and character interactions, the study aims to uncover the complexities of human trafficking as depicted in the movie. Qualitative research allows for an in-depth exploration of themes, language use, and public perceptions, providing insights that quantitative methods may overlook.

4. RESULTS

4.1 Forms of Human Trafficking in Taken Movie Script

Data 1

The address "Twenty Rue de la Pompe, Fifth floor 26432A" indicates organized crime's meticulous targeting in human trafficking operations. Peter's communication of this specific location for Kim and Amanda illustrates the calculated nature of such networks. This highlights how individuals are commodified and suggests an urgent need for awareness and intervention against these criminal enterprises. This data emphasizes organized crime and human rights violations.

Data 2

A conversation in Albanian reveals that perpetrators can be identified by their accent and tattoos, suggesting ties to organized crime networks rooted in Skopje. This identification is crucial for understanding trafficking dynamics and shows how these groups operate with a high degree of organization. The data underscores the role of organized crime in human trafficking.

Data 3

The group specializes in trafficking women for sexual exploitation, highlighting severe human rights violations. This focus on women reflects societal issues of gender inequality and violence, with traffickers employing manipulation to trap victims. This data reveals the normalization of trafficking as a "specialty" within organized crime, emphasizing the need for legal frameworks to combat such injustices.

Data 4

Traffickers lure women from Eastern Europe with false job offers, reflecting a form of

modern slavery and migration exploitation. Victims seeking better lives find themselves coerced into sexual exploitation, illustrating how economic disparities leave individuals vulnerable. This data highlights the connection between migration and human trafficking.

Data 5

Victims are smuggled and then made drug addicts to control them, demonstrating severe human rights violations. This systematic exploitation combines human trafficking and substance abuse, showing the lengths traffickers go to maintain compliance. This data emphasizes the intersection of prostitution and human rights abuses.

Data 6

Traffickers increasingly prefer kidnapping young women to reduce transportation costs, reflecting a ruthless prioritization of profit over human rights. This method illustrates a disregard for individual autonomy and safety, highlighting the violent tactics used in human trafficking. This data points to organized crime's exploitative practices.

Data 7

A perpetrator's statement, "She is my business," shows a dehumanizing view of victims as commodities. This perspective highlights systems of slavery and human rights violations, where individuals are treated as objects for profit. This data underscores the normalization of exploitation in human trafficking.

Data 8

The term "fresh merchandise" used by traffickers illustrates deep dehumanization, where victims are stripped of their identities. This transactional language reflects a culture of exploitation, reinforcing the commodification of human lives. This data emphasizes the systemic issues within trafficking networks.

Data 9

A young girl is depicted as helpless and drugged, representing severe human rights violations in prostitution. This portrayal highlights the physical and psychological trauma faced by victims, underscoring the urgent need to address systemic exploitation. This data emphasizes the dehumanization in human trafficking.

Data 10

Another girl is shown in a similar state of vulnerability, indicating the profound violations of human rights. Her condition symbolizes the complete stripping away of identity and autonomy. This data reveals the harsh realities faced by trafficking victims and the psychological trauma they endure.

Data 11

Immigrant workers are described as part of a "transitory workforce," highlighting their vulnerability to exploitation. Many migrants seeking better opportunities encounter abuse, emphasizing the precarious nature of their situations. This data connects migration issues with human trafficking.

Data 12

A conversation between a perpetrator and Kim's father reveals power dynamics where Kim's father asserts knowledge of the law to reclaim agency. This interaction shows how

exploiters manipulate vulnerable populations, emphasizing the complexities of power relations in trafficking situations.

Data 13

Victims are forced to choose charges like drugs, kidnapping, or prostitution, highlighting their lack of control. This reflects the intersection of power dynamics and exploitation faced by individuals in human trafficking scenarios. This data underscores the human rights violations inherent in these situations.

Data 14

The phrase "the last item" signifies the victim's reduction to an object, emphasizing severe human rights violations and societal failures to protect vulnerable populations. This data illustrates the dehumanization prevalent in modern slavery contexts.

Data 15

The statement, "To you it was all business. To me it was all personal," contrasts perpetrator and victim perspectives. This reflects the commodification of human lives and how exploitation is normalized as a business deal, highlighting slavery and human rights violations in trafficking.

4.2. The Linguistic Strategic of the Perpetrator Use in *Taken* Movie Script

Data 16

In this scene, Kim takes a picture of Amanda while waiting for a cab. Peter's arrival with the question, "Need some help?" showcases his intention to assist, creating an emotional connection through pathos. This moment highlights the warmth and excitement among the characters, enhancing their interactions. The use of pathos evokes positive emotions and deepens character relationships.

Data 17

Peter is described as a charming, shaggy-haired young man with a Euro accent. This portrayal generates pathos by making him attractive and relatable to Kim and Amanda. His charisma invites the audience to share in the hopeful atmosphere, creating emotional tension and interest in the developing dynamic among the characters.

Data 18

When Peter asks Amanda, "Where are you from?" and she replies, "California," it serves as a moment of connection. This dialogue uses pathos to express curiosity and build emotional closeness. Amanda's pride in her origins opens opportunities for Peter to learn more and connect with her, demonstrating the power of simple exchanges in fostering relationships.

Data 19

Peter sings, "I wish they all could be California girls," revealing his ethos. By referencing this iconic song, he showcases his personality and attempts to create a playful atmosphere. This moment builds rapport with Amanda and Kim, enhancing his appeal and emotional connection with them.

Data 20

Peter's comment about expensive taxis employs logos, presenting a logical reason for sharing a cab. His practical approach not only provides helpful information but also demonstrates his intelligence and rationality, facilitating a collaborative decision. This logical reasoning

strengthens their interaction and builds rapport.

Data 21

Peter helps Amanda and Kim with their luggage, evoking pathos through his kindness. This act of assistance fosters positive emotions and demonstrates his caring nature, which deepens their connection. His appreciation for their living situation also builds trust and warmth between the characters.

Data 22

Peter's statement, "You're living a dream. Nice life," employs pathos to express admiration for Amanda and Kim's lifestyle. This compliment creates a positive atmosphere, making the girls feel more at ease and enhancing their emotional connection with Peter, reflecting empathy and appreciation.

Data 23

By inviting Amanda to a party, Peter uses pathos to create an opportunity for social bonding. His invitation fosters hope and anticipation, signaling his interest in deepening their relationship. Amanda's willingness to accept the invitation indicates openness to further interaction, strengthening their connection.

Data 24

Peter's inquiry about Amanda's apartment creates curiosity and connection. When Amanda shares details about her living situation, it fosters trust. This exchange highlights how pathos can facilitate meaningful communication, indicating a growing bond between them.

Data 25

In Peter's greeting to Ingrid, "Hi. I'm Peter," there's an evident use of pathos. This introduction sets the stage for a potential relationship, filled with hope. His follow-up question about sharing a cab combines pathos with a practical approach, as he seeks to engage Ingrid while gathering information for his ulterior motive.

4.3. The Public Perception of Human Trafficking and Victim of *Taken* movie script

Data explores respondents' perceptions of human trafficking through the movie "Taken." In the "Organized" category, with a focus on speed, respondents noted how quickly someone can become a victim of human trafficking, even in places considered safe, such as while on vacation. Respondents who shared this perspective included respondents 1, 2, 4, 5, 12, 13, 15, 16, 24, 26, 27, 28, 29, and 30. In the "Environment" category, respondents also stated that the movie made them aware of how cruel human trafficking is and the importance of protecting families, with respondent 19 emphasizing this point. Additionally, in the "Setting" category, although some respondents found the movie dramatic, they still appreciated how it broadened their perspective on the issue, with respondents 18 and 23 highlighting the importance of awareness about the dangers of human trafficking. The "Target victims" category shows that respondent 20 felt the movie made them realize that anyone could become a victim. The "Impact" category is represented by respondent 28, who noted that the movie was not only entertaining but also served as a reminder of the serious issues faced by many people. Finally, in the "Known forms of human trade" category, respondent 3 and others identified forms of human trafficking that are still common, reflecting a deep understanding of the issue. Overall, the data shows that 14 respondents are committed to raising awareness about human trafficking through their experience with the

film.

Data discusses the representation of human trafficking in movies, specifically through the movie “Taken.” In the category “Depiction of human trafficking in movies,” respondent 25 noted that this movie provides a fairly accurate picture of how human trafficking syndicates operate in an organized and dangerous manner.

Additionally, in the category “The condition of the victim,” respondent 21 revealed that although the conditions depicted in the movie are traumatic, they feel that the situation may not fully reflect the more severe reality. The category “Views on the victims” shows that 22 respondents believe that victims are often seen as weak or careless, even though they are actually victims of deception, highlighting the need for a deeper understanding of the victims' situation.

A total of 6 respondents shared this view, including respondents 21 and 22, who provided insights into how movies can influence public perceptions of human trafficking and its victims. Respondent 25 highlights the importance of accuracy in movie representation, while respondents 21 and 22 point to the gap between reality and fictional portrayals. Overall, this data reflects how movies can serve as a tool to raise awareness, but also highlights the challenges in depicting the complexity of human trafficking issues and the actual conditions of victims.

5. DISCUSSION

In this analysis, the research explores the form of human trafficking, linguistic strategy and the public perception.

5.1 The Forms of Human Trafficking in Taken Movie Script

Slavery

Maggy Lee asserts that modern slavery, while less visible than historical forms, continues to manifest through practices like human trafficking. The data illustrates this point vividly, as it describes how victims are commodified—treated as property devoid of autonomy and dignity. The narratives highlight the extreme forms of abuse that victims endure, particularly women who are trafficked for sexual exploitation. This dehumanization is compounded by the language used by traffickers, who refer to victims as “merchandise” or “business.” Such terminology not only strips victims of their humanity but also normalizes their exploitation within the trafficking network.

The portrayal of victims as commodities echoes the historical context of slavery, where individuals were bought and sold without regard for their rights or well-being. This current iteration of slavery necessitates increased awareness and proactive measures to combat the injustices faced by victims. Lee's emphasis on understanding slavery as a continuum allows for a deeper exploration of the systemic issues that perpetuate modern trafficking practices. By recognizing the parallels between historical and contemporary forms of exploitation, society can better address the root causes of human trafficking.

Prostitution

Lee's exploration of prostitution highlights its intricate social, legal, and ethical dimensions, particularly in relation to human trafficking. The data reflects the direct connection between trafficking and prostitution, emphasizing how many victims are lured into exploitative situations under false pretenses. Respondents noted that traffickers often promise legitimate job opportunities, only to trap individuals in degrading conditions of sexual servitude.

This situation raises critical questions about agency and consent. While some individuals

may enter the sex trade willingly, the narratives indicate that many victims are coerced, manipulated, or forced into these circumstances. The movie “Taken” serves as a cultural reference that illustrates the glamorization of the rescue narrative while simultaneously oversimplifying the complexities surrounding consent and coercion. By framing the issue of prostitution through the lens of vulnerability, Lee’s theory invites a more nuanced understanding of the socio-economic factors that drive individuals into the hands of traffickers.

Organized Crime

The role of organized crime in human trafficking is a significant aspect of Lee’s theoretical framework. The data reveals how traffickers operate within sophisticated networks that leverage criminal sophistication to evade law enforcement and maintain control over their victims. The organized methods employed such as precise targeting, the use of specific addresses, and linguistic identifiers demonstrate the calculated nature of these criminal enterprises.

Traffickers often exploit systemic vulnerabilities, particularly among marginalized populations, to maximize profit. The hierarchical structures within these criminal organizations allow for efficient communication and coordination, further complicating efforts to dismantle trafficking networks. By examining the intersection of organized crime and human trafficking, Lee emphasizes the need for comprehensive strategies that address not only the symptoms of trafficking but also the underlying criminal networks perpetuating it. This perspective is crucial for developing effective policies and law enforcement strategies that target the root causes of trafficking.

Migration

Migration is inherently linked to human trafficking, as many victims are compelled to seek better opportunities in unfamiliar and often dangerous environments. Lee highlights how economic hardship, political instability, and restrictive immigration policies push individuals toward unsafe migration routes. The data echoes this sentiment, illustrating how immigrants particularly those from disadvantaged backgrounds often become easy targets for traffickers.

The narratives underscore the precarious situations faced by migrant workers, who may be unaware of the risks associated with their relocation. This vulnerability is exacerbated by the lack of legal protections and the exploitation that often accompanies low-wage labor in unregulated job markets. By emphasizing the human stories behind migration statistics, Lee’s theory calls attention to the urgent need for policies that not only facilitate safe migration but also protect the rights of individuals who seek better lives. This understanding is crucial for addressing the complexities of human trafficking within the broader context of global migration.

Human Rights

A human rights perspective is essential in understanding human trafficking, as it frames the issue as a violation of fundamental rights and freedoms. Lee’s emphasis on human rights aligns closely with the data, which highlights the severe violations endured by victims such as loss of autonomy, dignity, and personal safety. The narratives illustrate the urgent need for a human rights-based approach to combat trafficking, advocating for governmental accountability in protecting vulnerable populations.

This perspective underscores the importance of legal frameworks that prioritize the rights of trafficked individuals, ensuring their protection and access to justice. However, it also reveals the tension between human rights advocacy and governmental priorities, particularly regarding

immigration control. Lee's framework encourages a critical examination of how policies can be designed to balance national security concerns with the imperative of safeguarding human rights. This dual focus is essential for creating effective strategies to combat human trafficking while upholding the dignity and rights of all individuals.

5.2 The Linguistic Strategic of the Perpetrator Use in *Taken* Movie Script

Ethos

In the movie *Taken*, Peter employs rhetorical strategies that enhance his ethos, effectively building trust with Kim and Amanda. His initial approach, characterized by a polite and friendly demeanor, serves to disarm the girls and create a sense of safety. By introducing himself with a charming accent and helping, Peter establishes himself as a credible figure in their eyes. This reflects Aristotle's assertion that a speaker's character is crucial for persuasion. His credibility is further amplified when he engages in light-hearted banter, making himself relatable and likable. This strategy is pivotal as it enables him to integrate himself into their narrative seamlessly, setting the stage for his ulterior motives. As Peter continues to present himself as a helpful and friendly companion, he effectively manipulates the girls' perception of him, reinforcing the importance of ethos in establishing trust and facilitating exploitation.

Pathos

Peter's interactions with the girls are rife with emotional manipulation, showcasing the power of pathos in rhetoric. Throughout their conversation, he uses humor and charm to evoke feelings of warmth and connection, making the girls feel at ease. For instance, when he sings, "I wish they all could be California girls," it serves as an emotional icebreaker that fosters intimacy and encourages them to let their guard down. This emotional engagement is critical in building rapport, as evidenced by their giggles and subsequent willingness to share a cab with him. By appealing to their emotions, Peter not only distracts them from potential red flags but also cultivates a bond that makes them more susceptible to his manipulation. His strategic use of humor and friendliness exemplifies Aristotle's notion that evoking emotions can significantly influence an audience's receptiveness, allowing him to further his deceptive agenda.

Logos

In addition to ethos and pathos, Peter effectively utilizes logos to craft persuasive arguments that facilitate his manipulation. His reasoning for sharing a cab, framed as a practical and cost-effective solution, resonates with the girls' immediate concerns about the high taxi fares in Paris. By presenting this suggestion logically, he positions himself as an ally who understands their situation, enhancing his credibility further. The logical structure of his arguments not only appeals to their rational side but also serves to justify his presence in their lives. Furthermore, his inquiries about their plans and the casual invitation to a party seem innocuous, masking his true intentions. This clever use of logos illustrates how logical reasoning can be weaponized to support deceptive practices, aligning with Aristotle's premise that a well-structured argument can significantly influence an audience's beliefs and actions. By integrating these rhetorical strategies, Peter demonstrates a profound understanding of the dynamics of persuasion, effectively exploiting the vulnerabilities of his targets.

5.3 The Public Perception of Human Trafficking and Victim of *Taken* Movie Script

This study clarifies the relationship between public perception and the portrayal of human

trafficking in "Taken." Chernobrov defines public perception as the beliefs and attitudes that shape responses to social issues. Respondents noted that the emotional depth of the protagonist's journey humanized victims, fostering empathy and enhancing understanding of trafficking complexities. The film reveals that trafficking can occur even in safe environments, challenging the belief that such crimes are confined to underdeveloped regions. This aligns with Chernobrov's view that public perception is dynamic and responsive to new information, emphasizing the need for ongoing dialogue about trafficking. However, misconceptions persist, with some respondents viewing victims as weak or careless, highlighting the need for continued education. Chernobrov warns that misinformation can perpetuate harmful stereotypes that hinder social change and support for victims. Understanding public perception is vital for effective advocacy. Insights from "Taken" can inform strategies to combat trafficking by using emotional narratives to mobilize social movements. Respondent 28 noted that the film serves as a reminder of serious global issues. By promoting a nuanced understanding of victims' realities, society can better address human trafficking and work towards meaningful change.

6. CONCLUSIONS

The study analysed the human trafficking in the movie "Taken," highlighting forms such as modern slavery, sexual exploitation, organized crime, and migration. The film illustrates how traffickers commodified individuals, stripping away autonomy and dignity, and emphasizes that trafficking can occur even in affluent societies like Paris. Peter's use of ethos, pathos, and logos strategically builds trust with Kim and Amanda, making them vulnerable to exploitation. His friendly demeanour and logical reasoning create a false sense of security, showcasing the manipulative tactics traffickers employ. The film significantly impacts public perception, raising awareness of how easily individuals can become victims, even in safe environments. While it challenges the notion that trafficking is a distant issue, the study highlights the complexities of victim trauma and the need for nuanced representations to foster empathy. In summary, "Taken" effectively illustrates various forms of human trafficking and shapes public perception through emotional manipulation.

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