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ICONIC FRAMING OF HUMAN TRAFFICKING IN MEDIA

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Abstract

The paper focuses on the problem of human trafficking highlighted in media. The conceptual analysis of this situation shows the existence of an iconic structure of the cobweb-like shape. This image can be used as the basis of iconic framing technique in the warning and prevention programs aimed at combatting human trafficking, with the target audience embracing the vulnerable social groups. Understanding how this social agenda is “refracted” through the *cobweb* picture in media texts allows to develop specific techniques of raising public awareness through iconic framing. In particular, the interest lies in correlation of iconic representations and respective verbal elements that reinforce visual effects such as “to be caught in a cobweb of *human trafficking*”. Based on the approach described herein, a “toolkit” of verbal means activating the cobweb image has been analysed and recommended as an applicable technique for social awareness campaigns against human trafficking.

Keywords: human trafficking, media, mental picture, iconicity, social agenda, danger, iconic framing, image, verbal toolkit

Introduction

The contemporary world is living in mediated realities by consuming pre-constructed messages about the hottest issues of the day: human trafficking, national identity, multiculturalism, tolerance, migration, threats to national security, religion, ecology, information security, etc. The question of how these ready-made messages shape societies’ world-images have become the latest concern of not only a linguistic thought but a subject matter of a transdisciplinary research [3; 4; 5].

Framing of realities has become more condensed for greater influence on audiences. To shape public opinions and beliefs, media are using metaphors, narratives, and icons more frequently compared to traditional means of knowledge representation (scenes, schemas, scenarios, frames, etc.), which is predominantly predetermined by the possibility to evoke emotions.

Human trafficking (hereinafter – HT) has been a global concern of contemporary studies. Much has been developed in terms of social, legal, political, and cultural aspects of combatting human trade [33], the linguistic methods for warning potential HT-victims have not been elaborated fully yet.

The aim of this article is to establish which icons are the most recurrent in representing HT in media and to describe their verbiage. These findings may be applicable for elaborating linguistic strategies and techniques for anti-trafficking social awareness programs.

Material and methods.

Under the microscope of the analysis is iconic framing technique that allows media to associate certain idea with a certain shape and use such entity as an icon repeatedly activating specific meanings. Used earlier in cinematography [17; 23], iconic framing provides implications for understanding an image shown to viewers as “an image into which symbolic meanings converge” [23, p. 142]. The technique can be used textually in media social campaign to support HT-

associated visual images. As part of sign systems, language triggers activation of the iconic elements that predetermine the shapes of abstract ideas. On the one hand, icons are logical and are used to structure ideas in terms of a certain shape. On the other hand, their shape may activate emotive elements through activating a certain image. The bridge between these facets of such mental pictures is based on image-schemas [20; 21]. Therefore, a specific verbiage of a media message based on iconic framing may activate the process of visualizing abstract concepts related to red-hot issues.

In this regard, William L. Benzon says that “perceiving and thinking about the visual world is one thing. Creating imaginary visual worlds and thinking about them is a bit different. But in both cases we are thinking about objects deployed in space. But images are used as tools for thought in more abstract ways. The basic idea is simple. Many very simple visual images have been used to express ideas” [2, p. 12]. The spatial nature of the images, emerging in the process of thinking, has been also characterized by Z. W. Pylyshyn, who says that images could be “scanned,” “rotated,” and examined in the “mind’s eye” in order to judge their size, shape or other visual properties [28, p. 1]. As Julia Marshall notes on her research of visual images, definition of image as term vary from “likenesses of perceived entities to internal visualizations in the mind” [24, p. 28]. Thus, there has existed a theoretical dilemma whether the notion of image refers mainly to the constructs or pictures appearing at the conceptual level only or whether they are the pictures that can be created externally by an author of a piece of work, be it literary work, media, art, or other.

In view of the foregoing, there arises a necessity to clarify the correlation between iconic construct, image, and metaphor. In the context of HT, image is holistic vision of the situation; metaphor is its figurative representation in terms of a certain picture, whereas iconic representation is a collective set of image-schemas pre-setting the shape of the image due to logical

relations between actants and their roles within human trafficking network representation.

Firstly, a picture representing collective emotions is nothing short of a sign, which shall be studied within traditional semiotics domain [10; 36], where the issues of similarity, resemblance, and identity of a sign with the object have been raised. Specific representation of HT via language signs evokes cognitive structures promoting both logical and emotional interpretation thereof.

At the same time, the question of similarity between a sign and a mental construal lies within the scope of cognitive semiotics [3; 25; 35], with a special focus given to iconic representations. In view of Sh. Wilcox, “cognitive iconicity is defined not as a relation between the form of a sign and what it refers to in the real world, but as a relation between two conceptual spaces” [30, p. 122]. Consequently, the spotlight turns on the iconic properties of the HT-construal in contemporary media, based on similarity of shapes, links, and relations to other real world domains.

Therefore, the theoretical fundamentals of iconicity theory [12; 14; 16] are applicable in development of linguistic solutions to the problem of efficient delivery of anti-trafficking messages to the audience. By creating visual effects, iconic building of multimodal discourse semantics [1] may serve a cognitive tool to press on deeper perceptions of the situation.

Secondly, the assumption that an icon is based on a similarity between the sign and what it stands for [26] justifies a rather disputable correlation of iconicity and imagery. This brings up the question of whether an iconic sign and a metaphorical image can be compatible in representation of HT in media.

Reorienting the perspective on the problem of iconicity, Diane Ponterotto points to two key aspects, that of imagery and that of similarity [27], which caused the cognitive turn in semiotic studies.

As far as, “metaphor itself often elicits references to visual, aural, tactile, and olfactory experiences” [10, p. 89], it can add both meaning and sensorial efficiency created by linguistic signs. The theory of metaphor [20; 21] opens new vistas on framing mechanisms [6], with a special interest in visuality [7], as well as to aural [9] and tactile images that could intensify the shared sensory experiences, especially when evoked with meanings of “sound”, or “pain” and “contact” by “transmitting voices” of the HT-victims, vividly depicting the situations into which they have been entrapped.

Thirdly, the problem of modelling realities and ensuring sensorial efficiency of media messages in anti-trafficking programs can be resolved within the cognitive paradigm. Having addressed to the methodology of frame semantics [11; 22; 34], we have analysed the iconic framing technique to develop verbal strategies, featuring HT as iconic and metaphorical construal, because it is “from sensations to concepts” [15] does happen when an individual perceives the world. Meanwhile, a media-linguistic perspective [13] employed herein concentrates on the angles taken in representing social realities and shaping a collective viewpoint towards HT.

Is iconic construal of HT sporadic? Is there a certain semiotic regularity in representations of the social agenda in media? What is the way to uncover a cognitive subsurface underlying beneath a verbal tip of the social issue media coverage? These questions have been analysed based on of *frame modelling* method.

Method description. Rigid and replicable, the method offered by S.A. Zhabotynska (2010) is an applicable way to analyse multidimensional conceptual models: “the very foundation of our information system is structured by several highly abstract basic frames, where the most fundamental categories of thought are arranged in accordance with the way we perceive things of the experiential world” [34, p. 80-81].

Respectively, in order to reveal the strategies of shaping a collective world-view with regard to mediated discursive events, the verbal content on HT in media has been analysed in terms of five basic frames, which have been subsequently put together for establishing relations within a conceptual network.

Data collecting. 3000 textual fragments of 585 British and American media dated 2000–2020 have been analysed for frame modelling and establishing peculiarities of linguistic representation.

Procedure. The analysis was based on several stages. They are as follows: modelling of the comprehensive sphere of HT-related concepts, with major actants (*trafficker, clients, family members, law enforcement organizations, international organizations, and government*) identified; modelling the conceptual field of each actant (this paper focuses on HT-*victim* is elucidated); analysis of the actants’ relations within frames and identifying the areas under focus; revealing the cognitive construct of the HT social agenda; and analysis of verbalization of conceptual structures in the media texts. This paper places an emphasis: 1) on a series of icons singled out as elements of the entire iconic construal; 2) on verbal units recurrent in media texts on HT actualizing the metaphorical image of HT; and 3) on the possibility to bring a set of verbal means in balance with such construal in the messages used in anti-trafficking social awareness campaigns.

Results.

As a result of frame modelling, a *cobweb-like* conceptual model as HT representation in media has been revealed, which is predetermined by the interrelationship of semantic roles within a conceptual situation (figure 1).

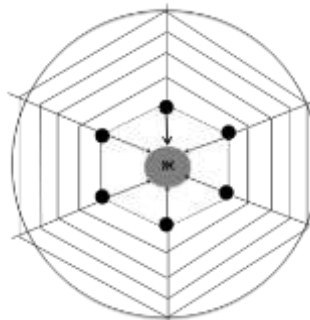


Figure 1. A HT Iconic Construal

At the same time, the *cobweb* iconic construal is a metaphorical construal, which activates spatial vision of HT (figure 2).

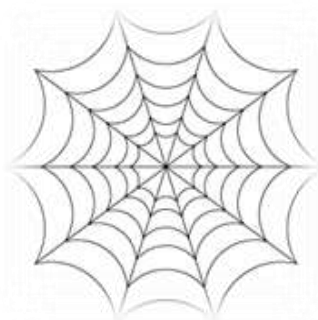


Figure 2. A HT Cobweb Metaphor

The illustrations show an integral model of a cobweb-like mental construal of HT in media based on framing modelling of the conceptual field of each actant. The centre of the circle represents the spatial relation of *victim* relative to other actants. This actant is zoomed due to the prominent passiveness manifested through its semantic role [*patient*]. The other actants' "actions" are shown as those being directed centripetally toward *victim*. They are activated as [agents] in the frames within conceptual fields. The links between the actants are tied, as those parties cooperate during corruptive practices with each other, and there is no way out of the situation (figure 1). The logic of these relations is objectivized verbally in media publications, for instance in Chauhan's *Immoral Traffic (Prevention) Act, 1956: A Concise Review*: "Due to economic hardship, she got lured into working in a dance bar in the locality but gradually got trapped into the cobweb of flesh trading" [8, p. 257]. The given example serves a verbal representation of the links between the participants of the human trade, which are so tied and strong that there emerges the effect of "being caught or entrapped within the situation".

Another example of verbal manifestation of the construal discussed is the description of the situation provided by Emma Thompson in the article *The New Slavery: Sex Trafficking*: "... that you are passing from person to person. It is a cobweb. ... The cobweb is a big old vast one..." [29].

The iconic construal is at the core of the cobweb-like visual metaphors, through the prism of which the HT-agenda is set. The *victim* gets into a trap and slavery conditions, becomes a prisoner of her own and other actants' actions (figure 2). The analogies between the social and biological worlds are shown through the visual imagery of spiders and cobwebs, e.g.: "The perpetrators of human trafficking work like spiders, preparing a cobweb and trying to lure victims" [32, p. 73]. The

simile used by Marcin Wisniewski bears a metaphoric image compatible with the iconic construal.

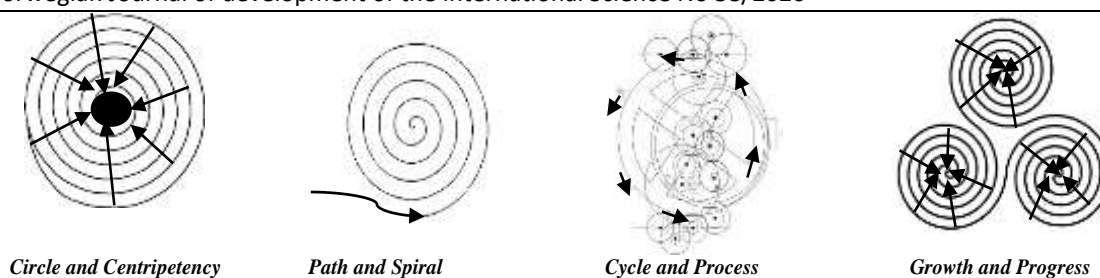
The image of cobweb is visualized in the initiative of La Strada International centre, with an example of cobweb concept in anti-trafficking campaigns. "The stamp ... depicts a tear-stained eye against the background of a cobweb. ... represents the same cobweb with the figures of several human beings stuck in it, thus symbolizing the danger of the traffickers' networks all over the world and ... the risk of being caught into the knots of this scourge" (La Strada International 2009).

Hypothetically, the commonly associated with a no-way-out circumstance, the *cobweb* image may evoke the sensations of danger and desperation. The image-schemas of the established iconic and metaphorical construal pre-set the contours of visualising of HT. The image may serve as a warning signal in anti-trafficking campaigns due to possibly enhanced emotional pressure on audience. The images of *cobweb* representing the feeling of *danger to go abroad for better job opportunities* used in anti-trafficking messages would make readers more susceptible to prevention techniques used in media for anti-trafficking purposes. The pre-constructed mental imagery of *cobweb* coinciding with what it activates in the recipient's minds may boost the effects on the audiences.

Therefore, the *cobweb* construal is a visual image which may be exploited for active perception, as "the mind actively structures sensory input" [2, p. 5]. The cobweb-like configuration is mainly predetermined by a system of icons conveying specific stable meanings within the framework of the HT-situation. The icons, as described below, are in their turn built on the combinations of image-schemas, thereby maintaining the cobweb construal as a holistic entity.

Cobweb iconic framing. As an awareness program strategy, the *cobweb iconic framing* facilitates highlighting the actants' semantic roles focalized within frame models. This technique employs image-schema combinations that predetermine the shape of the icons compatible with the *cobweb* construal. Representing the social agenda through the lenses of a natural phenomenon is based on iconic structuring of the objective realities. Such iconic framing facilitates pre-setting the directions for audiences' visual thinking about HT.

The complex of image-schemas compatible with some elements of the cobweb image ensures spatial structuring of HT representation in media. Some spatial directions of thinking coincide both in a separate icon and in the part of the cobweb construal, which could be used for stimulating logical understanding of the situation together with the range of the metaphors used for exciting recipients' sensations. The structure of the icons comprises overlaying of such image-schemas as *Circle/Centripetency*, *Path/Spiral*, *Cycle/Process*, and *Growth/Progress* (figure 3).

Figure 3. *Cobweb Iconic Framing*

Circle/Centripetency. The given icon, shown first on the left, illustrates the image-schema *circle*, pre-setting the contours of HT-situation in terms of *enclosed space*. The black colour in the centre of the circle represents a *victim*, and the arrows represent the actants' actions directed to the victim in a centripetal way. The icon is consistent with the metaphorical image of *vicious circle* and verbally manifests in verbs accompanied with preposition *into*: (1) "trafficked *into* a variety of situations" (IHT, 1); (2) "recruited *into* a range of exploitative work" (BBC,1). These effects are enhanced with the verbs having the meaning of coercion: *snared, forced, exploited*, etc. both in stylistically marked and neutral contexts.

Path/Spiral. This icon is complementary to metaphorical projection of *journey*, based on the image-schematic elements such as *path and spiral*: (3) "to travel to a new land of opportunity" (BBC, 2); (4) "As a result such journey turned into something more sinister – and she found herself forced into prostitution" (BBC, 3). The second illustration on the left shows active role of a victim at the initial stage of HT-process. This is marked with round line with an arrow representing victim's path to be subsequently enslaved. The *spiral* represents victimization of a person after she gets into a trafficking scheme, with passive role shown as the cyclic nature of the actions she undergoes through.

Cycle/Process. The icon reinforces perception of the social agenda in question to be seen as a mechanism of weaving a strong HT-network, e.g.: (5) "trafficking networks" (BBC, 4). In texts, it manifests together with verbal units bearing the meaning of *chain* and *link*, representing the seamless cooperation of the actants of the situation, e.g.: (6) "The final and common link at the end of a long and complex chain, Mr Costa says, is exploitation" (BBC, 5); (7) "the exploitation that takes place at several points along the chain as the human trafficking takes place and that is repetitive and prolonged" (BBC, 5); etc. This second picture on the right illustrates the layering of image-schemas *cycle, process, link* that bring vision of HT as a cobweb mechanism into action and contribute to rendering of the cul de sac sensations within the social agenda: (8) "So you just continue in the same cycle..." (BBC, 6). This way, and ever-continuing nature of weaving a cobweb, which has similar iconic elements with mental constructs, can be activated by consumers in drawing mental pictures of the social situations.

Growth/Progress. This icon shows multiple reproduction of the HT-related criminal activity. Compatible

with the metaphor of *disease*, it represents the cobweb properties of HT phenomenon: (9) "It *grows* on the underbelly of civilized society" (NYT, 1). In the focus is the process of incrementing of *cobweb* elements having a tri-dimensional and volumetric nature. The picture on the right shows the HT circle, with the arrows pointing to such volumetric growth.

Each of the above said icons forms a part of the *cobweb* iconic construal as a constituent of the metaphorical projection based on the image-schema principle. Taken together, these icons shape a holistic organisation of HT-image through the *cobweb* lenses for rendering the generalized concept of *danger*. This gives possibility to employ icons in social awareness campaigns against HT through specific set of verbal means.

A Verbal Toolkit of Anti-Trafficking Campaigns. The findings and the results of the extended research in the framework of imagery and iconicity of HT representation in media publications provide for the possibility to distinguish the most recurrent verbal units of different language levels that shape a specific vision of HT situation. This seems to suggest that, if deliberately used, the set of deliberately selected verbal units, would enhance the impact on the vulnerable categories of population (women, young girls, the unemployed) and facilitate structuring the world picture within the framework of the *cobweb* construal.

1) *into, in + world of, life of = concept of a closed space.* The given verbal formula provides for possibility to represent HT as a closed entity through language elements supporting activation of *Circle* image-schema. In particular, the combination of grammatical elements such as prepositions *into, in* and lexical units such as *world of, life of* could serve for spatial structuring of HT as a *closed world* with *no way out*, like it was used in many media publications, e.g.: (10) *I was trafficked into a hellish world of forced prostitution* (G, 1); (11) *They were cynically catapulted into a miserable existence...* (BBC, 7); (12) *slip into a life of domestic slavery* (G, 2); (13) *had terrified the children into submission* (BBC, 8).

2) *Lock + world of = concept of a closed space.* Semantically, the concept of some closed entity could be activated in through lexical units bearing the meaning of *being closed, locked, circle*, e.g.: (14) *Locked in the world of sexual cruelty* (G, 3); (15) *first circle of hell* (BBC, 9).

3) *Trap +in/into+ world of / living = concept of a closed space.* The concept of *being closed* can be promoted to due usage of lexical units for actualizing the

meaning of *trap*, in combination with prepositions of inclusion (in/into), e.g.: (16) *unwittingly stepped into a trap laid by a trafficker* (BBC, 5); (17) *She was trapped in this living hell for nearly five years* (BBC, 10).

Instead of the direct nominations *the world of* other variants for denoting the way of living are also possible, e.g.: *forced prostitution, existence, domestic slavery, poverty*, etc. The corresponding lexical units for representing the idea of *being entrapped in the world of HT* can be accompanied with evaluative or figurative meanings: (18) *turn into nightmares* (BBC, 2), thereby contributing to creating imagery for preventive purposes in anti-trafficking campaigns.

4) **Active verbs denoting actants' actions "enforcement, assistance, usage, exploitation" etc. + Direct object (Victim) = Centripetency.** The verbs in active voice are predominantly dynamic characteristics of all the actants except for *victim*. Instead *victim* takes the syntactic role of direct object for predicative constructions, e.g.: (19) *help them rebuild their lives* (BBC, 11); (20) *raped her, rent her* (NR, 1);

5) **Active verbs denoting actants' actions "enforcement, assistance, usage, exploitation" etc. + Indirect object (to/with Victim) = Centripetency.** Similarly, to the above mentioned grammatical pattern, the verbs are used in active voice for representing actions of all the actants towards *victim*. However, *victim* takes passive role and manifests in the syntactic role of indirect object in combination with prepositions *to* or *with* that show the direction of the actions, e.g.: (21) *show compassion to victims* (BBC, 10); (22) *having sex with her* (NYT, 1).

6) **A range of passive verbs denoting condition of victim = Zooming victim's sematic role of patient.** Passive forms of predicates facilitate representing victim as exclusively passive object. This may contribute to creating imagery of *someone being entrapped in the closed entity*, leading to shaping the cobweb-like construal: (23) *was forced to become a prostitute* (BBC, 8); (24) *had been sold as a bride ... then sexually abused and mutilated* (BBC, 12); (25) *are beaten, raped and imprisoned by their tormentors* (I, 1); (26) *were ... deported without regard for legal or human rights* (O, 1); (27) *were forced to service a dozen men a day and paid nothing at all* (I, 2).

For creating centripetal effects for zooming visual representation of *victim* in the centre of the *cobweb* construal, the passive forms of the verbs denoting the condition of the actant would serve a verbal tool for depicting HT situation and the danger of getting therein.

7) **Lexical units meaning "new/better life" + "abroad" = "lure, empty promise" = victim's first path.** The only dynamic characteristic of *victim* is reacting to traffickers' lure associated with attractant for making a potential victim enslaved in the *cobweb* of HT. And this is the only *path* that a victim follows upon his or her own decision. The icon of path represents the first steps made by vulnerable population categories on their way to better lives: (28) *they would start a new life together abroad* (BBC, 10); (29) *all with the same dream of a better life* (NYT, 1); (30) *lured by the prospect of high-paying jobs* (E, 1); (31) *are snared by the glittery promise of an America* (NYT, 1). Preventing

reactions of vulnerable audiences to be lured to go abroad in the search for better lives should be a key action in anti-trafficking campaigns. Using such lexemes denoting "idle hope" should be enhanced for rendering dangers of HT.

8) **Lexical units meaning "journey" + "transportation" = "spiral of trafficking".** As soon as *victim* reacts to *traffickers'* lure such individual is transported multiple times incessantly. Lexical units either bearing direct meaning of "journey/transportation" or metaphorical ones boost the idea of an ongoing process of transporting victim from the countries of origin through transit countries up to the destination countries. However, this is a recurrent process for a *victim*: (32) *Odysseys of hope and drama ending in tragedy* (BBC, 13); (33) *A modern slave's brutal odyssey* (BBC, 14); (34) *The journey is often treacherous* (BBC, 15); (35) *They are then transported on an often fatal journey* (BBC, 16). Thus, this icon represents the linearity for activation of the concept of "journey" and cyclicity as a repeated pattern of being "transported to various places". The relevant lexical and semasiological units with neutral, evaluative and figurative meanings (allusions, metaphors of *odyssey*) contribute to enhancing effects of endlessness and everrepeated or despair circle.

9) **Lexical units bearing the meaning of "machine" + "exploitation" = "mechanism" = "cyclicity".** The concept of cyclicity could be maintained through the usage of verbal units with meanings of *network*. This is so because HT is mainly represented in media as a well-elaborated scheme based on cooperation between traffickers and clients. In its turn, at the conceptual level, such links are represented through the sematic roles [recipient] – [helper] – [beneficiary]: (36) *trafficking networks* (BBC, 4); (37) *their networks of facilitators* (BBC, 17); (38) *Money to a middleman* (BBC, 18).

Therefore, these stable links predetermine the activation of *mechanism* icon, which represents the principle of HT-scheme operation. The meaning of lexical units is both direct and metaphorical one (*fuel, grind, machine, exploit*, etc.), which shows the general principle of HT organized as a criminal activity: (38) *Cambodia is a big anarchy machine...* (DT, 1); (39) *Grinding poverty* (BBC, 19); (40) *It entails ongoing exploitation* (G, 4).

The concept of an ever-going process of trafficking could be brought to light with the help of lexical units bearing the meaning of *chain, links, parts of a mechanism, ring*: (41) *The final and common link at the end of a long and complex chain, Mr Costa says, is exploitation* (BBC, 5); (42) *the exploitation that takes place at several points along the chain as the human trafficking takes place and that is repetitive and prolonged* (BBC, 5); (43) *I can't tell you for sure 100 percent that it was a trafficking ring* (WP, 1).

Therefore, the recurrent usage of verbal units creating the overall meanings of *process and cycle of a mechanism operation of HT scheme* bears metaphorical analogy to the process of a *spider's weaving the nets for catching its victim*. So, the icon of process and cycle is compatible with a *cobweb* construal and should be

used in anti-trafficking campaigns for warning potential victims about cyclicity of the HT and impossibility to get out of such situation.

10) *Lexical units with meaning of "disease" + "growth" = "HT-expansion"*. Messages of consequences of HT in terms of diseases expanding onto other countries, so that the problem acquires global level. The concept of epidemic proportion of HT has a metaphoric correlation with the image of *cobweb network growth* and very often is represented through the metaphor of *disease* with the help of such lexical units as: *cancer, no immunization, endemic, chronic disease, rotten, scars, side-effect, erosion*, etc.: (44) *We have that cancer, corruption* (NYT, 1); (45) *an endemic corruption that often allows paedophiles to buy their way out of trouble* (DT, 1); (46) *Chronic problems* (NYT, 2); (47) *The justice system is rotten* (O, 2); (48) *the scars of recent severe economic crisis linger* (NYT, 1); (49) *It has eroded the traditional and social values* (BBC, 20); (50) *There's the truly hellish side-effect of global tourism ...* (DT, 1).

Therefore, the possible variants of combination of language units constitute a set of verbal means the usage of which can facilitate associating various aspects of human trade with components of the *cobweb* image. These are predominantly lexical units with specific meanings of being *entrapped and secluded in a closed space*, prepositions of direction (in, into) stimulating visualizing the HT-phenomenon as *a closed entity*, lexical units bearing evaluative and figurative connotative meanings enhancing emotional pressure on recipients of anti-trafficking messages.

Conclusions and Discussion.

The offered *cobweb* image and related icons used in social awareness programs, in fact, represent various perspectives of the social agenda. Such conceptual arrangement facilitates transmission of warning messages in anti-trafficking media campaigns through established images and icons, which contributes to consumption of a media message at the conceptual level, mainly through audio-visual icons, at which the most primary propositional links are activated in processing of the information received. Iconic framing may serve as a cognitive technique to gradually adjust public attitudes to HT in line with the pre-set *cobweb* mental picture. It may be concluded that efficiency of the employed image consists in rendering of danger sensation via the iconic elements representing complexity of HT-situation. Therefore, the combination the verbal means closely related to the icons may contribute to creating and restoring the image of *cobweb* as an integral cognitive construal embedded in texts on human trade topic.

The practical value of the results lies in possibility to use the HT-related verbal toolkit for development of solutions to shaping public opinion in terms of social campaigns. Apart from verbal aspects of warning potential victims of future danger, a feasible follow-up stage would be an empirical sleuth aimed at measuring to what extent respondents can visualize the *cobweb* image after reading warning messages containing the sets of verbal means analysed in the present paper and the extent of their being affected emotionally. i.e. extent

of feeling potential danger of being entrapped into human trafficking situation.

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BILINGUALISM IN THE DEVELOPMENT OF TOURISM

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БИЛИНГВИЗМ В РАЗВИТИИ ТУРИСТИЧЕСКОЙ ИНДУСТРИИ

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Abstract

The article considers bilingualism as a socio-cultural phenomenon from the point of view of development of the tourism industry. The analysis of various interpretations of the given concept is carried out, the components of the intercultural bilingual environment are determined. The role of bilingualism in the tourism industry is analyzed. The authors believe that it is difficult to give an accurate explanation of the concept of bilingualism, since in bilingual speakers the degree of language proficiency is different, and besides it does not differ in stability for the same speaker. They both from the linguistic point of view and from the psychological-pedagogical point of view consider bilingualism. Knowledge of the second language is undoubtedly regarded as an actual language component of the training of a future professional specialist.

Аннотация

В статье рассматривается двуязычие как социально-культурный феномен с точки зрения развития туристической индустрии. Проводится анализ различных интерпретаций данного понятия, определяются компоненты межкультурной двуязычной среды. Анализируется роль билингвизма в индустрии туризма. Авторы считают, что дать точное объяснение понятию билингвизма сложно, поскольку у двуязычных носителей степень владения языком различна, и к тому же не отличается стабильностью у одного и того же говорящего. Билингвизм рассматривается как с лингвистической точки зрения, так и с психолого-педагогической стороны. Знание второго языка, несомненно, рассматривается как актуальный языковой компонент подготовки будущего профессионального специалиста.

Keywords: Bilingual environment, bilingualism, culture, tourism, intercultural communication, tourism industry, the integrative nature of.

Ключевые слова: двуязычная среда, билингвизм, культура, туризм, межкультурная коммуникация, индустрия туризма, интегративный характер.

Проблема развития и изучения билингвизма обуславливается стремлением к осмыслению феномена языковой культуры как специфической формы существования человека в обществе и мире.

В билингвальной среде наиболее ярко отражаются национально – культурные особенности страны и региона.

Мы полагаем, что билингвизм, как социокультурное явление, будет способствовать при условии

грамотного использования его потенциала достижению реального двуязычия, сближению народов, выработке навыков уважительного отношения к культуре и языку, к традициям и обычаям других народов, формированию общих задач и целей в процессе интеграции.

Он выступает мощным фактором языкового развития современного туризма, что даёт каждому индивиду осознать своё место и свою культуру в