
MYTH OF VIOLENCE IN *VENOM: LET THERE BE CARNAGE* (2021) SEMIOTIC ANALYSIS

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ABSTRACT

Popular culture is a product created for many people. The audience's tastes are essential in production. Besides that, popular culture can also describe a culture that exists in society. One popular product that people like is film. Along with the times, the world of cinema also has more exciting story plots and various characters. One is an American film called *Venom: Let There Be Carnage*. The film shows signs of the violent formula usually used in American cinema. Therefore, this journal discusses *Venom*, who is an anti-hero who uses much violence to deliver his existence but has a heroic soul, and also Eddie Brock, an ordinary human who acts as a host who has contradictory traits with *Venom* even though they live in one body—coupled with conflicts with other villains characters such as *Carnage* and *Cletus Kasady*. Researchers present signs of violence using dialogues and movie posters as data references. Also, the characteristics of the heroes used using semiotic analysis supported by John Cawelty's *Myth of Violence* theory. With this method, the researcher also describes the culture of violence in American society.

Keywords: *American society; hero; movie; myth; popular culture; semiotic; violence*

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INTRODUCTION

According to William in Storey (2015), popular culture is a cultural product consumed or produced for the broader community so that people's tastes become essential for profit and entertainment (pp. 4-5). McDonald's statement (2004, p.38) supports that popular culture is also referred to as a mass product or commercial product because it is created to be sold without any social class boundaries so

that its development becomes very practical with conveniences. Supported by existing technology and constantly changing with the changing times, on the other hand, popular culture is also a culture that is symbolized in everyday life, such as myths and lifestyles. Therefore, developing popular cultural products such as music, popular novels, games, applications, and especially films has rapidly connected with the times, especially in technology. For example, American films

that used to be made without sound and color are now made with sophisticated technology that can create various audio effects and CGI, which spoils the audience's eyes. The plots, characters, and genres are also increasingly diverse and exciting. One example of a successful film in America is the sequel to the film *Venom* titled *Venom: Let There Be Carnage*. The film contains a lot of violence. Supported by the doubling number of films with violence since 1950, it has become a film that contains much violence but is still popular with audiences, emphasizing action, superhero, and thriller genres (Muller et al., 2020).

Venom is a symbiote or an object that comes from another planet and can live when attached to the body it inhabits. It was becoming one of the popular anti-hero characters published by Marvel Comics, who first appeared in the *Amazing Comic Spider-Man* (1988) written by David Michelinie. After that, *Venom* had his comic series and was ranked the 22nd Greatest Comic Book Villain of All Time out of 100 comic book villains and the 33rd character out of the 50 Greatest Comic Book Characters in *Empire* magazine. Then, it began to be adapted into *Spider-Man* animated series such as *Spider-Man: The Animated Series*, *Spider-Man Unlimited*, *Spectacular Spider-Man*, and also in the film *Spider-Man 3* (2007). *Venom* debuted in 2018 with the title *Venom*, starring famous stars such as Tom Hardie (*Venom*) as the main character, Michelle Williams as Anne Weying, Naomie Harris as Frances Barrison, Reid Scott as Dan Lewis, Stephen Graham as Detective Mulligan, Woody Harrelson as Cletus Kasady (*Carnage*), and directed by Ruben Fleischer and produced by Sony Pictures. The first *Venom* film was well received by audiences and received a Box Office of 856.1 USD internationally with a rating of 6.6/10. It was followed by a sequel

titled *Venom: Let There Be Carnage*, which was released in 2021, directed by Andi Serkis and still starring Tom Hardie as Eddie Brock in the leading role, also produced by Sony Pictures. This sequel earned over 506.9 USD at the Box Office internationally with a 6.0/10. Interestingly, this film was released amid a pandemic that has infected parts of the world, but it was a success because it entered the top 10 at the box office and became the third highest-grossing film in 2021. This film was associated with three awards: the People's Choice Awards, the Visual Effects Society Awards, and Artios Awards.

Venom is unique; when it lands on the human body, it can strengthen its host. However, only some humans can be perched by him. Eddie Brock is the only human who is strong enough to match *Venom*'s power. Eddie Brock is a career-crushing journalist who is emotionally compatible with *Venom* and physically strong enough to endure it. At first, *Venom* was obsessed with eating the heads of innocent humans to become stronger and tended to be evil because he often destroyed other people's property and used violence. However, Eddie was a human who could not kill. They have contradictory characteristics even though they live in one body. So from that, there was an agreement that *Venom* would no longer eat human heads but could perch in Eddie's body and perform his 'heroic' actions, and *Venom* helped Eddie to rise from his fall. Plus, they can partner to solve the conflicts with other villain characters.

This phenomenon sees *Venom* and Eddie as heroes who eradicate evil and other monsters. As Stan Lee put it, a hero is "a person who performs heroic acts and can do so in ways that normal people cannot do" (2013, p. 115). The audience also expects violence from the antagonist and the protagonist (Dorzweiler, 2017). Can it be said

that bad guys or monsters are not always bad in fiction?

Moreover, this phenomenon can describe a culture in a particular society. So, for this reason, this paper will use a semiotic approach to see how the form of signifiers will give birth to a meaningful 'sign' in the film. These signs can include social behavior that reflects a particular culture because a popular product must have meaning for its audience. When it comes to the masses, there must be a particular culture behind the creation of these signs or meanings. (Adi, 2016, pp. 154-156). This semiotic approach was also developed by Christian Metz, who related semiotics to film (1991). Whereas in film, many codes and signs have meanings, the film is also the language used to communicate to the public. Lapsley & Westlake's statement (2006, p.42) supports that the code in a film is also called cinematic code, such as costumes, dialogue, characterization, and facial expressions, then sub-codes such as lighting and settings.

This paper uses John Cawelty's theory of Myths of Violence, which talks about myths or patterns of violence that usually exist in American stories. Where the protagonist experiences a situation that makes it necessary to commit violence, or the background of the antagonist commits violence. Thus, it can also help describe the culture of violence in the US (Cawelty, 1975, pp. 525-529).

The Theory of Semiotic

The semiotic theory is a theory that examines signs that are used to find out a particular meaning. According to Pateda (2001, p.28), a sign has various forms and origins, and an example is a sign that comes from humans, such as symbols and signs of nature. However, this theory has the concept of a signifier and a signified. These two important components cannot be separated from the birth of a 'sign'. The signifier is a

concept and requires something else to be connected to produce a meaning, namely the signifier. At the same time, the signifier is associated with the signified and does refer to one signified.

Semiotics is a theory used for research in the early 20th century, initiated by two different people on a different footing. Ferdinand De Saussure, a linguistic expert from Switzerland, his semiotic theory is based on linguistic science (Storey, 2015). Language is used as a bridge of meaning. Saussure is a linguist from Sweden who pioneered this linguistic theory in the book *Cours de Linguistique Generale*. The book emphasizes three elements: langue, parole, and langage. Langue is the same as a language defined as a particular language, parole like speech is defined as spoken language or what is usually spoken by humans, and langage means language in general.

In essence, Saussure uses language or langue as the object of research because this is the only aspect that can describe the social facts that exist in society (Zaprul Khan, 2016, p. 171). Charles Sanders Peirce is an American philosopher based on philosophy and logic. He divides the sign into three: Qualisign, which has a concept of quality such as color—Sinsign of a real thing or actual event, and Legisign of rules about how something should act. However, based on the object, a sign can be called an icon that refers to the object itself, an index sign that is related to or refers to an object, and a symbol is a sign that is related to an object but based on an agreement or law that is made (Peirce, 1940, pp. 101-103). From here, many other experts, such as Roland Barthes, began to develop it with semiotics in the social area. The sign includes social behavior, which also divides a sign into three, namely Denotative Meaning in which a sign has a precise

meaning, Connotative Meaning that a sign can have more than one different meaning, or implicit and open meaning, on new interpretations, as well as Myths about a culture which are closely related to beliefs and religion which can influence people's mindsets (Fiske, 1993, pp. 85-88). Levi-Strauss, in the context of cultural science, relates to the theory of Christian Metz that a film is a form of reflection of a particular culture.

The idea of semiotics also includes analysis in the context of literature to examine the use of language whose meaning depends on an additional agreement. So that it can produce various meanings, likewise, if it is related to popular fiction, which states that the audience or reader must also be involved in interpreting a sign. Because these two components are the most important elements in popular fiction research, when it comes to the masses, there must be a certain culture behind the creation of the sign or meaning. (Adi, 2016, pp. 154-156).

The Concept of Formulas

Filmmakers widely use the concept of the formula itself to attract viewers. The formula itself has a definition as a storyline and is related to the existing culture, the unification of themes, and the existing culture of society, so that what is shown with what is in society is interrelated like human traits in a particular culture. It is like the same pattern that one story has with another story. For example, murder stories must have the same pattern as other murder stories (Adi, 2016, p. 203). Formulas are archetypal story patterns embodied in images, symbols, themes, and myths. Archetypes and formulas are interrelated because they are distinctive patterns that can represent a universal pattern or a pattern that has been formed since time immemorial in society unconsciously (Cawelti, 2014, p. 16). The formula is based

on archetypes because certain story archetypes tend to entertain and fulfill human pleasure.

Filmmakers use that to make stories according to the audience's taste. The most famous formula is the formula in American films with the detective, gangster, police, and action genres. Usually, the background of violence is legal justice, past grudges, murder, and burdens of life. The presentation is supported by a gun, explosions, or chasing scenes (Lichtenfeld, 2007, p. 1). The four genres are closely related to violence patterns like events in America. However, it has become trendy because the audience also needs something different, mainly to satisfy the audience's fictional imagination and entertainment. Because violence still makes sense with the morals that exist in society, it can be depicted in films (Cawelti, 1975, p. 526). On the other hand, in developing studies related to culture, myth is a topic that is quite popular with academics, especially in popular culture research. Myth in popular culture understands what makes a film popular and has survived today (Cawelti, 2004, p.6).

The Myth of Violence

There are five patterns sparked by Cawelti (1975) that will be related to the conflicts that occur with the characters Venom, Eddie, and Carnage, in his article entitled *Myth of Violence in American Popular Culture* (pp. 530-540):

- a. The Myth of "Crime Does Not Pay", or "As Ye Sow, So Shall Ye Reap"

One of the patterns of crime that can be analogous to 'an eye for an eye' or what you sow is what you reap. However, if this is applied to the reality of society, of course, the community will reject it for immoral reasons. Conversely, everything becomes possible

when entering the realm of fiction because crime and morals try to be in balance. Heroes have sworn enemies or villains who are finally reunited after playing with plots and conflicts. However, in the end, the Hero will not kill his enemy because of his morals. The plot used is that the Hero will only catch and hand him over to the authorities. This pattern can be said to use violence in line with existing morals, so the duty of the Hero is only as a 'media' between the community and the authorities. Therefore, the motto used until now is that a crime does not pay anything, but on the contrary, whoever commits a crime will receive a reward. Therein lies the legitimacy of the Hero to use violence.

b. The Myth of the Vigilante

In this pattern, the Hero character does not fully plunge into the Conflict, or even violence is not the last resort. Heroes in this pattern tend to act when things are unfair and society can no longer handle these crimes. In other words, vigilante behavior will be the punishment when the authorities cannot protect guilty people from criminals. However, the Hero has two choices: kill or let him go. If the situation does not allow the criminal to be released, then the Hero here will destroy evil through violence.

An example is if a criminal has been thrown into prison, and then after a while, he is released and carries out his brutal actions again, where the authorities can no longer handle their brutal actions. The new individual Hero will use violence such as torturing or even killing so that the criminal becomes a deterrent. This pattern is commonly used in contemporary action films or gangsters.

c. The Myth of Equality through Violence

The lower or middle-class people usually carry out this pattern. To achieve equality in

the social order, they tend to use violence perpetrated against corrupt elite groups or antagonists in the social order of society. This myth can be said to entirely follow America's perception of violence, especially in border areas. For them, violence is a normal thing that exists in everyday life. Thus, violence is widely used in films, but it is rarely used by heroes in the context of equality because those who can do this action are gangsters.

d. The Myth of the Hard-boiled Hero and His Code

Using violence is tantamount to testing the moral code that is believed by oneself and the moral code that applies in society. Because the hero character in this myth will wait for the villain's confrontation or let the villain start the action first, this is done based on honor and integrity. This attitude also shows that a hero must remain in control and be disciplined in the rules or codes that apply in society. The code is indeed unwritten but refers to existing traditions or morals. However, the Hero's challenging nature and sensitivity to conditions require him to break the law to save society. Because usually, the police or detectives who always obey the law cannot stop the crimes that occur. The honor held by the Hero here is a code of ethics in which he will never take what is not rightfully his, does not take sides with anyone, and does not embarrass violence without an apparent reason. Heroes are people with unusual abilities and integrity.

e. The Myth of Regeneration through Violence

In this myth, violence is justified and passed down from generation to generation, like when America entered a new phase as a move from the wilderness into a country inhabited by many people from various countries. However, in the forest, other

inhabitants are Indians. A conflict arose between the British and the Indians, which gave rise to two more myths, namely captivity, which tried to frighten and torture someone detained. However, the impact was the destruction of a charming person and as if reborn into a new person after committing the violence. The hunting myth, where the hero wants to rule the universe, returns to the forest, kills wild beasts or, with the villains to eat, and is reborn.

The synopsis of *Venom: Let there be carnage*

This time, Eddie Brock and Venom face a serial killer named Cletus Cassady, sentenced to death. Nevertheless, at that time, the whereabouts of Cletus' victims had not been found, so the detective in charge, Patrick Mulligan, tried to investigate. However, Cletus remained silent and only wanted to talk to Eddie about where the victims were. After his visit, Venom and Eddie managed to find the victims' locations, resulting in Eddie's career as a journalist. On the day of his execution, Cletus invites Eddie again to talk to him, but Cletus insults Eddie and anger Venom. The conversation ended when Cletus bit Eddie's hand, causing him to swallow a small part of the symbiote from Venom. After that incident, Eddie and Venom returned home. However, they argued about Venom wanting the freedom to eat criminals. Eddie still did not allow it, so they chose to separate temporarily. Venom does what humans do, like going to parties, badmouthing Eddie, and moving from one human to another. Finally, Return to Eddie because only Eddie can bear the power of Venom.

As suspected, Cletus also has a Venom-like symbiote named Carnage, a very evil and indiscriminate symbiote to kill. With Carnage, Cletus turns the prison into a bloodbath and helps Frances Barrison escape prison. Frances is Cletus' girlfriend who has an unpleasant

past with Detective Mulligan because of the power of her voice, so she is exiled to Ravencroft. From there, they both have a grudge against Detective Mulligan because he indirectly made them separate.

Once free, they aim to get married in the cathedral, but they also take Detective Mulligan and Anne Weying (Eddie's ex-girlfriend) as a hostage. This phenomenon reaches Eddie and Venom's ears, so Venom and Carnage fight it out there. At the end of the story, Venom defeats Carnage and devours the head of Cletus, the bad guy there.

DISCUSSION

The conflict is that Venom, who used to be a human-eating monster, must face Carnage, who is more evil. In other words, he helped Eddie to save other people. As seen in the poster below, there is a striking color difference between Venom and Carnage, the film icon. Venom is depicted in black, and Carnage is dark red to differentiate the character.



Figure 1. The poster of *Venom: Let There be Carnage*

Black means death, evil, and mystery, while dark red means rage and anger (Wierzbicka, 1990). From the poster, there is a denotative meaning that the two icons in the poster show the same meaning that Carnage and Venom are sadistic characters because their positions depict violence and are ready to attack each other. Supported by the explanation of the two icons, according to Merriam-Webster, the meaning of Venom is a poisonous substance,

and Carnage means slaughter. Venom and Carnage are symbols of evil.

Furthermore, there are four combinations from the myth of violence in *Venom: Let There Be Carnage*. The first is The Myth of the Vigilante. It can be seen from the dialogue that Eddie does not want to be involved in the Cletus arrest case. As evidenced in the dialogue below between Eddie and Detective Mulligan,

Denotation : Detective Mulligan, with all due respect, **I don't want anything to do** with Cletus Kasady.
(05.35)

Connotation: The sign means someone who does not want to interfere in other people's affairs.

However, Eddie has no other choice. This dialogue is explained in theory that Eddie has no intention of doing anything with Cletus, who is in prison. It is a sign that Eddie still acts according to his code of ethics as an ordinary human being and that it is inappropriate for civilians to interfere in major crimes. Because in this case, the authorities could already handle this case. This also depicts that residents surrender and trust the authorities to solve existing problems.

Venom also sometimes suddenly appears from inside Eddie's body. So this makes Eddie always alert when going out for activities. Because Venom always wants to show the existence of his strength, but he cannot fully control his thirst to eat human heads, which Eddie finds annoying. On the other hand, the writer made Eddie do the right thing to prevent Venom from coming out of his body too often because it looks scary and acts outside of society's morals. As shown in the dialog below,

Denotation : Be quiet. How many

times have I told you that **I want you to hide yourself** when I am working?

(06.25)

Connotation: This sign means that its existence is terrible when it is unnecessary.

The dialogue above has a denotative meaning that Eddie clearly says Venom must hide. This sign means that Venom is not suitable to be shown in society because of its scary appearance and behavior.

The film is rated for ages 13 and over with parental guidance because it contains violence, harsh words, and inappropriate things for children to watch alone. However, today's hero films tend to show many opposing sides with more violence than positive ones (Bauer et al., 2017). The positive side for children is that the characters shown are good, as shown by Eddie here. He just wants to have a good life by working as a journalist and does not try to get involved in many conflicts with criminals because he is an ordinary human being. However, this action-hero film is also suitable for stimulating children with autism and increasing children's appetite (Rosenberg et al., 2013). Also, this film succeeded in showing the concept of an American audience, according to Cawelti's statement (1975), that audiences like scenes of violence, as shown in Eddie and Cletus' dialogue.

Denotation : People **love...** serial killers
(08.09)

Connotation: The meaning of the dialogue is that people are more interested in scary or thrill stories.

The dialogue has a denotative meaning that the film displays violence packaged in a way that the public likes. In the dialogue, "love"

symbolizes someone's liking for something. As Carroll (2019) said, most audiences like good versus evil or superheroes versus villains. The more violence, the more attractive it is for the audience, with one of the reasons to explore which characters are good and evil (p. 27).

Secondly, The Myth of the Hard-boiled Hero and His Code is a myth seen in this film. Venom's form of violence against Eddie does not allow him to eat human heads because he is too hungry or kills criminals. Connotatively, this is a clichéd reason for Venom to eat humans when he is bored to satisfy his lust for killing. Eddie remains stubborn that Venom cannot do that and provides chicken and chocolate as human substitutes. In this case, Eddie does not want to get out of his usual way even though Venom is beating him. It can be seen that Eddie tries to treat Venom like a human being and continues to explain what is permissible and what is not according to the norms in society. Because Eddie still has a fear of being chased by the police because he is suspected of being involved in the missing human head case. Like the Venom dialogue below,

Denotation : I need **human brains to survive.**

(15.53)

Connotation: The sign from the dialogue is that one needs something like food to survive.

The dialogue indicates that Venom is not a human who can eat human food and not be treated like a human. The dialogue further emphasizes that Venom is a monster that gets its power from eating humans. Because one of the characteristics of human beings is an understanding of the moral values that exist in society, they know how to behave (Kahn et al., 2007). Besides that, because of his desire to be a hero, he obeys Eddie to behave according to

morality. Venom does not want to stay silent and always wants to be a hero who saves the city, as evidenced when Venom says,

Denotation : We should be out there **protecting the city lethally!**

(06.12)

Connotation: The sign has the meaning that its existence aims to protect the city.

There is a denotative and connotative meaning that Eddie and Venom have two different views. With Venom's statement, it is proven that Venom has an explosive 'hero' spirit. However, Venom wants to use his power as an 'eating' monster to protect the city, especially with violence. In contrast, Eddie wants to live quietly as an ordinary human and avoid conflict. In denotative meaning, Venom usually acts as an evil symbiote but also tries to be a hero.

Following the authorities' inability to adequately punish Cletus in jail, Eddie and Venom had to get Cletus to talk. This is evidenced in the dialogue below when the reporter says,

Denotation : Brock was **able to uncover** what the FBI and police could not.

(12.03)

Connotation: A sign from the dialogue is that someone can be more expert than a government organizational unit.

This dialogue proves that the community needs someone other than the police to help keep society safe.

Next was their negligence in guarding Cletus down to the point where he could bite Eddie, resulting in Carnage being evil, breaking out of prison, and making noise in the city by brutally eating innocent humans.

Carroll (2019) says that most antagonist characters always commit physical violence before committing other crimes in superhero action films. However, even here, Eddie still does not want to show the existence of his strength with Venom and still hands him over to the police. This phenomenon is complicated by evidence from the Myth of Vigilante, where a hero will use violence at the last moment. Eddie and Venom do that as if they were waiting for Cletus and Carnage to do something horrible because they do not want to take the wrong step by using Venom's power, which is as terrible as Carnage's. In the end, Carnage caused trouble, resulting in many victims, so the police could no longer handle Carnage.

Eddie was forced to show the existence of Venom's cruelty and fight using violence with Carnage. But as seen in the third myth, The Myth of "Crime Does Not Pay," Eddie and Venom both have their own opinion regarding being a hero, as the meaning of the sign in the dialogue below says,

Denotation : *You know, this could be us, Eddie. Going out there, solving cases, fighting bad guys. Maybe I eat them, hmm? And then we save the day.*

(12.44)

Connotation: The sign is a way to solve the problem.

Denotation : But we **saved** the day. It's done.

(12.57)

Connotation: This sign means that someone has solved a problem.

In the first dialogue, as the final solution, Venom wants to be a hero but still wants to eat evil humans. However, on the other hand, Eddie, who was enough with enough finishing, was able to save many people. These signs

have a connotative meaning where the process of this hero has more than one way and perspective. Venom thinks that they must pay for a crime with violence, while Eddie does not, that a problem can be solved without violence.

Even though, in the end, violence is the solution, Carnage and Cletus' heads end up becoming food for Venom. It can be said that this ending is a happy ending because Eddie and Venom finally choose to leave and try to live in peace. Endings like this have become a consistent pattern in American cinema (Crothers, 2021, p. 45).

Therefore, the form of violence committed by Eddie and Venom is not merely to justify the violence itself but rather to change the audience's view that there is a solid reason to do it. This is one of the imaginary forms of America that fiction films try to portray (Philips, 2021, p. 3). It is coupled with battle scenes to show the relationship between heroes and villains to resolve existing conflicts (Lichtenfeld, 2007).

The last one is The Myth of Regeneration through Violence. In the film, the antagonist also has a background of committing crimes.

Denotation : You didn't write about the part where Cletus was **abused by Mommy, Daddy and Granny!**

(12.03)

Connotation: This sign means that someone has experienced violence in the past.

In this dialogue, Cletus said that as a child, he was abused by his family because he committed a crime. Cletus has an inherited crime; this is like a long-term trauma. The dialogue uses the word "abused" to signify the cause of his evil adult behavior. This phenomenon also happens in the reality that abused children have a high risk of

problematic behaviors such as developing aggressive and violent behavior. Therefore, the dialogue has a denotative meaning, which means that violence is a solution for Cletus. It is proven by research conducted by the National Institute of Justice in the US that children who were exposed to abuse or violence as adults will tend to have criminal behavior or be involved in violence. They think it is a suitable method for solving a problem (Jimenez, 2019). That makes the number of violent crimes that occur in America. According to the Pew Research Center, the latest FBI report says that in 2022 several crimes will increase, such as murder, robbery, and assault. However, there are also other criminal acts, such as sexual harassment, simple assault, aggravated assault, vehicle theft, drugs, and others, which still occur, although they have not increased statistically. This statement proves that violent crimes in America are continuing (Gramlich, 2022).

The Audience

Furthermore, regarding that audiences really like films that present violence, here are some comments taken from the Internet Movie Database, "enjoy the show," commented by nogodnomasters, "*violent fun*" from nei-476, "*Carnage is fun!*" from Uniqueparticle, "*the ideal sequel*" from masonsaul, "*a good film with a great humor*" from coombsstephen. From some of the comments above, there is positive interest in this film, although not a few also criticize that the sequel to this film could be much better. However, this indicates that the audience likes and pays attention to the film *Venom: Let there be carnage*. As Macoby & Wilson (1957) said, there are times when the audience becomes a student whose job is to pay attention to, study, and evaluate the characters they see (In Cohen, 2021, p. 254). Also, this film does not contain a small amount of comedy so that the audience does not become

so tense, considering the many sadistic and violent scenes.

CONCLUSION

It can be concluded that *Venom* and *Eddie* are the Hero figures in the film. Using archetypal stories that are displayed in the signs from the four Myths of Violence related to the code of ethics for heroes commonly used in American films and also the pattern that *Eddie* and *Venom* do as Heroes to be able to eradicate crime by using violence, it successfully shows that violence can be used in proper situation and person. This film tries to show that monsters are not necessarily villains. It also shows the sign of the antagonist character of the criminal, that there is a sense of trauma from an unpleasant childhood life. On the other hand, these signs show that the reality of American society is similar. For example, sometimes the authorities do not carry out their duties properly so that a hero appears that society needs, which is portrayed well in this film. The increase in violence in America every year proves that American audiences tend to prefer shows that contain violence because violence is one thing that often happens daily in American society.

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