



**EXPRESSIVE SPEECH ACTS FOUND IN *VENOM*:**

***LET THERE BE CARNAGE* MOVIE 2021**

Final Project

Submitted in partial fulfillment of the requirements

for the degree of *Sarjana Pendidikan* in English

by

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**FACULTY OF LANGUAGE AND ARTS EDUCATION**

**UNIVERSITAS PGRI SEMARANG**

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## **DECLARATION**

I certify that this final project is definitely my own work. I am completely responsible for the content of this final project. Other writer's opinions or findings included in the final project are quoted or cited in accordance with ethical standards.

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## RATIFICATION

This Final Project entitled “Expressive Speech Acts Found in *Venom: Let There Be Carnage* Movie 2021” written by Erika Dwi Kusumawardani (18420005) has been ratified by the team of examiners of the Faculty of Language and Arts Education of University of PGRI Semarang:



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## DEDICATIONS

With gratitude and love because of Allah SWT, this final project is proudly dedicated to:

1. My beloved father and mother (Munta Shori and Isniah). Thanks for your love, prayer, support, motivation, advice, and patience.
2. My beloved aunt (Eni Yuniati) thanks for cherish and spirit.
3. My whole family, thanks for supporting what I choose.
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5. I thank myself for working hard and never stopping fighting.

## **MOTTO**

It is You we worship and You we ask for help (Al-Fatihah: 5 )

Don't be high, verily Allah is with us (QS. At Taubah 40)

Gratitude doesn't stop at accepting what is, but mainly working hard to make the best. (Mario Teguh)

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## ABSTRACT

**Erika Dwi Kusumawardani**,(2022) *Expressive Speech Acts Found in Venom: Let There Be Carnage Movie 2021*. A final project: English Education Study Program, Faculty of Language and Arts Education. Advisor I: Dr. Senowarsito, M.Pd. Advisor II: Fitri Yulianti, S.Pd., M.Pd.

People as social beings (homo socialist) need to build up a good relationship to others. Broadly, pragmatics concentrates on the meaning of language usage in communication based on the context. The objectives of the study are to find types of expressive speech acts and to define those expressive speech acts are realized by the characters in *Venom: Let There Be Carnage* movie 2021. The language used in *Venom: Let There Be Carnage* movie is a speech act that people usually use to communicate in everyday life. The study, the method used by the writer was descriptive qualitative. According to the findings, the writer found fourteen types of expressive speech acts found in *Venom: Let There Be Carnage* movie. They were the expressions of 1) greeting, 2) welcoming, 3) farewell, 4) thanking, 5) apologizing, 6) complimenting, 7) praising, 8) congratulating, 9) complaining, 10) reproofing, 11) boasting, 12) bragging, 13) applauding, and 14) rejoicing. The further discussion about how the characters in the *Venom: Let There Be Carnage* movie employed expressive speech acts. The characters extended to employ more than one expressive speech acts at once in their speech when they had conversation. The expressive speech acts realized in *Venom: Let There Be Carnage* movie are greeting and apologizing.

**Key terms:** Speech Act, Expressive speech acts, *Venom: Let There Be Carnage*, Movie

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## **CHAPTER I**

### **INTRODUCTION**

In this chapter, the writer wants to present the background of the study, reason for choosing the topics, statements of the problem, objectives of the study, advantages of the study, limitation of the study, and definition of key term.

#### **A. Background of the Study**

People are surrounded by other people, trying to know other people and they want people to understand them. They express their desires using communication. In communicating with others share ideas, thoughts, information, feelings, etc. Then they can convey ideas, feelings, or thoughts through speech. The various ideas, thoughts, hopes, and feelings that people want to convey to others make them make speeches.

People as social beings or homo socialists need to build good relationships with other people. In realizing a harmonious relationship, people must be good at communicating to establish these relationships. Communication is carried out by the community by using language as a primary need. People use language as a bridge in expressing ideas, feelings, and various problems in the everyday world. Whether in spoken or written form, the speakers attempt to convey their intention to the addressees. Pragmatics is one of the linguistics that concerns meaning in communication depending on the speaker's intent. Broadly, pragmatics concentrates on the meaning of language usage in communication based

on the context. It is not only the study of spoken language directly but also indirectly that relies on the speaker's intention to express meaning.

People directly or indirectly intend to employ speech acts in delivering utterances to their addressees. People in their everyday communication are figuring out the performance of speech act. Searle (1979) in Seken (2015: 55) stated, speech act is the smallest unit of linguistic communication. As he points out that the unit of linguistic communication is not, as generally been supposed, the symbol, word or sentence, or even the token of symbol, word or sentence, but rather the production or issuance of the symbol or word or sentence in the performance of the speech act.

People would produce many types of speech acts at once. As states by Searle (1979) in Seken (2015: 57) classifies illocutionary acts into five categories, namely: 'representatives', 'directives', 'commissives', 'expressives' , and 'declarations'. Besides for stressing their intention the speakers sometimes are influenced by their emotion when devoting their ideas and feelings. The common speech act employed by the speaker to express their psychological states is expressive. Whether the speaker would like to express thank, compliment, or even complain and forth. By paying attention toward the speaker's expressive speech acts, the addressee could interpret what the speaker really intends to.

In accordance with the previous evidence, expressive speech act is still being a relevant topic to be discussed now day. Currently the digital

era has changed the conventional, especially in science and information. People can access anything via internet freely, so that book is not the only source of learning. In consequence, the source of learning can be adapted from movie, comic, video, digital magazine and so on.

Mostly, movie present a miniature of human living. It presents how the use of language used by indigenous people is supported by their original cultural and social background which becomes a story. It provides the use of speech acts in human life. In this case, the writer supposes that *Venom: Let There Be Carnage* movie contains various types of expressive speech acts which have to be learn by students. For the evidence, there is a sort of expressing of greeting as follows:

*Mrs. Chen: "Good evening, Eddie."*

*Eddie: "Hey, Mrs. Chen."*

In the dialogue above Mrs. Chen starts to greet Eddie. The utterance "*Good evening, Eddie*" indicates the expression of greeting. Meanwhile, in order to respond Eddie, Mrs. Chen greets Eddie too by saying "*Hey, Mrs. Chen.*". It means that the dialogue above provides the use of expressive speech acts. Based on the previous coverage, this can be the reason that the utterances contained in the film *Venom: Let There Be Carnage* can be used as an alternative source in studying expressive speech acts.

*Venom: Let There Be Carnage* tells the story of a fierce battle between Venom and Carnage who is attached to the body of a serial killer



named Cletus Kasady. Here's the synopsis of *Venom: Let There Be Carnage*.

*Venom 2: Let There Be Carnage* continues the action of Eddie Brock (Tom Hardy) a journalist who turns into an evil character named Venom after being exposed to aliens in the form of a thick liquid called a symbiote. This film was studied because this movie was just released in 2021. Many previous writers have researched the first film, *Venom* (2018).

So, this movie is very interesting to analyze, especially by using the theory of speech acts. The language used in *Venom: Let There Be Carnage* movie is a speech act that people usually use to communicate in everyday life. Every utterance has a meaning intended by the speaker. The characters in this movie often produce utterances that describe situations such as when they are greeting, farewell, thanking, apologizing, complimenting and congratulation.

Based on the references above, the writer wants to further analyze the expressive speech acts used by the characters in the *Venom: Let There Be Carnage* movie. This study focuses on the speech generated by the characters.

## **B. Reason for Choosing the Topics**

Based on the background of the study above, there are some problems can be analyzed as follows:

1. Many people do not know the function of expressive speech act.

2. Identifying the types of expressive speech acts is difficult for many people.
3. The students underestimate the importance of knowing Expressive speech acts in daily conversation.
4. This topic is very unique because in this study the writer not only analyze what the speaker wants to say but also how the other person reacts to it.
5. This topic is interesting because the audience must analyze the context when the audience utters the speech act to interpret what is meant. The audience intends to say especially in expressive speech acts.
6. This film was chosen to be researched because this film is a sequel to the first movie *Venom* 2018, which then released the next story in 2021 with the title *Venom: Let There Be Carnage*.

### **C. Statements of the Problem**

In this study, the writer has problems that are going to be discussed. Here they are as follows:

1. What types of expressive speech acts is are found in *Venom: Let There Be Carnage* movie?
2. How are those expressive speech acts realized by the characters in *Venom: Let There Be Carnage* movie?

#### **D. Objectives of the Study**

Through this study, the writer wants to seek the answers of the questions in problem statements. Here are the following objectives:

1. to find types of expressive speech acts used by the characters in *Venom: Let There Be Carnage* movie 2021.
2. to define those expressive speech acts are realized by the characters in *Venom: Let There Be Carnage* movie 2021.

#### **E. Advantages of the Study**

The results of this study are expected to benefit many people, especially for those who are closely related to English education. The advantages of the study is stated as follows:

1. To teachers

The result of this study can give suggestion to teachers to be more effective in teaching English especially to teaching pragmatic, so the activity becomes more interesting to learn.

2. To students

After knowing the results of the use of this use, it is hoped that students will more easily understand pragmatism, the science of studying the meaning of speakers or meaning in speakers and externally related to context.

3. For the future researchers

This research can be used as a reference for further writers in analyzing expressive speech acts.

#### **F. Limitation of the Study**

The study focuses on the expressive speech acts found in the movie *Venom: Let There Be Carnage*. The writer analyzes the types of expressive speech acts performed in the film. This speech act expression includes more than six expressions, such as greetings, farewells, thanks, apologies, compliments, congratulations and others.

#### **G. Definition of Key Term**

The key terms in this research are Speech Act, Expressive Speech Act, Movie, and *Venom: Let There Be Carnage*.

##### **1. Speech Act**

Speech acts theory was introduced by John Searle (1967 :4) that speech acts or language acts or linguistic is study of some problems in philosophy in language about characterizing meaning of utterance for we do know that people communicate, that they do say things and sometimes mean what they say, that they are, on occasion at least, understood, that they ask questions, issue orders, make promises, and give apologies, that people's utterances do relate to the world in ways.

##### **2. Expressive Speech Act**

As stated by Seken (2015: 5) states that expressiveness includes actions that express certain psychological states, such as congratulating and thanking.

### 3. Movie

Hornby (2006:950) described that movie is "a collection of pictures captured with sound that tells a story and is shown at a cinema/movie." The word "movie" can refer to individual motion pictures, the movie industry, and the movie industry as an art form. Movies are made by using a camera to capture images from the real world or by using animation techniques to create images. A movie is an audio-visual medium that can be used to develop one's viewpoint, feelings, and evolve issues. Movies could be viewed as a means of social communication that has been produced in a number of social, historical, and cultural contexts.

### 4. *Venom: Let There Be Carnage*

*Venom: Let There Be Carnage* is the main focus of the real story on the conflict between Eddie and Venom. This film is a sequel to *Venom* (2018), we have seen the reason why the extraterrestrial symbiote finally decided to "use" Eddie Brock's body as its host. This symbiont is disappointed that the journalists are not maximizing their physical abilities to save the world. The feud of the two uses a lot of comedic dialogue that can entertain the audience.

A criminal as Cletus Kasady will be sentenced to death. When Eddie came to meet him in his cell. Cletus bit Eddie's finger. Eddie's

blood which contains symbiotic elements is transferred to Cletus. Everything changed when chemicals were about to be injected in the process of his death sentence. Instead of killing him, these substances actually strengthen the symbiote in his body until finally a new symbiote with super powers was born and he named Carnage. Successfully escaping with Carnage, Cletus immediately looks for the whereabouts of his lover, Frances Barrison. Both grew up in a home to unwanted children, St. Estes. They were separated when Frances, who had the ability to manipulate sound, was transferred to the Ravencroft Institution. In an effort to free Frances, Carnage and Cletus doesn't care if they have to destroy half of San Francisco City. Many officers were also killed.

Unfortunately, Eddie just had a big fight with Venom. Enraged, Venom decides to get out of Eddie's body and find another host. So when Detective Mulligan asks Eddie to help him track down Cletus, he is terrified because Venom's powers are no longer within him. Luckily, thanks to the help of Eddie's ex-lover, Anne Weying. Venom wants to relent and reunite with Eddie.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

In this chapter, the writer explains some sources which are in line with the topic of this final project. The writer divides this chapter into nine subtitles. They are review of related theories and previous studies.

#### **A. Review of Related Theories**

##### **1. Pragmatics**

Pragmatics is a branch of linguistics, which is the study of language. Pragmatics focuses on conversational implicatures between the speaker and the hearer, which is the process by which the speaker implies and the listener concludes. Simply put, pragmatics is a science that studies language that is not spoken directly. Meanwhile, when the speaker hints or suggests a meaning, and the listener assumes good and right intentions.

Leech (1983:6) states that "pragmatic studies meaning in relation to speech situations". From this quote, pragmatics can be defined as the study of meaning in relation to the situation of words. This is in line with Yule (1996:3) which states that pragmatics is the study of the meaning spoken by speakers. Another expert, Mey (1993:42) defines that "pragmatics is the study of conditions of human language uses as these are determined by the context of society". Based on this statement, pragmatics is the study of the

conditions of using human language as determined by the context of its society.

Pragmatics is one of the most important disciplines. This is because pragmatics studies the relationship between language and context and the relationship between language use and its users or speakers (Pangaribuan: 2008). Pragmatics examines the meaning of using the communicant's linguistic expressions or the intentions of speakers. It also discusses something that is said and communicated based on the context that occurs. The context will follow and also affect the meaning of the expression that occurs.

According to Levinson (1986:33) in Tarigan, "pragmatics is the study of the relationship between language and context which is the basis for a record or report on language understanding, in other words: the study of the ability of language users to connect and harmonize sentences and context appropriately". Meanwhile, Yule (1996: 3) states that "pragmatics is the study of contextual meaning conveyed by a speaker and interpreted by a hearer.". Pragmatics focuses on the implications of the conversation that the speaker implies and the hearer infers. Studying pragmatics can help people to recognize what speakers mean as well as its context such as who, when, and where the dialogue occurs.



## 2. Speech Act

Speech acts are one of the main parts of pragmatic discussion. Speech acts can be studied through pragmatic studies because speech acts are a language activity that is influenced by the speech situation. This theory was first put forward by Austin in 1956. Then developed by Searle in his book *Speech acts:*

*An Essay in the Philosophy of Language* in 1969. Yule (1996:3) states that pragmatics has consequently more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. Pragmatics also strongly related with context or situation when something is being said, thus it is very important for the speakers to focus on the context. Speech acts are said to have been known to be able to pronounce a sentence formed from words in one of the languages, namely English, but it does not clearly initiate the description of the speech act. Speech acts need to be said specifically to say something and not just say words. Based on some of these opinions, it can be said that a speech act is an utterance that has a specific purpose with an action. The speech act that has a specific purpose cannot be separated from the concept of the speech situation. This concept clarifies the meaning of speech act as an action that produces speech as a product of speech act. Speech acts are based on the relationship between speech and

actions taken by the speech partner in communicating. That is, new speech is meaningful if it is realized in the act of real communication.

### 3. Direct and Indirect Speech Act

A different dealing of speech act is stated by Yule which divided according to the basis of structure, namely direct and indirect speech acts. Based Yule (1996: 55-56) infers that:

- a. Speech act includes direct speech acts when the utterance has a relationship between the structure and its function; i.e. A declarative which performed to make a statement. 'It's cold outside'; this utterance is a declarative and conveyed as a statement. Hence, the function of this utterance has direct relationship with the structure itself. It illustrates by this case "7 hereby tell you about the whether.
- b. Speech act includes indirect speech acts when the utterance has indirect relationship between the structure and its function, A declarative which performed to make a request, 'It's cold outside", this utterance is a declarative but it supposed to make a command or request when it illustrates as 7 hereby request of you that you close the door', It is functioning as an indirect speech act, "Indirection indicates that an act is conveyed in an indirect way and can be only interpreted with the addressee drawing an inference" (Seken, 2015: 66), Therefore, it can be

concluded that one utterance with the same linguistics structure may has different function dealing with the context.

#### **4. Types of Speech Act**

Speech acts are actions that are displayed through speech. The utterance of a sentence to state that the speaker's intention is known to the listener. Searle (1979:178) stated that *“the theory of speech acts is not an adjunct to our theory of language, something to be consigned to the realm of “pragmatics”, or performance; rather, the theory of speech acts will necessarily occupy a central role in our grammar, since it will include all of what used to be called semantics as well as pragmatics”*. Types of Speech Acts include:

##### **a. Locutionary Act**

Locutionary acts are speech acts to state something. Locutionary speech acts are easier to understand because in identifying these speech acts they do not consider the context of the speech that occurs. Speech in locutionary acts is done when to state something without any other purpose. In this illocutionary act, the intent and function of the speaker's utterance is not taken into account. Locutionary speech acts are easy to identify because they can be identified without context. As cited in Norrick and Bublitz (2011:298) Austin define locutionary act as an act of uttering sentence with sense and

reference. Here are samples of locutionary act. The statement proposed by the locutionary act is what the meaning of the utterance is. The following are examples of locutionary speech acts:

- 1) Someone in a cow farm saw the raging bull and said "The bull is in rage" panicky.
- 2) B gave a cup of tea to his thirsty friend. Seeing his friend was eager to drink the tea, he said "The tea is hot".
- 3) A said "I will be there in 10 minutes." for helping her friend.

Those utterances are kind of warning, promising, and ordering utterance. The utterances number 1, 2, and 3, at glance, seem to be descriptive utterances. But, if we pay attention to the related context; panic expression of the speaker, correctly structured utterance, the intonation delivery, and existing context, that utterance is no longer a descriptive utterance. As cited in Bublitz and Norrick (2011: 380), they are:

#### 1) Phonetic Act

In their book titled *Foundation of Pragmatics*, Bublitz and Norrick said that the act of uttering certain noises (2011:380). It means that phonetic act is an act of

producing some noises from mouth which has no meaning.

2) Phatic act

Bublitz and Norrick (2011:380) said "Phatic act is the act of uttering sounds that have sense and reference." From those statements about the definition of phatic act, it can be concluded that phatic act is an act of producing certain sounds that have meanings such as "uhuh" and "ehm".

3) Rhetic Act

Bublitz and Norrick said that rhetic act is the act of uttering noises that belong to a certain language vocabulary and grammar (2011:380). Therefore, rhetic act means the act of producing some noises that form vocabulary and grammar.

b. Illocutionary acts

Illocutionary acts are actions that form speech with several functions in the mind. Austine defines illocutionary act as an act of performing an action by saying something (as cited in Bublitz and Norick, 2011, p. 198). Illocutionary acts are displayed through the communicative emphasis of a statement, the statement of a statement, an offer, a promise of a question and so on. Here are the examples of illocutionary act.

- 1) The speaker is trying to warn his friend that the tea is still hot.
- 2) A is promising if A will arrived to the place she refer to in 5 minutes to her friend.
- 3) The teacher is ordering a student to close the window she pointed to.

Austin devided Illocutionary act into 5 types, they are:

1) Verdictives

Kaburise (2011) said that "Verdictives are typified by the giving of verdicts, as the name implies, by a jury, arbitrator or umpire. But they do not have to be final as they may be an estimate, reckoning, or appraisal". Simply, it can be said that verdictive is kind of speech act that is used for assessing, appraising, or characterizing. Here are samples of verdictive illocutionary act:

- a) You hold the responsibility for robbing Tina's house.
- b) I'm diagnosed for having a breast cancer.
- c) You are disqualified.

2) Exercitives

Exercitives is kind of illocutionary act that is used to deliver some decision related to action. Exercitives is kind of illocutionary act in which the utterance is uttered to make someone to do something. This kind of illocutionary act is including ordering, appointing, and such (Whelpton, 2011). Here are some examples according to this kind of illocutionary act:

- a) Drink this hot chocolate!
- b) Make me some food, please!
- c) I appoint you to be the next leader!

### 3) Commisives

Commissive is speech act that is used to deliver some activities that will be done by the speaker in the future. Yule stated that speech act is used to say what the speaker wants to do in the future. Here are some example of this kind of speech act:

- a) Good morning!
- b) Congratulation on your graduation!
- c) I made a mistake for bullying you, so I apologize to you.

### 4) Behabitives

Behabitives is speech act that is used for delivering utterance that contains sympathy such as apologizing,

congratulating, insulting, and greetings (Whelpton, 2011).

Here are the examples of this kind of illocutionary act:

- a) Good morning!
- b) Congratulation on your graduation!
- c) I made a mistake for bullying you, so I apologize to you.

#### 5) Expositive

Expositive act is some utterance that is used to explain arguments and view of someone. Kaburise (2011) said "Expositive make clear how one's utterances fit into a general argument or discussion. They include phrases like 'I reply', 'I assume' and 'I postulate'".

- a) Smoking is not a bad thing because by doing that, people get some inspirative ideas.
- b) We cannot defeat the demon inside us but we learn to live above them.
- c) The feeling is like when your final project is suddenly choose for being the international journal.

#### c. Perlocutionary Acts

Austin defines perlocutionary act as the effect that the speaker make by saying a speech act utterance. For example, the illocutionary that is explained before. The perlocution of that utterance is the speaker convinces the interlocutor to put down the bottle and not drinking the water. Perlocutionary



speech acts are difficult to identify because they must consider the context of the speech. The context of speech helps in identifying the effect of perlocutionary acts occurring intentionally or unintentionally. The perlocutionary act emphasizes the results or effects that the expression has on the listener, according to the situation and condition of the pronunciation of the sentence. The effect of this influence can occur because it is not intentional or intentional by the speaker. Usually when the listener hears the spoken utterance, the listener will immediately respond or understand what is meant by the speaker and immediately do what the speaker intended. Here are the another examples of perlocutionary acts according to the locution and illocutionary act examples above:

- 1) The speaker makes people run away to avoid the raging bull.
- 2) The speaker convinces his friend to put the cup of tea back to the table; wait for a couple of minutes before drinking that tea/blow the tea for make it a little bit warm and drink it.
- 3) The speaker convinces the interlocutor that he will really be arrived in 10 minutes so she will stay for 10 minutes more for seeing the speaker. The teacher urges his students to the close the window that the teacher appointed.

John R Searle agreed with the theory about speech act which is raised by Austin. Yet, he added that there are many illocutionary acts that could be uttered directly and indirectly (Whelpton, 2011:12) . For example, there is a teacher in a class saying "you are late". With saying that utterance, the teacher not only describes the arrival of that student. Yet, the teacher also wants the student to explain why he came late. Searle divide speech acts based on the function and context.

## **5. Speech Act Classifications**

The types of speech acts in each language are influenced by norms, rules, beliefs, traditions, and social values in culture. According to Yule (1996: 53) general classification system lists five types of general functions performed by speech acts declarations, representatives, expressive, directives, and commissive.

### **a. Declarations**

Declarations are those kinds of speech acts that changes the world via their utterance. As the example in illustrate, the speaker has to have special institutional role, in a specific context, in order to perform a declaration appropriately.

- 1) Priest: "I now pronounce you husband and wife."
- 2) Referee: "You're out!"
- 3) Jury: "we find the defendant guilty."

b. Representatives

Representatives are those kinds of speech acts that state what the speaker believes to be the case or not. Statements of fact, assertions, conclusions, as illustrated.

- 1) The earth is flat.
- 2) Chomsky didn't write about peanuts.
- 3) It was a warm sunny day.

c. Expressives

Expressives are those kinds of speech acts that state what the speaker feels. They express psychological states and can be statements of pleasure, pain, dislikes, joy, or sorrow. As illustration:

- 1) I'm really sorry!
- 2) Congratulations!
- 3) Oh, yes, great, mmmmm, sssaahh!

d. Directives

Directives are those kinds of speech acts that the speakers use to get someone else to do something. They express what the speaker illustrated:

- 1) Gimme a cup of coffee. Make it black.
- 2) Could you lend me a pen, please?
- 3) Don't touch that.

e. Commissive

Commissives are those kinds of speech acts that speakers use to commit themselves to some future action. They express what the speaker intends. They are promises, threats, refusals, pledges, and, as shown in :

- 1) I'll be back
- 2) I'm going to get it right next time
- 3) We will not do that.

## **6. Expressive Speech Act**

An utterance is closely related to how a person's speech forms. An utterance can be tangible because it is motivated by a clear intention and purpose of speech. That a speech act carried out by the speaker can be interpreted by the meaning of his speech. According to Searle (1979:5) states that we express our feelings and attitudes (Expressives). From this statement, expressive speech acts are speeches that express one's feelings and attitudes.

Expressive have the function of expressing, or making known, the speaker's psychological attitude towards a state of affairs which illocution presupposes Leech (1983:106). From this statement, expressive speech acts can be concluded as speech that serves to express the psychological attitude of the speaker towards the conditions implied in the illocutionary. Expressive speech forms that express feelings, such as thanks, congratulations, apologizing, condolences or sympathy, anger, and greetings. As

stated by Peceei (1999: 52) Searle proposed a special category for speech acts that focus primarily on representing the speaker's feelings: expressive.

Peceei (1999: 52) states that speakers express their feelings by making their words fit their internal psychological world. For example: 'You're very kind' or 'This wine is awful', would be classed as expressive (thanking, apologizing, congratulating, condoling).

In accordance with Vandervaken, (1990: 213) which has collaboration with MacQueen states the list of expressives as follows: approve, compliment, praise, laud, extol, plaudit, applaud, acclaim, brag, boast, complain, disapprove, blame, reprove, deplore, protest, grieve, mourn, lament, rejoice, cheer, boo, condole, congratulate, thank, apologize, greet, and welcome.

a. Complaining

Vandervaken (1990: 216) states that to complain is to express discontent. One can complain about states of affairs which are independent of the hearer such as bad luck, poor health, etc.

b. Reproving

The expressive use of reprove is expressing strong disapproval with intentional action of an agent and the sincerity

of reprobation. Reproval is the deep expression of blaming (Vandervaken, 1990: 219).

c. Approving

According to Vandervaken, to approve is to express positive feelings of action or support (sincerity condition) for state of affairs or an action with preparatory condition that is good (1990: 215).

d. Praising

As stated by Vandervaken (1990: 219), to praise is to express high degree of approval (increasing the degree of strength), while not necessarily being directed to hearer. That is the speaker might praise the hearer or the speaker might praise someone else in his absence.

e. Bragging

Based on Vandevaken (1990: 216), to brag is to express approval of oneself, along with a feeling of pride. There is a preparatory condition to the effect that the propositional content is judged to be good for the speaker, and that it might be admired or envied by the hearer.

f. Boasting

To boast is to brag with a higher degree of strange reflecting a preparatory condition that includes a perlocutionary intention of having the hearer become deeply admiring or envious, Vandevaken (1990: 216).

g. Applauding

According to Vandervaken (1990: 216), to applaud is to plaudit, often by clapping hands in the context of a public performance.

h. Welcoming

To welcome is similar with greeting, except that it adds the preparatory condition that it is the hearer who has arrived and the sincerity condition that one is genuinely happy to see him, Vandervaken (1990: 219).

i. Rejoicing

To rejoice is to express a high degree of joy and gladness) (sincerity condition) about a state of affairs that is of course judged to be very good for the speaker, Vandevaken (1990: 217).

j. Greeting

According to Vandervaken (1990: 219) to greet someone is to express courteous acknowledgement of his presence (sincerity condition) upon encountering him (preparatory condition). Hatch (1992: 136-137) illustrates expression of compliment as follows.

*A: 'Hi Marianne, how are you?'*

*B: 'Fine'*

k. Farewell

According to Merriam Webster online dictionary, farewell is a wish of well-being at parting goodbye. It also defines as an act of departure or leave-taking. As stated by Ek and Trim (1990:20) the act of taking leave is illustrated as follows:

*'Good bye.' "Good night. "*

*"I'll see you (tomorrow, next week, etc.)."*

l. Thanking

Vandervaken (1990: 219) defines that to thank is to express gratitude. Expression of thanking is illustrated by these utterances as follows (Seken, 2015: 61).

*"Thank you so very much" "I can't thank you enough"*



*'How can I thank you enough?'*

*'My thanks to you are inexpressible'*

m. Apologizing

Vandervaken states that to apologize is to express sorrow or regret (sincerity condition) for something judged bad and that the speaker is responsible for (preparatory condition) (1990: 219). According to Seken (2015: 62) expression of apologizing is illustrated by these utterances as follows.

*'I'm sorry'*

*'I'm terribly sorry. ' "I beg your pardon'*

*'Please accept my apology.'*

n. Complimenting

Vandervaken (1990: 215) to compliment someone is to express approval of the hearer for something (additional propositional content condition). Dealing with Vandervaken (1990), Hatch (1992: 136-137) illustrates expression of compliment as follows.

*A: 'Hi Marianne, how are ya?'" B: 'Fine.*

*A: 'What a beautiful scarf.'*

*B: 'Oh, thanks, it is, isn't it. I'm embrasses –Keiko gave it to me 'n you now these aren't cheap.*

o. Congratulating

To congratulate is to express happiness for some good fortune (preparatory condition) that has come the way of the hearer (Vandervaken, 1990: 219).

## **7. Movie**

Movies could be viewed as a means of social communication that has been produced in a number of social, historical, and cultural contexts. The language of movie is peculiar to the industry, and students are taught how to communicate in it. They also learn about important approaches to film aesthetics research theories (Afdlila, 2015).

Hornby (2006:950) described that movie is "a collection of pictures captured with sound that tells a story and is shown at a cinema/movie. "The word "movie" can refer to individual motion pictures, the movie industry, and the movie industry as an art form. Movies are made by using a camera to capture images from the real world or by using animation techniques to create images.

A movie is an audio-visual medium that can be used to develop one's viewpoint, feelings, and evolve issues. As an art of audio-visual storytelling, movie is a medium of communication rich with social implications, created within different social, historical and cultural contexts. University studies explore the significance of cinema in society, and articulate a number of key questions.

(Preston, 1). Based on the definition above movie is a media that can for improve our social ability that it so influential to our life.

## **8. Venom: Let There Be Carnage**

*Venom: Let There Be Carnage* is a continuation of the *Venom* film which was released in 2018. *Venom* is a form of Sony Pictures' effort to develop a spin-off of the Spider-Man universe after the character entered the Marvel Cinematic Universe (MCU).

This movie again features several main characters in the previous film, one of which is Tom Hardy as *Venom*, Michelle Williams as Anne Weying and Peggy Lu as Chen, the owner of Eddie's regular shop. *Venom: Let There Be Carnage* tells the story of a fierce battle between *Venom* and *Carnage* who is attached to the body of a serial killer named Cletus Kasady. Here's the synopsis of *Venom 2: Let There Be Carnage*.

*Venom 2: Let There Be Carnage* continues the action of Eddie Brock (Tom Hardy) a journalist who turns into an evil character named *Venom* after being exposed to aliens in the form of a thick liquid called a symbiote.

One day, Eddie is visited by a detective named Patrick Mulligan (Stephen Graham) and asks him to meet Cletus Kasady (Woody Harrelson), a serial killer who is about to be executed. Although forced, Eddie finally agreed to the request. After meeting Kasady, Eddie is provoked by a scratch on the wall of Kasady's

cell that holds a mystery. Thanks to the help of Venom attached to his body, Eddie managed to decipher the secret message. Apparently, the message contained the location where Kasady kept the bodies of his victims.

After the discovery, Kasady again made one last request to see Eddie. At the end of their meeting, Eddie makes Kasady angry and bites Eddie's hand until it bleeds. Kasady was then taken to the execution room. But a strange thing happened to Kasady's body. He turns into a red symbiote and calls himself Carnage. Kasady who turns into Carnage attacks the guards and escapes from prison to find Eddie.

After successfully stopping Riot or Carlton Drake (Riz Ahmed) in the previous film, Eddie Brock tries to live a new life as the host of Venom who is known to be thirsty for preying on human brains. Instead, Eddie provides chocolate and animal organs for Venom to eat.

## **B. Previous Studies**

There are many researchers that have conducted a similar study on the speech acts analysis, and the writer used six studies among many. In the following paragraph Related to the previous studies dealing with expressive speech acts analysis, the writer reviewed these

following studies which have been conducted previously. below, the researcher will explain each of the studies.

First, the study conducted by Imron Rosyadi (2020) on his post graduate thesis entitled *Expressive Speech Acts in Coco's Movie by Darla K Anderson*. The objective of this research is to describe the types of expressive speech acts the use of expressive speech act, the effects of expressive speech in *Coco's Movie* by Darla K. Anderson. There are several expressive speech act utterance by the characters in the *Coco's* movie. Because in *Coco's* movie Miguel as main character wants to be a good musician like his grandfather, but his family hate the music itself. There are also many struggles for Miguel for get his dream and support from his family. This research employs descriptive qualitative research. The object of this research is *Coco's* movie by Darla K. Anderson. The data of this research were all utterances spoken by all of characters in *Coco's* movie containing expressive speech acts. The data are classified from kinds of expressive speech acts by Austin's theory. The use of expressive speech acts by using Yule's theory. The findings of research show that there are six types of expressive speech acts, they are; expressive for thank 2 data, expressive for apologize 4 data, expressive for congratulation 2 data, expressive for greeting 2 data, expressive for wishes 2 data, and expressive for attitudes 2 data. Expressive for apologize was mostly dominant used by all characters. The use of expressive speech acts

consists of direct and indirect, there were 5 data in direct and 3 data in indirect and direct was mostly dominant used by all characters. There were three effects of expressive speech acts, they were for getting knowledge 3 data, giving command 2 data, asking for information 2 data and the dominant effect of expressive speech is for getting knowledge in *Coco's* movie.

The second, the study was conducted by Yumrohtun (2018) on her final project entitled *An Analysis of Expressive Speech Acts Employed by The Characters in Despicable Me 2 Movie as An Alternative Resource in English Language Teaching (ELT) of Junior High School*. In her final project, people in the life of humankind, such as for discussing, studying, admiring, and all what people worried about. In everyday language usage, people directly or indirectly intend to employ speech acts in delivering utterances to their interlocutor. They may utter the same words but have not the same meaning. The objectives of the study were: 1) to investigate types of expressive speech acts are employed by the characters in *Despicable Me 2* movies. 2) to define how those expressive speech acts which realized by the characters in *Despicable Me 2* movies. 3) to define the contribution of those expressive speech acts in English Language Teaching (ELT). In this study, the method used by the writer was descriptive qualitative. The object of this study was the selected utterances which is study were taken from *Despicable Me 2* movies.

She is analysis the data, the observation is done in five steps; namely listing, identifying, interpreting, correlating, and drawing conclusion.

Based on the result of data analysis, was found fourteen types of expressive speech acts employed by the characters in *Despicable Me 2* movies. They were the expressions of 1) greeting, 2) welcoming, 3) farewell, 4) thanking, 5) apologizing, 6) complimenting, 7) praising, 8) congratulating, 9) complaining, 10) reprovig, 11) boasting, 12) bragging, 13) applauding, and 14) rejoicing. The characters tended to employ more than one expressive speech acts at once in their speech when they had conversation. They employed both direct and indirect speech acts. Those expressive speech acts employed by the characters in *Despicable Me 2* movies were dominant as direct speech acts. In accordance with English Language Teaching, those expressions found in *Despicable Me 2* movies might be applicable as an alternative resource in English Language Teaching (ELT) of Junior High School.

The third, the study conducted by Lalu Banu Sirwan (2017) on his journal entitled *An Analysis of Expressive Speech Acts Used By Steve Rogers As the main character In Civil War Movie*. The objective of the study are to describe the kinds of expressive speech act used by Steve Rogers in *Civil War* movie, and the S-P-E-A-K-I-N-G model used by Steve Rogers in the movie. The findings show that there are ten kinds of expressive speech acts in forty-five utterances found in the movie and Steve Rogers used S-P- E-A-K-I-N-G model in cultural

context; due to in his interaction, he showed care, sympathy and empathy to others. the ten kinds of expressive speech acts found in *Civil War* movie. The ten types of the expressive speech act cover wishing, congratulation, condolence, thanking, attitude, apology, greeting, lamentation, agreement, and exclamation. There are 45 expressive speech acts in *Civil War* movie.

Based on the analysis table above, expressive speech act of attitude was the most frequently used. The reasons Steve Rogers used this kind of expressive act are: he expressed his emotion, arguments, feeling, and attitude depending on his thinking, and he showed more sympathies to people. The Meaning of the Utterance Interpreted using S-P-E-A-K-I-N-G model in “*Civil War*” Movie.

The fourth, the journal of speech, language, and hearing research by Marc Aguert and Virginie Laval entitled *Understanding Expressive Speech Acts: The Role of Prosody and Situational Context in French-Speaking 5- to 9-Year-Olds*. This study was aimed at determining the role of prosody and situational context in children’s understanding of expressive utterances. Which one of these 2 cues will help children grasp the speaker’s intention. Do children exhibit a “contextual bias” whereby they ignore prosody, such as the “lexical bias” found in other studies. In the first experiment, a group of 5- to 9-year-old children and a group of adults performed a computerized judgment task. They had to determine the speaker’s intention on the



basis of an utterance produced with a particular prosody (positive or negative) in a particular situational context (positive or negative).

And the last, the journal of speech, language, and hearing research by Risa Dewi Rahmawati and the titled *An Analysis Of Expressive Speech Acts Used In Crazy Rich Asian Movie*. The results showed that there were 52 data of expressive speech act and only ten types of expressive speech found in *Crazy Rich Asian* movie, some of the expressive types appeared except expressive act of condole and boast. the researcher used SPEAKING model is to know how the meaning of the social context, the purpose of the interaction in detail and describe them into analysis text. From the data analysis it shows that the types of expressive speech act that often come up are apologize, thank and compliment. It shows that the characters in the *Crazy Rich Asian* movie more showed politeness and friendly attitude to others.

## **CHAPTER III**

### **METHODOLOGY OF THE STUDY**

In this chapter is consisting of research method. Research method is necessary to find out the result of the research. Research method is dealing with the ways to conduct this research. It is very helpful for the writer in solving the problem. In this chapter, to make discussion of the research method clearer, the writer divides the part into seven parts. They are study design, instrument of the study, object of the study, source of the data, method of the data collection, and method of the data analysis.

#### **A. Study Design**

In this study, the method used by the writer was descriptive qualitative. According to Yin, qualitative research has the allure which enables the writer to conduct a various of topics and it offers greater attitude in choosing certain topic (2011:6). Meanwhile, according to Vickie and Clinton (2012: 255) qualitative is a study with naturalistic inquiry, which purports a commitment to studying something in its natural state to the extent within the context of the research arena.

Qualitative descriptive studies' goal is a comprehensive summarization, in everyday terms, of specific events experienced by individuals or groups of individuals. It is a viable and acceptable label for a qualitative research design. The data collection of qualitative descriptive studies focuses on discovering the nature of the specific events concern study. The presentation of data form a qualitative

descriptive study involves a straight forward descriptive interpretation. In this study, the writer used descriptive interpretation in analyzing the data so that the conclusion of this study is based on the interpretation.

#### **B. Instrument of the Study**

Arikunto (2010:203) states that research method and instrument are different. Research method is the way used by the writer in gathering the data. Instrument is the device or facility used by the writer in gathering the data to make his work easier and to make the result better, systematic, and complete, so that the data will be easier to be processed. Instrument is the tool in conducting the research by using certain method.

Sugiyono (2011:213) states that in qualitative research the writer is the primary instrument for data collection and analyzing the data and makes the conclusion. The main instrument in analyzing this study is the researcher himself. The writer gets the data which contains signs after watching *Venom: Let There Be Carnage* movie. As human instrument, the writer has to focus to the research and has to choose source of the data, analyze the data, and make conclusions.

#### **C. Object of the Study**

The object of this study was the selected utterances which supposed as expressive speech acts in *Venom: Let There Be Carnage* movie. The expressions of expressive speech acts included the expressions of apologizing, complaining, condoling, congratulating, approving,

thanking, greeting, rejoicing, or forth. The study aimed to analyze the expressive speech acts employed by the characters in *Venom: Let There Be Carnage* movie. As the key instrument, the writer studied the object by watching the movie, reading the script, and understanding the subtitles by focusing on the utterances in *Venom: Let There Be Carnage* movie. In addition, the writer took a note of the words, phrases, clauses and utterances which supposed as expressive speech acts.

#### **D. Source of Data**

The data source of this study we're taken from the second serial of the sequel *Venom* (2018). The movie released on November 17, 2021 which is produced by Marvel Entertainment. The data were in the form of words, phrases, clauses, or utterances employed by the characters in *Venom: Let There Be Carnage* movie. This study investigated the utterances which were realized by the characters in *Venom: Let There Be Carnage* movie. The analysis of the utterances started from the first scene up to the last scene of the movie which contained the expression of expressive speech acts in accordance with Searle's speech acts theory.

#### **E. Method of the Data Collection**

In conducting this study, the method used by the writer in analyzing the data was qualitative descriptive. It used Spradley analysis (1980: 34) which covers domain, taxonomy, componential

and theme. Therefore, in analyzing the data, the writer inferred Spradley analysis into five steps such as listing, identifying, interpreting, correlating and drawing conclusion. Documentation is a method to collect things or variables such as notes, transcript, book, newspaper, magazine, epigraphy, notes of a meeting, ledger, agenda etc. He does the following steps based on the observation technique of Sudaryanto (1993: 133):

1. Reading and observing the dialogue from the movie.
2. Watching the movie, trying to understand, finding any important details that supported this research and looking for all the utterances.
3. Collecting the data by classifying it in to types of expressive speech acts.
4. Making table from classification into types of expressive speech acts.
5. Collecting data by classifying it into categories for expressive speech act based on Searle's classification.
6. Making the table which contains the expressive speech acts.

#### **F. Method of the Data Analysis**

In conducting this study, the method used by the writer in analyzing the data was qualitative descriptive. It used Spradley analysis (1980: 34) which covers domain, taxonomy, componential and theme. Therefore, in analyzing the data, the writer inferred

Spradley analysis into five steps such as listing, identifying, interpreting, correlating and drawing conclusion. The writer collected all the data needed first then analyzed them chronologically through those five steps. These were the following steps:

1. Listing

The writer underlined the selected utterances which supposed as expressive speech acts, while the writer read the movie script and watched the movie.

2. Identifying

The data listed was sorted out. The writer categorized whether it was expressions of apologizing, complaining, condoling, congratulating, approving, thanking, greeting, rejoicing, or forth. The types of expressive speech acts were adapted from Vandervaken's and MacQueen's theories (1990) and completed by Ek's and Trim's opinions (1990).

3. Correlating

Before interpreting and giving further explanation towards the data, the writer made correlation between those expressions of expressive speech acts in the *Venom: Let There Be Carnage* movie.

4. Interpreting

The writer gave further explanation about the way show those expressions of expressive speech acts found in *Venom*:

*Let There Be Carnage* movie, whether it included to direct or indirect speech acts.

#### 5. Drawing Conclusion

By undertaking those previous steps, the writer drew the conclusion of the result in this study based on the findings and discussions.





## CHAPTER IV

### FINDINGS AND DISCUSSIONS

This chapter is comprised into two parts. The first part provides the findings. It presents the result of the data analysis about the types of expressive speech acts found in *Venom: Let There Be Carnage* movie. According to the previous coverages in the limitation of the study, the writer limited the object of this study. It focused on the types of expressive speech acts. Further, the second part is discussions. It discusses about the expressive speech acts realized in *Venom: Let There Be Carnage* movie.

#### A. Findings

##### 1. The Types of Expressive Speech Acts Found in *Venom: Let There Be Carnage* Movie

Based on the result of data analysis, the writer has analyzed 72 pages in *Venom: Let There Be Carnage* movie script. There were 107 utterances which supposed as the expressions of expressive speech acts. There were fourteen types of expressive speech acts employed by the characters in *Venom: Let There Be Carnage* movie. They were the expressions of 1) greeting, 2) welcoming, 3) farewell, 4) thanking, 5) apologizing, 6) complimenting, 7) praising, 8) congratulating, 9) complaining, 10) reproving, 11) boasting, 12) bragging, 13) applauding, and 14) rejoicing.

The writer results in finding expressive speech acts found in *Venom: Let There Be Carnage* movie:

Table 4.1.1

Finding expressive speech acts found in *Venom: Let There Be Carnage* movie

No	Types of Expressive Speech Acts	Frequency	Percentage
1)	Greeting	33	29,91%
2)	Welcoming	2	1,87%
3)	Farewell	9	8,41%
4)	Thanking	9	8,41%
5)	Apologizing	13	12,15%
6)	Complimenting	10	9,35%
7)	Praising	5	4,67%
8)	Congratulating	5	4,67%
9)	Complaining	6	5,61%
10)	Reproving	6	5,61%
11)	Boasting	3	2,80%
12)	Bragging	2	1,87%
13)	Applauding	2	1,87%
14)	Rejoicing	3	2,80%

After being analyzed, the expressive speech acts used in the *Venom: Let There Be Carnage* movie are greeting and apologizing. It is stated that greeting 29.91% and apologizing 12,15%

## 2. The Expressive Speech Acts Realized in *Venom: Let There Be Carnage* Movie

This second part of findings presented the further findings *Venom: Let There Be Carnage* movie about the expressive speech acts realized in *Venom: Let There Be Carnage* movie. These were detailed utterances of those expressive speech acts. It is presented in the tables:

Table 4.1.2

### The Expressive Speech Acts Realized in

#### *Venom: Let There Be Carnage* Movie

##### a. Greeting

No	Speaker	Utterances	Addressee	Response	Page
1)	Cletus	'Frances!'	-	-	2
2)	Cletus	'Eddie'	-	-	6
3)	Venom	'Hello, kitty.'	Eddie	'Leave him.'	12
4)	Eddie	'Hey, Anne.'	Anne	'Hey, E-Eddie.'	14
5)	Venom	'Hi.'	-	-	14
6)	Anne	'Hey.'	Eddie	'Hey.'	15

7)	Eddie	'Oh, Anne.'	-	-	16
8)	Anne	'Hey, Venom.'	-	-	18
9)	Woman Guard	'Excuse me?'	Eddie	'Yeah,'	22
10)	Guard	'Hey, hey!'	-	-	25
11)	Cletus	"Baby!"	-	-	25
12)	Guard	'Hey, aren't you Eddie Brock?'	-	-	25
13)	Venom	'Eddie!'	-	-	25
14)	Venom	Eddie.'	-	-	26
15)	Guard	'Warden.'	-	-	33
16)	Cletus	'Hey!'	Warden	'Please.'	34
17)	People	'Hey.'	Venom	'Who, me?'	35
18)	Eddie	'Hey.'	Mulligan	'What, you're not dead?'	35

19	People	'Hello, gorgeous.'	-	-	35
20	Cletus	'Hello, darlin'.	-	-	38
21	Carnage	'Hey! Hey, hey, hey!'	Cletus	'Hey! Stop!'	38
22	Venom	'Oh, yeah, bro! Tight!'		-	39
23	Eddie	'Mulligan.'	Mulligan	'Uh, it's Eddie Brock here.'	41
24	Cletus	'Hi baby '	-	-	43
25	Venom	'Chocolate.'	Mrs. Chen	'Venom?'	45
26	People Jail	'Monsters! Monsters everywhere!'	-	-	45
27	Cletus	'Eddie Brock.'	Carnage	'And Venom.'	51

28	Frances	'Hello, Anne.'	-	-	56
29	Eddie	'Hey, Dan. What's going on?'	Dan	'Eddie, they got her.'	57
30	Cletus	'Eddie! Yoo-hoo.a'	-	-	59
31	Mulligan	'Cletus Kasady...'	-	-	61
32	Dan	'Anne! Anne!'	-	-	64
33	Mulligan	'Monsters.'	-	-	67

## b. Welcoming

No	Speaker	Utterances	Addressee	Response	Page
1)	Silver-haired Woman	'Welcome to your new home, Frances.'	-	-	3

2)	Cletus	'Welcome back, Eddie Brock. I've been thinking about you.'	Eddie	'What do you want, Cletus?'	5
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## c. Farewell

No	Speaker	Utterances	Addressee	Response	Page
1)	Cletus	'Goodbye, Eddie.'	-	-	6
2)	Mrs. Chen	'Good evening, Venom.'	-	-	11
3)	Anne	'Oh... Yeah, okay. Me, too. Bye.'	Eddie	'Great.'	15
4)	Cletus	'He would	-	-	20

		never have pushed Grandma down a flight of stairs. <u>Bye-</u> <u>bye,</u> <u>Grandma,</u> you puckered old sphincter.’			
5)	Eddie	‘I rebuilt my life, and now I just want to live it. <u>Good</u> <u>night.’</u>	-	-	27
6)	Venom	‘I guess this is goodbye.’	Eddie	‘Oh, yeah. Finally,	31



				something we agree on.'	
7)	Venom	'Sayonara!'	-	-	32
8)	Dan	'Okay. Here we go, buddy.'	-	-	56
9)	Jameson	'...his web of lies. I'm J. Jonah Jameson. Good night... and God help us all.'	-	-	72

## d. Thanking

No	Speaker	Utterances	Addressee	Response	Page
1)	Eddie	'Thank you.'	Cletus	'Thank you.'	6
2)	Other	'Thanks	Reporter	'Thank	9

	Man	to the diligence of one man.'		you, Eddie Brock.'	
3)	Anne	'Thank you.'	Venom	'That was going to be us, Eddie.'	17
4)	Venom	'Thank you, one person.'	-	-	40
5)	Eddie	'Hey, Anne, thank you so... thank you so much for coming.'	-	-	47
6)	Anne	'I'll try. Thank you.'	-	-	48

7)	Venom	'Thank you.'	-	-	59
8)	Dan	'Thanks.'	Venom	'I like you.'	68
9)	Venom	'Thank you for bringing me here.'	Eddie	'Yeah, you're welcome, buddy.'	68

## e. Apologizing

No	Speaker	Utterances	Addressee	Response	Page
1)	Anne	'Okay. Uh, I'm- I'm sorry I haven't returned your calls.'	-	-	14
2)	Venom	'Eddie, I apologize that I	-	-	19

		can't mend the heart.'			
3)	Venom	'Eddie, I am sorry.'	Eddie	'That was his last time on record ever.'	26
4)	Venom	'I'm sorry.'	-	-	28
5)	Eddie	'I-I am so sorry. Show yourself.'	Venom	'You can't win!'	30
6)	Venom	'Sorry, no, you're not my type.'	-	-	38
7)	Eddie	'I am sorry.'	Venom	'Not the right tone.'	52

8)	Eddie	'I'm sorry.'	Venom	'Nope.'	52
9)	Eddie	'I-I am sorry.'	Dan	'So weird.'	52
10)	Eddie	'I'm sorry!'	Anne	'I don't know why you're shouting at me.'	52
11)	Eddie	'I'm...I-I am truly very sorry for everything that I said.'	Venom	'Mm- hmm. Mm- hmm.'	53
12)	Eddie	'God, I'm so sorry.'	-	-	55
13)	Eddie	'I'm sorry	-	-	69

		that we can't do anything about the old "wind in your hair" situation, but...'			
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## f. Complimenting

No	Speaker	Utterances	Addressee	Response	Page
1)	Frances	'I will always love you!'	-	-	2
2)	Mulligan	'Nice TV.'	Eddie	'W-Well, how-how did he do it?'	35
3)	People 1	'Nice costume.'	People 2	'Hey!'	38

4)	People 3	'Greatest costume ever. Oh, my God.'	Venom	'Oh.'	38
5)	Venom	'You love me, and I'm free!'	People in the club	'Yeah!'	40
6)	People 4	'I love you!'	Venom	'I love you, too.'	41
7)	Anne	'Yeah, you're the big sexy hero.'	-	-	50
8)	Anne	'You're the coolest you're the hottest, and you're the bravest.'	Venom	'I am'	50

9)	Anne	'I love seeing you in action.'	-	-	51
10)	Venom	'I like you.'	-	-	68

## g. Praising

No	Speaker	Utterances	Addressee	Response	Page
1)	Venom	'I can't. Sonny and Cher are best friends.'	Eddie	'Are you serious? That's ridiculous.'	9
2)	Eddie	'No hangovers. You mend them.'	-	-	19
3)	Cletus	'You feel like home to me, Eddie, like family.'	-	-	24



4)	Mulligan	‘And yet again, you were his special visitor.’	-	-	35
5)	Mulligan	‘I’d lay low if I was you.’	-	-	36

## h. Congratulating

No	Speaker	Utterances	Addres see	Response	Page
1)	Eddie	‘It’s Lucky Strike.’	Venom	‘Yes! Lucky Strike!’	13
2)	Anne	‘You could just say “Congratulations”.’	- -	-	17
3)	Eddie	‘Congratulations.’	- -	-	17
4)	Eddie	‘Congratulations, Anne.’	Venom	‘It’s great news.’	19
5)	Venom	‘Congratulations to	-	-	59

		the happy couple.’			
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## i. Complaining

No	Speaker	Utterances	Addressee	Response	Page
1)	Eddie	‘I will do it. I don’t like you.’	Venom	‘Let me eat him!’	5
2)	Eddie	‘Uh, I got a headache and probably got tuberculosis.’	-	-	6
3)	Venom	‘No! I get brain freeze.’	-	-	7
4)	Eddie	‘Because, I mean, you just told me to lie, so that’s really, really	-	-	17

		confusing.’			
5)	Anne	‘No, the truth is you don’t love anybody.’	-	-	18
6)	Venom	‘Oh! You really meant it!’	Eddie	‘Yeah.’	70

## j. Reproving

No	Speaker	Utterances	Addressee	Response	Page
1)	Venom	‘Idiot. Sit down. Now, pay attention. Bingo.’	Eddie	‘Holy cow!’	8
2)	Venom	‘Yeah! Free to be who we be!’	-	-	40

3)	People Club	'Yeah!'	Venom	'Yeah!'	40
4)	Venom	'Fugitives!'	-	-	68
5)	Venom	Crapola!	-	-	37

## k. Boasting

No	Speaker	Utterances	Addressee	Response	Page
1)	Cletus	'Print it, and what's mine is yours.'	Eddie	'Wow, lucky me.'	6
2)	Cletus	'You are real.'	Carnage	'I am.'	39
3)	Cletus	'I'm not a crazy man, but I am a vengeful one.'	-	-	63

## 1. Bragging

No	Speaker	Utterances	Addressee	Response	Page
1)	Eddie	'You do not deserve nice things.'	-	-	5
2)	Eddie	'Because I'm a real boy and you're just an amoeba.'	-	-	19

## m. Applauding

No	Speaker	Utterances	Addressee	Response	Page
1)	Cletus	'Ta Da'	-	-	43

2)	Venom	'Cheer up, old pal.'	-	-	20
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n. Rejoicing

No	Speaker	Utterances	Addressee	Response	Page
1)	Cletus	'I like you.'	-	-	5
2)	Venom	'I am happy to eat Mrs. Chen.'	-	-	12
3)	Carnage	'Let's get this party started.'	Cletus	'Oh, hell yes.'	38

## B. Discussion

This second part of the fourth chapter presents further discussion of the findings. First, it gives further discussion about the types of expressive speech acts found in *Venom: Let There Be Carnage* Movie. Second, it

discusses about the expressive speech acts realized in *Venom: Let There Be Carnage* movie.

### **1. The Types of Expressive Speech Acts Found in *Venom: Let There Be Carnage* Movie**

As stated by the writer in the method of data analysis, the identification of the types of expressive speech were adapted from Vandervaken's and MacQueen's theories (1990) and completed by Ek's and Trim's opinions (1990).

As the result, there were fourteen types of expressive speech acts employed by the characters in *Venom: Let There Be Carnage* movie. In detail, there were 1) thirty three utterances revealed the expressions greeting, 2) two utterances revealed the expressions of welcoming, 3) nine utterances revealed the expressions of farewell, 4) nine utterances revealed the expressions of thanking, 5) thirteen utterances revealed the expressions of apologizing, 6) ten utterances revealed the expressions of complimenting, 7) five utterances revealed the expressions of praising, 8) five utterance revealed the expressions of congratulating, 9) six utterances revealed the expressions of complaining, 10) six utterance revealed the expressions of reproofing, 11) three utterances revealed the expressions of boasting, 12) two

utterances revealed the expressions of bragging, 13) two utterances revealed the expressions of applauding, and 14) three utterances revealed the expressions of rejoicing.

## **2. The Expressive Speech Acts Realized in *Venom: Let There Be Carnage* Movie**

This second part of discussions presented the further discussion *Venom: Let There Be Carnage* Movie about the ways of expressive speech acts realized by the characters in movie. It explained how those expressions realized by the speaker and responded by the inter locutor. It also discussed the expressions of expressive speech acts whether it included to direct or indirect speech.

### **a. Greeting**

Based on the findings, the writer found thirty three utterances in thirty three dialogues which were supposed as expressions of greeting.

According to Vandervaken (1990: 219) to greet someone is to express courteous acknowledgement of his presence (sincerity condition) upon encountering him (preparatory condition). These were the further discussions of each expressions of greeting found in piece of dialogues as follows:



**Dialogue 1**

Cletus: 'Frances!'

[GRUNTS]

Frances: 'Get off!'

In the dialogue above presented the expressions of greeting. Cletus called her name "Frances!!" when he grunting. This dialogue included to the expressions of greeting. It was in line with Vandervaken (1990: 219), as he stated that to greet someone is to express courteous acknowledgement of his presence (sincerity condition) upon encountering him (preparatory condition). It included to direct speech act, because the utterance had a relationship between the structure and its function.

**Dialogue 2**

Cletus: 'Eddie.'

In the dialogue above presented the expressions of greeting. While in the study at Eddie's apartment. Cletus greeted Eddie to show him the picture he was looking at. venom calls Eddie "Eddie." then dragged Cletus to sit at the desk. Then they both looked at the picture. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### Dialogue 3

Venom: 'Hello, kitty.'

[GASPING, WHIMPERING]

Eddie: 'Leave him. Leave him be. Leave him be! Leave him be!'

In the dialogue above presented the expressions of greeting. While under the apartment, Venom called 'Hello, Kitty' gasped and whimpered because she wanted to make Eddie panic. Then Eddie orders Venom to abandon his prey. But it was too late Venom already ate it. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### Dialogue 4

Eddie: 'Hey, Anne.'

Anne: 'Hey, E-Eddie. Hi.'

In the dialogue above presented the expressions of greeting. It included to direct speech act, because When Eddie greeted Anne, on the phone by saying "Hey, Anne" then Anne answered the greeting "Hey, E-Eddie. Hi.". The importance of greeting begins before starting a conversation to talk about important things. the utterance had a relationship between the structure and its function.

**Dialogue 5**

Venom: 'Hi.'

Venom: 'Be nice to her.'

In the dialogue above presented the expressions of greeting. Venom and Eddie walked into the restaurant. Venom greets Anne because this symbiote is inside Eddie's body. When Venom said 'Hi' to Anne who knew only Eddie. Then it calmed Eddie down a bit. It included to direct speech act, because the utterance had a relationship between the structure and its function.

**Dialogue 6**

Anne: 'Hey.'

Eddie: 'Hey.'

In the dialogue above presented the expressions of greeting. Eddie had already arrived at the restaurant that Anne had planned with him over the phone. Anne came with a beautiful smile. After she came then greeted Eddie first 'Hey'. then Eddie said 'Hey.'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

**Dialogue 7**

Eddie: 'Wow. Oh, Anne.'

Eddie: 'Wow, that is, uh... that is so much bigger than the... the one that I got you.'

In the dialogue above presented the expressions of greeting. At the restaurant Eddie was very surprised by the fact that Anne was told 'Wow. Oh, Anne.'. Then he called Anne because Eddie thought Anne was home. Turns out it was still in the restaurant. Because it was very important that he was quipped by Venom. The poison spit out 'Ugh, it's gaudy.'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 8**

Anne: 'Hey, Venom.'

Anne: 'Take care of him, all right?'

In the dialogue above presented the expressions of greeting. Before leaving the restaurant. Anne confirms that there is Venom in Eddie's body. Then Anne called him 'Hey, Venom.' then continued with 'Take care of him, all right?'. Because Anne still believes that Venom is still there, Anne entrusts Eddie to Venom so she doesn't have to worry anymore. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### Dialogue 9

Woman Guard: 'Excuse me?'

Eddie: 'Yeah, wow.'

In the dialogue above presented the expressions of greeting. Eddie and Venom visit Cletus who incidentally is a person who is considered his own family. While waiting in the prison waiting room to visit. The female guard called out 'Excuse me?' to make sure who came there. then then Eddie was invited in. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### Dialogue 10

Venom: 'Speak to my friend again like that... I dare you!'

[SCREAMING]

Guard: 'Hey, hey!'

[GRUNTING]

In the dialogue above presented the expressions of greeting. In prison, Venom is angry with Cletus Kasady's behavior. because he was subconsciously due to emotion, the guard shouted out 'Hey, hey!' towards Eddie who was already influenced by Venom. Venom's snoring soothed the emotions. Cletus widened his eyes in disbelief that what he had just seen

was himself being nearly stabbed by Venom. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 11**

Guard: 'Hey, back up!'

Cletus: 'Eddie?'

In the dialogue above presented the expressions of greeting. In the moments that take place in prison between Eddie, Venom and Cletus. The guard tried to intervene by calling out "Hey, back up!" so that chaos doesn't happen again. Because they are like a spectacle in prison. The situation was still shocking for Cletus because he knew the fact that there was a symbiote inside Eddie's body. Cletus smirked evilly. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 12**

Guard: 'Hey, aren't you Eddie Brock?'

Eddie: 'I don't know anymore.'

In the dialogue above presented the expressions of greeting. The incident in the prison. Then Eddie realized what he was doing because he was influenced by Cletus to plan evil things. then the guard called and asked "Hey, aren't you Eddie Brock?"

by the time Eddie was out of prison. It included to indirect speech act, of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

### **Dialogue 13**

Venom: 'Eddie!'

Eddie: 'I don't want to hear another word out your mouth.'

In the dialogue above presented the expressions of greeting. In Eddie's apartment, Venom tries to explain to Eddie. Venom called out 'Eddie.'. because he was still angry. He doesn't want to talk to anyone even with the symbiote in his own body. being too familiar he really didn't want to hear a word put from Venom. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 14**

Venom: 'Eddie.'

Eddie: 'I don't want to hear it.'

In the dialogue above presented the expressions of greeting. venom tried to call a second time. Still inside in Eddie's apartment, Venom tries to explain to Eddie. Venom called out 'Eddie.' because he was still angry. He doesn't want to talk to anyone even with the symbiote in his own body. It included to

direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 15**

[CLETUS GRUNTING RAPIDLY]

Guard: 'Warden.'

Warden: 'Something wicked...'

In the dialogue above presented the expressions of greeting. When everything is quiet, quiet and still. Suddenly inside the prison room protected by the Warden. Attacked by Cletus and Carnage. The guards called out 'Warden' because in that situation the warden himself couldn't get out. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 16**

Cletus: 'Hey!'

[INDISTINCT SHOUTING]

[GROWLS]

[SHOUTING, GROANING]

[SCREAMS]

Warden: 'Please.'



Warden: 'I got a family.'

In the dialogue above presented the expressions of greeting. When the attack occurred, Cletus was imprisoned in search of his lover Frances. Cletus was greeted with a 'Hey!' for Wardens. He smiled widely and the murderous look from Cletus made the Warden scream in fear. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 17**

People 4: 'Hey.'

Venom: 'Who, me?'

In the dialogue above presented the expressions of greeting. At the Club, the person who greets venom greets back with 'hey.'. so that he doesn't make a mistake when called Venom answers 'who me?'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 18**

Eddie: 'Hey.'

Mulligan: 'What, you're not dead?'

In the dialogue above presented the expressions of greeting. After running away from Eddie's apartment. Venom was sent to the Club because he didn't want to see Eddie anymore. he wants freedom. While in the Club he was called by someone he didn't know 'Hey!' because he wasn't sure he felt called out and asked 'Who, me?'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 19**

People 4: 'Hello, gorgeous.'

Venom: 'Sorry, no, you're not my type.'

Venom: 'I am out of the Eddie closet.'

In the dialogue above presented the expressions of greeting. At the Club, the person who greets venom greets back with 'Hello, gorgeous.'. but Venom ignores her because she is not what Venom types. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 20**

[INDISTINCT CHATTER]

Cletus: 'Hello, darlin.'

Cletus: 'Ooh, racer red.'

Cletus: 'Got to have it.'

[SIGHS]

Carnage: 'Let's get this party started.'

In the dialogue above presented the expressions of greeting. At the time of exiting the shop to attack come here. Cletus steals his girlfriend's favourite car, Frances, along with the symbiote that we can call Carnage. Then he greets his car with 'Hello, darlin.' The color of the car is red like the symbiote in his body. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 21**

Carnage: 'Hey! Hey, hey, hey!'

Cletus: 'Hey! Stop!'

Cletus: 'Stop that! Stop! Stop!'

[HORNS HONKING]

In the dialogue above presented the expressions of greeting. The first time Cletus met Carnage. Even music that Carnage really didn't like. This makes Carnage angry 'Hey! Hey, hey, hey!' so that the power released is not perfect. It included to

direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 22**

[CHUCKLING]

Venom: 'Oh, yeah, bro! Tight!'

In the dialogue above presented the expressions of greeting. At the Club, because the music is too classy he says 'Oh, yeah, bro! Tight!' who organizes the music. Then he went on stage. When the symbiote took the stage and took the Mic, everyone fell silent. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 23**

[CELL PHONE RINGING]

Eddie: 'Mulligan.'

Mulligan: 'Uh, it's Eddie Brock here.'

In the dialogue above presented the expressions of greeting. Eddie's cell phone because there was a call from Mulligan. He quickly picked it up from afar. Eddie said his name 'Mulligan.' It included to direct speech act, because the utterance had a relationship between the structure and its function.

**Dialogue 24**

Cletus: 'Hi baby.'

[FRANCES SOBS SOFTLY]

Cletus: 'I don't want you freak you, okay?'

Cletus: 'Um, I'd like you to meet Carnage'

In the dialogue above presented the expressions of greeting. At the time in the laboratory where Frances was held captive. Cletus did say hello to Frances by saying 'Hi honey.' Then Frances wept softly hearing the greeting from her lover. Then they ran away together. It included to direct speech act, because the utterance had a relationship between the structure and its function.

**Dialogue 25**

Venom: 'Chocolate.'

Mrs. Chen: 'Venom?'

In the dialogue above presented the expressions of greeting. When he arrived at the market belonging to Mrs. Chen. Venom immediately said 'Chocolate.' indicates that he is hungry. Venom came to the shop tired and listless. Madam Chen confirmed that she was talking to Venom who was in another human body. It included to direct speech act, because the

utterance had a relationship between the structure and its function.

### **Dialogue 26**

People Jail: 'Monsters! Monsters everywhere! They're everywhere! - Monsters!'

Police: 'Put out an APB. Form a perimeter. Blockade state lines. And bring in Brock.'

In the dialogue above presented the expressions of greeting. Inside the prison there is a riot going on, namely the attack from Carnage. A suspect in bars calls out in fear as follows: 'Monsters! Monsters everywhere! They're everywhere! - Monsters!'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 27**

Cletus: 'Eddie Brock.'

Carnage: 'And Venom.'

Carnage: 'A red wedding.'

[DOOR OPENS]

Eddie: 'You... you didn't find him?'

In the dialogue above presented the expressions of greeting. At the cruch, where Venom and Eddie were invited to their wedding, Carnage was already in the body of a former friend. Cletus with a smile then greeted 'Eddie Brock.' Followed by a second greeting from Carnage for Venom. Like the usual greeting "And Venom.". It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 28**

[GASPS]

Frances: 'Hello, Anne. I just incapacitated your boyfriend.'

Frances: 'Now, he'll be okay... with an answer about where Eddie Brock is.'

[CHUCKLING]

In the dialogue above presented the expressions of greeting. At Anne's apartment. Turns out there was already Frances in it. He intends to kidnap Anne to be a lure for Eddie and Venom. Then Frances gasped and said 'Hello, Anne. I just incapacitated your boyfriend.'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 29**

Eddie: 'Hey, Dan. What's going on?'

Dan: 'Eddie, they got her.'

In the dialogue above presented the expressions of greeting. Call phone from Dan. Then Eddie picked up the phone and said 'Hey, Dan. What's going on?'. Then he was greeted back by Dan "Eddie, they got her." It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialog 30**

Cletus: 'Eddie! Yoo-hoo.'

Eddie: 'I'll be right with you,'

Eddie: 'all right? Mm.'

In the dialogue above presented the expressions of greeting. At the church, where Venom and Eddie were invited to their wedding, Carnage was already in the body of a former friend. Cletus with a smile then greeted 'Eddie! Yoo-hoo.'. Eddie felt a little scared when Cletus greeted him. then he answered. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 31**

Mulligan: 'Cletus Kasady...'



[SCREAMS]

[GROANING]

Frances: 'What do they say about an eye for an eye?'

In the dialogue above presented the expressions of greeting. The fight took place at their wedding venue. Mulligan as one of the victims of Frances. he was so vengeful with Mulligan that he nearly took his eye out. Then Mulligan calls out 'Cletus Kasady' that this girlfriend is crazy. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 32**

Dan: 'Anne! Anne!'

[ANNE SCREAMING]

[CARNAGE GRUNTS]

Dan: 'Do something!'

In the dialogue above presented the expressions of greeting. The collapsed building made Anne suddenly faint. And frantically calling out 'Anne! Anne!'. He then shouted and asked Dan for help. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 33**

Mulligan: 'Monsters.'

Eddie: That there is Don Quixote, and the guy next to him is, uh, S-Sancho Panza.

In the dialogue above presented the expressions of greeting. Still where it all happened Mulligan called Cletus 'Monster.' He was already bleeding to say a single hard words. then he tries to stay alive. It included to direct speech act, because the utterance had a relationship between the structure and its function.

#### **b. Welcoming**

Based on the findings, the writer found two utterances in three dialogues which were supposed as expressions of welcoming. As stated by Vandervaken (1990: 219) to welcome is similar with greeting, except that it adds the preparatory condition that it is the hearer who has arrived and the sincerity condition that one is genuinely happy to see him. According to the Vandervaken's tree diagram on diagram 1, indicated that welcoming included to the expression of greeting. it was the branch of greeting.

These were the further discussions of each expressions of welcoming found in piece of dialogues as follows:

#### **Dialogue 1**

[SPEAKER BUZZES, CRACKLES]

Silver-haired Woman: 'Welcome to your new home, Frances.'

[DISTANT SHOUTING]

In the dialogue above presented the expressions of welcoming. Silver-haired Woman visited to the Frances. She greeted by Frances friendly by welcoming her, as follows: 'Welcome to your new home, Frances.' Even though the place the woman visited was Frances' captivity. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

## **Dialogue 2**

Cletus: 'Welcome back, Eddie Brock. I've been thinking about you.'

Eddie: 'What do you want, Cletus? I mean, why am I here?'

In the dialogue above presented the expressions of welcoming. Eddie visits Cletus at his prison place. After seeing Eddie from a distance Cletus greeted Cletus friendly 'Welcome back, Eddie Brock. I've been thinking about you.' Because of its

direct relationship between the structure and its function, the expression included to direct speech act.

### **c. Farewell**

Based on the findings, the writer found nine utterances in twelve dialogues which were supposed as expressions of farewell. The expression off are well also called as take leave. Based on its function, 'take leave' was categorized associating. According to Merriam Webster online dictionary, farewell is a wish of well-being at parting goodbye. It also defines as an act of departure or leave-taking. These were the further discussions of each expressions of farewell found in piece of dialogues as follows:

#### **Dialogue 1**

Eddie: 'Wow, lucky me.'

Cletus: 'Goodbye, Eddie.'

Eddie: 'Thank you.'

In the dialogue above presented the expressions of farewell. When Eddie visits Cletus in prison of course with the symbiotes. After giving the information, Cletus said goodbye to cut off the conversation by saying 'Goodbye, Eddie.'. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### Dialogue 2

Mrs. Chen: 'Good evening, Venom.'

[VENOM SPEAKS MANDARIN]

Venom: 'Wǎnshàng hǎo, fūrén. Chén'

In the dialogue above presented the expressions of farewell. when in Mrs. Chen they both conversed leading to the parting part for the conversation. They tell each other about farewell, as follows: 'Good evening, Venom.' Then Venom answered 'Wǎnshàng hǎo, fūrén'. Chén' but used a foreign language (mandarin) and it meant still good evening, Mrs. Chen. The chocolate Venom is looking for is out of stock or out of stock. Structurally, those two utterances indicated the expressions of greeting. Actually, the utterance was an act of farewell so that it included to the expressions of farewell. The expression included to direct speech act.

### Dialogue 3

Anne: 'Oh... Yeah, okay. Me, too. Bye.'

Eddie: 'Great.'

In the dialogue above presented the expressions of farewell. hung up the phone they were visiting for plans to meet the two of them without Dan. After that say goodbye as said Anne 'Oh... Yeah, okay. Me, too. Bye.' Then Eddie answered 'Great.'

Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

#### **Dialogue 4**

Cletus: [VOICE-OVER]: ‘You are responsible for bringing about the end of Cletus Kasady. It’s only right that you hold the door for me on my way out. They’ll stop my heart [HEART BEATING, MONITOR BEEPS] just like it stopped at my birth. [FLATLINE BEEPS] What if Cletus Kasady had never been revived? He would never have pushed Grandma down a flight of stairs. Bye-bye, Grandma, you puckered old sphincter. He would never have thrown a hair dryer into Mother’s bathtub. Yes, Mama, I’m a bad, bad boy. [BABY CRYING] He would never have pushed Grandma down a flight of stairs. [SCREAMING] Bye-bye, Grandma, you puckered old sphincter. He would never have thrown a hair dryer into Mother's bathtub.’

[SCREAMING]

In the dialogue above presented the expressions of farewell. When Cletus wrote the letter Eddie and Venom found. The letter was read by them together. That Cletus said ‘Bye-bye, Grandma, you puckered old sphincter.’ Because of its indirect relationship between the structure and its function, the expression included

to indirect speech acts. The utterance is called Indirect because it was not Cletus who spoke it himself but through Eddie.

### **Dialogue 5**

Eddie: ‘Yeah, but you know what? I rebuilt my life, and now I just want to live it. Good night.’

Venom: ‘And how did you build this new life?’

In the dialogue above presented the expressions of farewell. At Eddie's apartment, Venom and Eddie have a big fight over some problem. To end the talking he uttered ‘Yeah, but you know what? I rebuilt my life, and now I just want to live it. Good night.’. However, Venom still wants to defend himself. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 6**

Venom: ‘I guess this is goodbye.’

Eddie: ‘Oh, yeah. Finally, something we agree on.’

In the dialogue above presented the expressions of farewell. After a big fight at Eddie's apartment. The incident made all the residents of the apartment feel scared. Then Venom broke away from Eddie and said goodbye like this ‘I guess this is goodbye.’. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

**Dialogue 7**

[SCREAMING]

Venom: 'Sayonara!'

[SCREAMING CONTINUES]

In the dialogue above presented the expressions of farewell. Venom was running around pasting the symbiote from person to person on the highway. Then he said 'Sayonara!'. Venom's spoken word is usually used to say goodbye in a long period of time. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

**Dialogue 8**

[CAT YOWLING]

Dan: 'Okay. Here we go, buddy.'

[GRUNTING]

Anne: 'huahhhhh....'

In the dialogue above presented the expressions of farewell. The conversation seen from Eddie and Dan. And immediately rushed to invite Anne to run away and say farewell 'Okay. Here we go, buddy.' to Eddie. It included to direct speech act, because the utterance had a relationship between the structure and its function.



### **Dialogue 9**

Jameson: ‘...his web of lies. I’m J. Jonah Jameson. Good night... and God help us all.’

Man 1: ‘Dude, what are you doing in my room? Uh...’

In the dialogue above presented the expressions of farewell. Eddie and Venom escape civilization. They both choose a relaxed life without any interference from any factors. When he watched television on the news show that Jameson was saying farewell like this ‘...his web of lies. I’m J. Jonah Jameson. Good night... and God help us all.’. Because of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

#### **d. Thanking**

Based on the findings, the writer found nine utterances in wight dialogues which were supposed as expressions of thanking. A stated by Seken (2015:58), expressives include acts such as congratulating and thanking, whose proposition concerns some event, act, property, etc. related or a scribed to the hearer or speaker, in which pleasure, gratitude, etc. at the event or act is expressed. Vandervaken (1990:219) defines that to thank is to express gratitude (sincerity condition). These were

the further discussions of each expressions of found in piece of dialogues as follows:

### **Dialogue 1**

Eddie: 'Thank you.'

Cletus: 'Thank you.'

In the dialogue above presented the expressions of thanking. After Eddie met Cletus during a visit. He expressed thanks as follows: 'Thank you.' to Eddie. Because Eddie wanted to take a picture and see him. Then Eddie expressed thanking responded 'Thank you.'. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### **Dialogue 2**

[NEWS THEME PLAYS]

Reporter 2: A harrowing story finally comes to an end. Vindication for the victims and closure for the families. Thanks to the diligence of one man. Thank you, Eddie Brock.

Venom: And Venom. 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.

In the dialogue above presented the expressions of thanking. Eddie and Venom were in the study. Then heard from the television that the reporter who reported in the news expressed gratitude to Eddie 'Thanks to the diligence of one man. Thank you, Eddie Brock.' That thanks to the harrowing story finally comes to an end. Vindication for the victims and closure for the families. Actually, the utterance was an act of thanking so that it included to the expressions of thanking. The expression included to indirect speech act. of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

### **Dialogue 3**

Anne: 'Thank you.'

Venom: That was going to be us, Eddie.

In the dialogue above presented the expressions of thanking. At the L'Araignée restaurant where Anne and Eddie met. Anne thanks Eddie. Anne expressed to Eddie like this: 'Thank you.' Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### **Dialogue 4**

Person 1: 'Your costume is amazing!'

Venom: 'Thank you, one person.'

[CHEERING]

In the dialogue above presented the expressions of thanking. At the Club, Venom came from one of the people who were in the place. As Venom expressed to the people there as follows: 'Thank you, one person.' Then followed by a lively voice with the people in the Club. It included to direct speech act, because the utterance had a relationship between the structure and its function.

#### **Dialogue 5**

Eddie: 'Oh, hey. Anne.'

Eddie: 'Hey, Anne, thank you so... thank you so much for coming.'

[SIGHS]

In the dialogue above presented the expressions of thanking. Eddie called Anne in Mulligan's room. He told Anne the following: 'Hey, Anne, thank you so... thank you so much for coming.' Eddie thanked him nervously for not being accompanied by Venom. Actually, the utterance was an act of farewell so that it included to the expressions of farewell. The expression included to direct speech act.

#### **Dialogue 6**

Eddie: 'And then I-I... I will fix it.'

Anne: 'I'll try. Thank you.'

In the dialogue above presented the expressions of thanking. At the St. Estes fire. The conversation between Eddie and Anne had taken place then she thanking Eddie. Because Anne was willing to help Eddie then she expressed like this: 'I'll try. Thank you.'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 7**

Eddie: 'I promise.'

[SNARLS]

Venom: 'Thank you.'

[ROARS]

In the dialogue above presented the expressions of thanking. After arguing with Cletus at his wedding. Then Eddie gave a promise to Venom to be able to eat the scales. Venom is very happy and thanks him as follows: 'Thank you.'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 8**

Venom: 'Dan! You take care, too.'

Dan: 'Thanks.'

Venom: 'I like you.'

In the dialogue above presented the expressions of thanking. When the problem of all the buildings in the rain is over. Dan gave thanking: 'Thanks.' by running a little with Anne. Because Venom said: Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### **Dialogue 9**

Venom: 'Thank you for bringing me here.'

Eddie: 'Yeah, you're welcome, buddy.'

In the dialogue above presented the expressions of thanking. When on the beach while relaxing. Eddie and Venom have a conversation. Then then Venom looked around and said thanking as follows: 'Thank you for bringing me here.' then Eddie answered: 'Yeah, you're welcome, buddy.' he thought having a symbiote also benefited him. It included to indirect speech act, of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

### **e. Apologizing**

Based on the findings, the writer found thirteen utterances in fourteen dialogues which were supposed as expressions of apologizing-Vandervaken states that to apologize is to express sorrow or regret (sincerity condition) for something judged bad and that the speaker is responsible for (preparatory condition) (1990: 219). These were the further discussions of each expressions of apologizing found in piece dialogues as follows:

### **Dialogue 1**

Anne: ‘Okay. Uh, I’m-I’m sorry I haven’t returned your calls.’

Anne: ‘I guess... I just needed a little space after the whole... alien biting a guy’s head off thing, so...’

Venom: ‘Ah, the good old days.’

In the dialogue above presented the expressions of apologizing. In the dialogue above found the expression of apologizing. On the phone with Eddie. Anne had just finished working on something, then Anne apologized only to be able to pick it up and said: ‘Okay. Uh, I’m-I’m sorry I haven’t returned your calls.’. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### **Dialogue 2**

[TIRES SQUEALING]

Venom: ‘Eddie, I apologize that I can’t mend the heart.’

Venom: ‘Emotional pain, it hits much harder, and it lasts longer.’

Venom: ‘You just need to pull up your big-boy pants and take it.’

Eddie: ‘Yeah, well, that’s easy for you to say.’

In the dialogue above presented the expressions of apologizing. On the road, Eddie drove at high speed until the tires squeaked because of the situation that made him emotional after meeting Anne. Venom event by expressing: ‘Eddie, I apologize that I can’t mend the heart.’. He tried to calm Eddie who was still carried away by emotions but Eddie was unable to talk. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### **Dialogue 3**

Venom: ‘Eddie, I am sorry.’

Eddie: ‘That was his last time on record ever.’

In the dialogue above presented the expressions of apologizing. Arriving at Eddie's apartment, he was furious because of what happened when he visited Cletus. Venom tries to apologize guiltily. Venom said the sentence that belongs to the apologizing part is: ‘Eddie, I am sorry.’ but not answered



well by Eddie. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

#### **Dialogue 4**

[WHIMPERING IN PAIN]

Venom: 'I'm sorry.'

Venom: 'I don't know what came over me.'

Venom: 'Please, let me fix it.'

In the dialogue above presented the expressions of apologizing. When at Eddie's apartment, he cleaned his wound by whimpering in pain. Venom repeatedly apologized as follows: 'I'm sorry.' Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

#### **Dialogue 5**

Eddie: 'I-I am so sorry.'

Eddie: 'Show yourself.'

[SNARLING]

In the dialogue above presented the expressions of apologizing. On the balcony of Eddie's apartment, no object with Venom. This makes other residents around the apartment

feel disturbed. He apologized by saying the line: 'I-I am so sorry.' Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### **Dialogue 6**

Venom: 'Sorry, no, you're not my type.'

Venom: 'I am out of the Eddie closet.'

[INDISTINCT CHATTER]

In the dialogue above presented the expressions of apologizing. When the Club is inside Venom who's been coming to have fun. He admitted that one of the people who was there jokingly said he was sorry: 'Sorry, no, you're not my type.' but he is joking. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### **Dialogue 7**

Eddie: 'I am sorry.'

Venom: 'Not the right tone.'

In the dialogue above presented the expressions of apologizing. On the way Eddie meets Dan and Anne (Venom is in Anne's body). Venom didn't want to talk to Eddie before Eddie apologized to him. A little forced, he immediately stated

expressed of apologized: 'I am sorry.' Still not forgive him answer: 'Not the right tone.' It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 8**

Eddie: 'I'm sorry.'

Venom: 'Nope.'

In the dialogue above presented the expressions of apologizing. Still in the same place planning to destroy Cletus and Carnage. Venom didn't want to talk to Eddie before Eddie apologized to him. A little forced, he immediately stated expressed of apologized: 'I'm sorry.' Still lacking an apologized he still replied: 'Nope.' It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 9**

Eddie: 'I-I am sorry.'

Dan: 'So weird.'

In the dialogue above presented the expressions of apologizing. On the way Eddie meets Dan and Anne. Venom didn't want to talk to Eddie before Eddie apologized to him. A little forced, he immediately stated expressed of apologized: 'I-I

am sorry.'. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### **Dialogue 10**

Eddie: 'I'm sorry!'

Anne: 'I don't know why you're shouting at me.'

Eddie: 'Well, 'cause... Okay, well, fine.'

In the dialogue above presented the expressions of apologizing. Eddie raised his voice slightly and apologized for making Venom leave. But his apology was like this: 'I'm sorry!' making Venom immediately forgive him. because it is still in Anne's body. he was confused with Eddie and then said the sentence: 'I don't know why you're shouting at me.'. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### **Dialogue 11**

Eddie: 'A cherry on that? Right. Um...'

Eddie: 'I'm...I-I am truly very sorry for everything that I said.'

Venom: 'Mm-hmm. Mm-hmm.'

In the dialogue above presented the expressions of apologizing. On the way Eddie meets Dan and Anne. Eddie

raised his voice slightly and apologized for making Venom leave, but his apology was like this: 'I'm...I-I am truly very sorry for everything that I said.'. Venom answered 'Mm-hmm. Mm-hmm.'. Venom teases Eddie in a very bad state how to apologize with Venom. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### **Dialogue 12**

Eddie: 'God, I'm so sorry.'

Eddie: 'Man, those two need some'

Venom: 'serious couples counseling.'

In the dialogue above presented the expressions of apologizing. Venom and Eddie immediately separated from the couple to continue with their plans. However, Eddie apologized as follows: 'God, I'm so sorry.'. In fact, he was jealous. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 13**

Eddie: 'I'm sorry that we can't do anything about the old "wind in your hair" situation, but...'

Venom: 'Osho says, when you love someone,'

Venom: 'you accept the whole person.'

In the dialogue above presented the expressions of apologizing. Venom and Eddie are in a very enjoy place that is Hot 8 Brass Band. Then he apologized to Venom earnestly for hurting the symbiote's heart. He expressed an apologized as follows: 'I'm sorry that we can't do anything about the old "wind in your hair" situation, but...'. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

#### **f. Complimenting**

Based on the findings, the writer found ten utterances in sixteen dialogues which were supposed as expressions of complimenting. According to Vandervaken's tree diagram in diagram 1, complimenting was one of branch of approving. To approve is to express positive feelings of action or support (sincerity condition) for state of affairs or an action with preparatory condition that is good, Vandervaken (1990: 215). Vandervaken (1990: 215) adds that to compliment someone is to express approval of the hearer for something (additional propositional content condition). These were the further discussions of each expressions of complimenting found in piece of dialogues as follows:

### Dialogue 1

[BREATH TREMBLING]

Cletus: 'They can't do that. They can't take you from me. You're my one bright light.'

Frances: 'I will always love you!'

The dialogue above presented the expressions of complimenting. Frances complimented Cletus as follows: 'I will always love you!'. She spoke such a sentence in a precarious state. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### Dialogue 2

Mulligan: 'Reports coming from San Quentin are, quite frankly, bananas. Nice TV.'

Eddie: 'W-Well, how-how did he do it?'

The dialogue above presented the expressions of complimenting. Mulligan comes to visit Eddie's apartment. Then praise directly as follows: 'Reports coming from San Quentin are, quite frankly, bananas. Nice TV.'. Eddie happily replied: '- Well, how-how did he do it?'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### Dialogue 3

[SCREAMS, WHIMPERS]

Venom: 'Look at all these weirdos.'

Venom: 'My kind of people.'

Raver: 'Nice costume.'

The dialogue above presented the expressions of complimenting. At the Club where Venom is having fun then someone compliments Venom's costume. She said because of his admiration for the costume then said: 'Nice costume.'. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### Dialogue 4

Female raver: 'Greatest costume ever. Oh, my God.'

Venom: 'Oh.'

The dialogue above presented the expressions of complimenting. At the Club where Venom is having fun then someone compliments Venom's costume. Female raver said because of his admiration for the costume then said: 'Greatest costume ever. Oh, my God.' It included to direct speech act, because the utterance had a relationship between the structure and its function.



### Dialogue 5

Venom: 'But look at me now.'

Venom: 'You love me, and I'm free!'

[CHEERING]

People in the club: 'Yeah!'

The dialogue above presented the expressions of complimenting. Venom complimented into all people in the Club. As follows: 'You love me, and I'm free!'. According to Yule (1996: 55-56), indirect speech acts has indirect relationship between the structure and its function; i.e. a declarative which performed to make a request.

### Dialogue 6

[CHEERING]

Raver: 'I love you!'

Venom: 'I love you, too.'

The dialogue above presented the expressions of complimenting. At the Club, Venom was very happy as he took over the Mic then he went straight on stage. Raver complimented to Venom, as follows: 'I love you!'. This expression is included in complimented. Then Venom responded 'I love you, too.'. It included to direct speech act,

because the utterance had a relationship between the structure and its function.

### **Dialogue 7**

Venom: 'Off course he won't. Because I am the hero of the two of us.'

Anne: 'Yeah, you're the big sexy hero.'

The dialogue above presented the expressions of complimenting. Anne complimented Venom who was in Mrs. Chen. She admired that: 'Yeah, you're the big sexy hero.' made Venom smile. of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

### **Dialogue 8**

Anne: 'You're the coolest, you're the hottest, and you're the bravest.'

Venom: 'I am.'

The dialogue above presented the expressions of complimenting. At the market owned by Mrs. Chen, Anne complimented Venom who was in Mrs. Chen. She admired that: 'You're the coolest, you're the hottest, and you're the bravest.' made Venom smile. Proud to be praised like that Venom replied: 'I am.'. She said repeatedly that this made Venom change his mind to immediately save Eddie. It included to

indirect speech act, of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

### **Dialogue 9**

Anne: 'I love seeing you in action.'

[GRUNTS]

Venom: 'Let's go save that asshole.'

The dialogue above presented the expressions of complimenting. Anne complimented Venom who was in Mrs. Chen. She admired that: 'I love seeing you in action.' made Venom smile. Venom out of Mrs. Chen 'Let's go save that asshole.' and immediately went to find Eddie. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

### **Dialogue 10**

Venom: 'I like you.'

Venom: 'We totally didn't need him, though.'

Venom: 'Honestly, I think he was more of a hindrance than a help.'

The dialogue above presented the expressions of complimenting. Venom praises because of Carnage. Then he

said: 'I like you.'. although Venom was complimented, he knew what was best. Because of its direct relationship between the structure and its function, the expression included to direct speech acts.

#### **g. Praising**

Based on the findings, the writer found four utterances in five dialogues which were supposed as expressions of praising. According to Vandervaken's tree diagram in diagram 1, praising was one of branch of approving. To approve is to express positive feelings of action or support (sincerity condition) for state of affairs or an action with preparatory condition that is good, Vandervaken (1990: 215). As stated by Vandervaken (1990: 219), to praise is to express high degree of approval (increasing the degree of strength), while not necessarily being directed to hearer. That is the speaker might praise the hearer or the speaker might praise someone else in his absence. These were the further discussions of each expressions of praising found in piece of dialogues as follows:

#### **Dialogue 1**

Venom: 'I can't. Sonny and Cher are best friends.'

Eddie: 'Are you serious? That's ridiculous. That's what...'

[YELLS, GROANS]

In the dialogue above presented the expressions of praising. Venom and Eddie were talking at the dinner table. Venom praises Sonny and Cher his beloved chicken and considers them good friends. It says 'I can't. Sonny and Cher are best friends.' it includes expressions in praising. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 2**

Eddie: 'No hangovers. You mend them.'

Eddie: 'I couldn't even hurt myself if I tried.'

[HORN HONKING]

The dialogue above presented the expressions of praising. On the road after meeting with Anne. Eddie was driving very fast and then he said 'No hangovers. You mend them.' the dialogue includes praising as he praises that Anne and Dan are strongly supported by the symbiote. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 3**

Cletus: 'You feel like home to me, Eddie, like family.'

Cletus: 'And really, truly, that is all I ever wanted in this world.'

Cletus: 'Family.'

Eddie: 'Well, killing your grandmother and your mother sure is a funny way of showing it.'

In the dialogue above presented the expressions of praising. When Eddie visits Cletus. He complimented Eddie that 'You feel like home to me, Eddie, like family. And really, truly, that is all I ever wanted in this world.'. even though Eddie knew that in fact Cletus killed his own grandmother It included to direct speech act, because the utterance had a relationship between the structure and its function.

#### **Dialogue 4**

Mulligan: 'That's the million-dollar question.'

Mulligan: 'And yet again, you were his special visitor.'

Mulligan: 'So, what did he tell you?'

Eddie: 'Me? Nothing. Nothing at all.'

In the dialogue above presented the expressions of praising. When Mulligan stopped by Eddie's house. Indirectly he expressed to Eddie like this: 'And yet again, you were his special visitor.'. It included to indirect speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 5**

Mulligan: 'I'd lay low if I was you.'

Eddie: 'I'll see myself out.'

In the dialogue above presented the expressions of praising. At Eddie's apartment, Mulligan is having a discussion with the apartment voters. He praises his friends for being alive: 'I'd lay low if I was you.'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **h. Congratulating**

Based on the findings, the writer found five utterance in a dialogue which were supposed as expressions of congratulating. As stated by Yule, Seken (2015:53) defines that expressives includes acts such as congratulating and thanking. To congratulate is to express happiness for some good fortune (preparatory condition) that has come the way of the hearer (Vandervaken, 1990: 219). This was the further discussion of each expressions of congratulating found in piece of dialogues as follows:

### **Dialogue 1**

Eddie: 'It's Lucky Strike.'

Venom: 'Yes! Lucky Strike!'

In the dialogue above presented the expressions of congratulating. Venom and Eddie were arguing with each other in his apartment. Then he congratulated Venom with proof: 'It's Lucky Strike.'. Even the symbiote responds the same way 'Yes! Lucky Strike!'. It included to indirect speech act, because of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

### **Dialogue 2**

Anne: 'You could just say, "Congratulations".'

Eddie: 'I'm happy for you.'

In the dialogue above presented the expressions of congratulating. At L'Araignée restaurant. Eddie expressed the energy to say that he was fine Anne. However, Anne distorted the facts and said a congratulating expression 'You could just say, "Congratulations". 'I'm happy for you.'. Greetings that can be used to celebrate the success of their fiancé. But Eddie, who has the status of his ex, is trying to be strong 'It included to indirect speech act, of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

### **Dialogue 3**



Eddie: 'Congratulations.'

Anne: 'Thank you.'

In the dialogue above presented the expressions of congratulating. Congratulations socially is to build a good relationship between one person with another. At L'Araignée restaurant, Eddie expressed the energy to say that he was fine Anne. He said 'Congratulations.' And Anne responded 'Thank you.'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

#### **Dialogue 4**

Eddie: 'Congratulations, Anne.'

Venom: 'It's great news.'

[HORN HONKING]

In the dialogue above presented the expressions of congratulating. Still in the same place at L'Araignée restaurant with a heavy heart, Eddie revealed 'Congratulations, Anne.'. Then mocked by Venom 'It's great news.' It included to direct speech act, because the utterance had a relationship between the structure and its function.

#### **Dialogue 5**

Venom: 'Congratulations to the happy couple.'

Venom: 'We are leaving.'

In the dialogue above presented the expressions of congratulating. Arriving at the church where a red wedding. Venom happily with a slight teasing expression uttered 'Congratulations to the happy couple.' It included to indirect speech act, because of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

#### **i. Complaining**

Based on the findings, the writer found six utterances in two dialogues which were supposed as expressions of complaining. Vandervaken (1990: 216) states that to complain is to express discontent. One can complain about states of affairs which are (Vandervaken, 1990: 219). This was the further discussion of each expressions of complaining found in piece of dialogue as follows:

##### **Dialogue 1**

Eddie: 'I will do it. I don't like you.'

Venom: 'Let me eat him!'

In the dialogue above presented the expressions of complaining. The thing Eddie did while talking while visiting Cletus in his Prison. Eddie Complaining is more of a feeling of

dislike and disapproval of a condition he doesn't like. then he revealed a complaining expression 'I will do it. I don't like you.'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 2**

Eddie: 'Uh, I got a headache and probably got tuberculosis.'

Mulligan: 'What? A little louder.'

[CHUCKLES]

In the dialogue above presented the expressions of complaining. After meeting with Cletus he first talked to Mulligan in a place some distance away. Then Eddie revealed a complaining expression 'Uh, I got a headache and probably got tuberculosis.'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 3**

Venom: 'No! I get brain freeze.'

[ENGINE REVS, TIRE SQUEALS]

In the dialogue above presented the expressions of complaining. Eddie and Venom passed the room where Cletus had been held. Then because Venom has eidetic memory he

complains with a complaining expression 'No! I get brain freeze.'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

#### **Dialogue 4**

Eddie: 'You mean as in being super happy for you because of your engagement? Because, I mean, you just told me to lie, so that's really, really confusing.'

Anne: 'Is Venom with you?'

In the dialogue above presented the expressions of complaining. At L'Araignée Restaurant, Eddie talked a lot then complained that he was confusing. Then he revealed a complaining expression like this: 'You mean as in being super happy for you because of your engagement? Because, I mean, you just told me to lie, so that's really, really confusing.' It included to direct speech act, because the utterance had a relationship between the structure and its function.

#### **Dialogue 5**

Anne: 'If I ask you a question, do you have the ability to tell me the truth?'

Eddie: 'You mean as in being super happy for you because of your engagement? Because, I mean, you just told me to lie, so that's really, really confusing.'

In the dialogue above presented the expressions of complaining. Still at the same place slightly pleased but finally revealed a complaining expression. Eddie answered questions from Anne 'You mean as in being super happy for you because of your engagement? Because, I mean, you just told me to lie, so that's really, really confusing.' It included to direct speech act, because the utterance had a relationship between the structure and its function.

#### **Dialogue 6**

Venom: 'Oh! You really meant it!'

Eddie: Yeah.

In the dialogue above presented the expressions of complaining. At the time Eddie and Venom each other without the object of the apartment. He issued 'Oh! You really meant it!' a complaint is not always negative. In some cases, complaints can bring positive things into your life. This made Eddie even more emotional. It included to direct speech act, because the utterance had a relationship between the structure and its function.

#### **j. Reproving**

Based on the findings, the writer found five utterances in two dialogues which were supposed as expressions of reproofing.

The expressive use of reprove is expressing strong disapproval with intentional action of an agent and the sincerity of reprobation. Reproval is the deep expression of blaming (Vandervaken, 1990: 219). This was the further discussion of each expressions of reprovng found in piece of dialogue as follows:

### **Dialogue 1**

Venom: 'Idiot. Sit down. Now, pay attention. Bingo.'

Eddie: 'Holy cow.'

In the dialogue above presented the expressions of reprovng. In Eddie's study, Venom reprimands him. He revealed a reprovng expression 'Idiot. Sit down. Now, pay attention. Bingo.'. It included to indirect speech act, of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

### **Dialogue 2**

Venom: 'Yeah!'

Venom: 'Free to be who we be!'

[CHEERING]

In the dialogue above presented the expressions of reprovng. At the Club, Venom felt confused with himself. Even

if he's in a crowded place without Eddie. It expresses itself 'Free to be who we be!'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 3**

People in the club: 'Yeah!'

Venom: 'Yeah!'

Venom: 'Stop this cruel treatment of aliens.'

[CHEERING]

In the dialogue above presented the expressions of reproving. at the club, Venom repeats itself. he reprimanded the people in the club in this way: 'Stop this cruel treatment of aliens.' without Eddie his life is free but directionless. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 4**

Venom: 'Fugitives!'

Eddie: 'Um, yeah. Yeah.'

In the dialogue above presented the expressions of reproving. All the war and commotion took place in the collapsed building. Venom can kill another artificial symbiote,

Carnage. Then he revealed a reproving expression 'Fugitives!' and Eddie responded 'Um, yeah. Yeah.'. It included to indirect speech act, of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

### **Dialogue 5**

Venom: 'Crapola!'

Venom: 'Another one bites the dust.'

[SCREAMS, WHIMPERS]

In the dialogue above presented the expressions of reproving. at the club after the Venom run. Venom expresses its own reproving 'Crapola!'. It included to indirect speech act, of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

### **k. Boasting**

Based on the findings, the writer found three utterances in seven dialogues which were supposed as expressions of boasting. According to Vandervaken's tree diagram, boasting was a branch of praising but in negative way indeed. To boast is to brag with a higher degree of strange reflecting a preparatory condition that includes a perlocutionary intention of having the hearer become deeply admiring or envious. Vandevaken



(1990:216). These were the further discussions of each expressions of boasting found in piece of as follows:

### **Dialogue 1**

Cletus: 'Print it, and what's mine is yours.'

Eddie: 'Wow, lucky me.'

In the dialogue above presented the expressions of boasting. As it is known that Cletus is an antagonist. When Eddie visited him, it was as if he was exalting Eddie. Then he boasted with an expression 'Print it, and what's mine is yours.'. Because of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

### **Dialogue 2**

Cletus: 'You are real.'

Carnage: 'I am.'

Carnage: 'And once I kill that thing that made me, we will be indestructible.'

In the dialogue above presented the expressions of boasting. Carnage first met Cletus. He had a boasted expression 'You are real.'. When in reality Cletus only used it to destroy Venom and rule the world. It included to indirect speech act, because of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

### **Dialogue 3**

Cletus: 'I'm not a crazy man, but I am a vengeful one.'

Carnage: 'You're going to watch her die.'

[WHIMPERING]

In the dialogue above presented the expressions of boasting. In a state of chaos, Cletus had time to boast about himself as follows: 'I'm not a crazy man, but I am a vengeful one.'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

#### **1. Bragging**

Based on the findings, the writer found two utterances in three dialogues which were supposed as expressions of bragging. Vandevaken (1990:216), to brag is to express approval of oneself, along with a feeling of pride. There is a preparatory condition to the effect that the propositional content is judged to be good for the speaker and that it might be admired or envied by the hearer. These were the further discussions of each expressions of bragging found in piece of dialogue as follows:

##### **Dialogue 1**

Eddie: 'You do not deserve nice things.'

[GRUNTS]

In the dialogue above presented the expressions of bragging. Back at the apartment, bragging meant the same thing as Eddie. It says a bragging expression 'You do not deserve nice things.'. it could be called he was bragging. It included to indirect speech act, of its indirect relationship between the structure and its function, the expression included to indirect speech acts.

### **Dialog 2**

Eddie: 'Because I'm a real boy and you're just an amoeba.'

Venom: 'I will only take that because we are hurting right now.'

In the dialogue above presented the expressions of bragging. at Eddie's apartment, Eddie and Venom's fight makes them a great debate. It says a bragging expression 'Because I'm a real boy and you're just an amoeba.'. Then answered by Venom 'I will only take that because we are hurting right now.'. He said bad things and knocked Venom down. That incident makes Venom hurt. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **m. Applauding**

Based on the findings, the writer found two an utterance in a dialogue which was supposed as expressions of applauding.

According to Vandervaken's tree diagram, applauding was a branch of praising. According to Vandervaken (1990: 216), to applaud is to plaudit, often by clapping hands in the context of a public performance. This was the further discussion of each expressions of applauding found in piece of dialogue as follows:

### **Dialogue 1**

[CLETUS LAUGHING]

Cletus: 'Ta Da'

[BUTTON CLICKS, SPEAKER BEEPS]

In the dialogue above presented the expressions of applauding. When welcoming Frances, Cletus clapped happily then laughed. Cletus' applauding expression when he said 'Ta Da'. It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 2**

Venom: 'Cheer up, old pal.'

[DOG BARKING]

Venom: That's for you.

In the dialogue above presented the expressions of applauding. Venom is happy and wants to give the dog food.

Then he revealed an applauding expression 'Cheer up, old pal.'. Then dog barking. It included to direct speech act, because the utterance had a relationship between the structure and its function.

#### **n. Rejoicing**

Based on the findings, the writer found eight utterances in eight dialogues which was supposed as expressions of rejoicing. To rejoice is to express a high degree of joy and gladness (sincerity condition) about a state of affairs that is of course judged to be very good for the speaker, Vandevaken (1990: 217). These were the further discussions of each expressions of rejoicing found in piece of dialogue as follows:

##### **Dialogue 1**

Venom: 'I am happy to eat Mrs. Chen.'

Eddie: No, no, you cannot eat Mrs. Chen.

In the dialogue above presented the expressions of rejoicing. in Mrs. Chen, what they usually do is shop for groceries and stuff. After Venom ate his favorite chocolate, he expressed 'I am happy to eat Mrs. Chen.' his joy directly to the shop owner. when he reveals it includes a rejoicing expression.

It included to direct speech act, because the utterance had a relationship between the structure and its function.

### **Dialogue 2**

[SIGHS]

Carnage: 'Let's get this party started.'

[ENGINE STARTS]

[HARD ROCK MUSIC PLAYING]

Cletus: Oh, hell yes.

In the dialogue above presented the expressions of rejoicing. Unlike the main character, Carnage expresses a rejoicing expression with Cletus. But the thing that says 'Let's get this party started.' make something fun for both of them but harm others. It included to direct speech act, because the utterance had a relationship between the structure and its function.

According to discussions about the ways of expressive speech acts realized by the characters in *Venom: Let There Be Carnage* movie, the writer inferred the amount of the direct and indirect expressive speech acts into table below:

Table 4.2.2

Discussions about the ways of expressive speech acts realized  
by the characters in *Venom: Let There Be Carnage* movie

No	Types of Expressive Speech Acts	Amount of Utterances	Direct Speech Acts	Indirect Speech Acts
1)	Greeting	33	32	1
2)	Welcoming	2	2	-
3)	Farewell	9	8	1
4)	Thanking	9	7	2
5)	Apologizing	13	13	-
6)	Complimenting	10	8	2
7)	Praising	5	5	-
8)	Congratulating	5	3	2
9)	Complaining	6	6	-
10)	Reproving	6	3	3
11)	Boasting	3	1	2
12)	Bragging	2	1	1
13)	Applauding	2	2	-
14)	Rejoicing	3	3	-

Amount	107	93	14
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## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

This chapter study, presents and suggestions. The conclusions drawn from the findings and discussions of the conclusions and suggestions.

#### A. Conclusions

In this sub chapter, the writer would like to draw three conclusions toward the main coverage of the statement of the problem in the background of the study. First, according to the findings, the writer found fourteen types of expressive speech acts employed by the characters in *Venom: Let There Be Carnage* movie. They were the expressions of 1) greeting, 2) welcoming, 3) farewell, 4) thanking, 5) apologizing, 6) complimenting, 7) praising, 8) congratulating, 9) complaining, 10) reprovig, 11) boasting, 12) bragging, 13) applauding. and 14) rejoicing.

In detail, there were 1) thirty three utterances revealed the expressions greeting, 2) two utterances revealed the expressions of welcoming, 3) nine utterances revealed the expressions of farewell, 4) nine utterances revealed the expressions of thanking, 5) thirteen utterances revealed the expressions of apologizing, 6) ten utterances revealed the expressions of

complimenting, 7) five utterances revealed the expressions of praising, 8) five utterance revealed the expressions of congratulating, 9) six utterances revealed the expressions of complaining, 10) six utterance revealed the expressions of reproofing, 11) three utterances revealed the expressions of boasting, 12) two utterances revealed the expressions of bragging, 13) two utterances revealed the expressions of applauding, and 14) three utterances revealed the expressions of rejoicing.

Second, the writer would like to conclude that based on the further discussion about how the characters in the *Venom: Let There Be Carnage* movie employed expressive speech acts. The characters extended to employ more than one expressive speech acts at once in their speech when they had conversation.

They employed both direct and indirect speech acts. In detail, there were 14 (fourteen) indirect speech acts and 93 (ninety three) direct speech gets. It indicated that the expressions of expressive speech acts employed by the characters in the *Venom: Let There Be Carnage* movie were dominant as direct speech acts.

## **B. Suggestions**

All the limited knowledge and experience learned and passed, then a small essay in the form of a final project entitled “Expressive speech acts found in *Venom: Let There Be Carnage* movie 2021.”. The readers can learn about expressive speech acts found in *Venom: Let There Be Carnage* movie. The writer hopes that this research can be useful for researchers in particular and for all students, teachers, future researchers and film lovers in general, and researchers as well hope that this research can be continued and developed for better movie in the future.

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**Online Research**

[https://movies.fandom.com/wiki/Venom: Let There Be Carnage/Transcript](https://movies.fandom.com/wiki/Venom:_Let_There_Be_Carnage/Transcript)

[https://sublikescript.com/movie/Venom Let There Be Carnage-7097896](https://sublikescript.com/movie/Venom_Let_There_Be_Carnage-7097896)

<https://study.com/academy/lesson/what-is-pragmatics-definition-examples.html>

<http://repository.umpwr.ac.id:8080/handle/123456789/2526>

# APPENDIX 1



YAYASAN PEMBINA PENDIDIKAN PERGURUAN TINGGI PGRI SEMARANG  
**UNIVERSITAS PGRI SEMARANG**  
**FAKULTAS PENDIDIKAN BAHASA DAN SENI**  
 JALAN GAJAH RAYA NO. 40 SEMARANG

**USULAN TEMA DAN PEMBIMBING SKRIPSI**

Yth. Ketua Program Studi \*)

1. Pend. Bahasa dan Sastra Inggris
2. Pend. Bahasa dan Sastra Jawa di Semarang

Dengan hormat,

Yang bertanda tangan dibawah ini,

Nama : ERIKA DWI KUSUMAWARDANI

N P M : 18120005

bermaksud mengajukan tema skripsi dengan judul :

EXPRESSIVE SPEECH ACTS FOUND IN VENOM :

{ET THERE BE CARNAGE MOVIE 2021}

Selanjutnya, dosen pembimbing skripsi kami serahkan sepenuhnya kepada Ketua Progd., dengan keputusan pembimbing :

1. Dr. Senuwacito, M.Pd.
2. Fitri Yuliana, S.Pd., M.Pd.

Menyetujui,  
 Ketua Program Studi,

NIP./NPP.

Semarang, ..... 2022

Yang mengajukan,

ERIKA DWI KUSUMAWARDANI

# Appendix 2



**APPROVAL**

This Final Project Proposal entitled "**Expressive Speech Acts Found In Venom: Let There Be Carnage Movie**" written by:

Name : Erika Dwi Kusumawardani

NPM : 18420005

Study Program : English Education Study Program

Faculty : Faculty of Language and Arts Education

was approved by the advisors of the English Education Study Program of the Faculty of Language and Arts Education of University PGRI Semarang.


This final project proposal has been approved to be defended in front of the team of final project examiner

Approved by

Advisor I

  
Dr. Senowarsito, M.Pd.  
NIDN.0023086101

Advisor II

  
Fitri Yulianti, S.Pd., M.Pd.  
NIDN. 0629078301

# APPENDIX 3

**Script *Venom: Let There Be Carnage***

Written by:

Kelly M

[https://movies.fandom.com/wiki/Venom: Let There Be Carnage/Transcript](https://movies.fandom.com/wiki/Venom:_Let_There_Be_Carnage/Transcript)

[https://sublikescript.com/movie/Venom Let There Be Carnage-7097896](https://sublikescript.com/movie/Venom_Let_There_Be_Carnage-7097896)

Draft

*[The film opens on an establishing shot of a gothic structure -- St. Estes Reform School in California, 1996. The full moon hangs low in the sky, illuminating the building like a spotlight as a young Cletus Kasady constructs a ring in his cell by a toilet.]*

\* \* \*

*[INSECTS CHIRPING]*

*[BELL TOLLS]*

Guard: "Lights out!"

*[It goes dark.]*

Frances: "Cletus, are you there?"

Cletus: "My angel."

*[Frances Barrison -- Shriek -- sits by the toilet on the opposite wall. The ring drops out of a drain pipe near it.]*

Cletus: "This is for you. *[Barrison takes the necklace. Cletus is shown sitting near the drain pipe, talking into it.]* What did the doctor say?"

Frances: “He said the mutations are advancing. My powers are too strong. Cletus, I’m scared.”

*[She slips on the ring.]*

Cletus: “It’s gonna be okay.”

*[VOICE SHAKING]*

Frances: “They’re coming to take me away. They’re sending me to a place where there are others like me.”

*[BREATH TREMBLING]*

Cletus: “They can’t do that. They can’t take you from me. You’re my one bright light.”

*[Contrary to Kasady's will, the guards come in and do just that.]*

Frances: “I will always love you!”

Cletus: “Frances!”

*[Kasady runs over and bangs on the window desperately as Frances is dragged off to a police van, protesting.]*

*[GRUNTS]*

Frances: “Get off!”

Police: “Frances! No! No!”

*[SIREN WAILS]*

Frances: “Any last words?”

*[INHALES, SHRIEKS]*

*[MUFFLED GRUNTING]*

*[GUN FIRES]*

*[EARS RINGING]*

*[SPEAKER BUZZES, CRACKLES]*

*[Mulligan looks up just in time to receive a full blast scream from Shriek. He covers his ears and she pounces on him just as the van topples to the side. She wrestles for his gun, but he fires it, hitting her in the eye. Barrison falls backwards and out of the van as Mulligan brings a shaking hand up to his ear.]*

*[Much later, Barrison awakens in a glass cell with a bandage over her eye. She checks her hand and finds that she still wears the ring before looking over to see a silver-haired woman staring back at her from another room.]*

Silver-haired Woman: Welcome to your new home, Frances.”

*[DISTANT SHOUTING]*

*[ELECTRONIC CHIME]*

*[AUDIO MUFFLES]*

*[INHALES DEEPLY]*

*[GASPS]*

Mulligan: “Your old boyfriend’s finally getting what he deserves. And the world will be a safer place without him.”

Eddie: “Detective Mulligan, with all due respect, I don’t want anything to do with Cletus Kasady.”

Mulligan: “Well, that’s too bad, because he only wants to see you. Though, in my opinion, you had your chance with Kasady and you blew it.”

Eddie: “Right, um, so... what does he want?”

Mulligan: “Maybe he wants to spill the beans about where the missing bodies are buried. So you’re gonna have to do the right thing for a change.”

*[Mulligan walks away and Eddie shifts uncomfortably. Venom's head emerges from Eddie and he tries to take a bite out of the Detective's head before Eddie pulls Venom away and disappears into a bathroom.]*

Venom: “No! Take your tiny hands off of me! We should be out there protecting the city lethally!”

*[VENOM SNARLS]*

*[CLATTERING]*

*[SNARLS]*

Eddie: “What was that?”

Venom: “Unhand me!”

Eddie: “Man should never consent to crawl when he has the impulse to fly. You are a bottom-feeder.”

*[WHISPERS]*

Eddie: “Be quiet. How many times have I told you that I want you to hide yourself when I am working? I am serious. It is important. You have to show me respect.”

*[Cuts to Eddie walking into toward Cletus' cell in his prison room in San Quentin Prison.]*

Venom: “Respect? Respect?”

Eddie: “Yes. Yes.”

Venom: “Okay.”

Eddie: "Okay."

Venom: "Kasady gonna give you the scoop, right?"

Eddie: "Right."

Venom: "Wrong."

Eddie: "What do you mean?"

Venom: "Because you blow everything."

Eddie: "Oh, okay, I see. You're talking about Anne again. "

Venom: "I miss her!"

Eddie: "I will do it. I don't like you."

Venom: "Let me eat him!"

Eddie: "You do not deserve nice things."

*[GRUNTS]*

Cletus: "Welcome back, Eddie Brock. I've been thinking about you."

Eddie: "What do you want, Cletus? I mean, why am I here?"

Cletus: "Do a man who's buried alive a kindness, won't you? Get a message out to all my fans. And in return, I'll give you my life."

Eddie: "What?"

Cletus: "Story. I heard the written word hasn't been working out so well. Piece like this, an exclusive would put you back on top."

*[CLEARS THROAT]*

Eddie: "Go on."

Cletus: "People love... serial killers. All my secrets laid bare, Eddie. So much carnage."

Eddie: "But why me?"

*[LAUGHS]*

Cletus: "I like you."

*[CLEARS THROAT]*

Eddie: "All right, it's a deal. What's your message?"

*[PAPER RUSTLING]*

Cletus: "That distant cathedral is all I see. "

Eddie: "Mm-hmm."

Cletus: "Fractured angel the other part of me. Print that in your column."

Eddie: "Is that it? This, um. Who's gonna. Who's gonna read that, some random haiku?"

Cletus: "Print it, and what's mine is yours."

Eddie: "Wow, lucky me."

Cletus: "Goodbye, Eddie."

*[Cuts to Eddie in his apartment. He receives a letter and sits at his table. He opens it and begins to read, confused as to why Cletus Kasady would send him a letter.]*

Eddie: "Thank you."

Cletus: "Thank you."

Eddie: "What a dick."

Venom: "Eddie, look. Look."

Eddie *[WHISPERS]*: "What are you doing?"

Venom: "Your job for you."



Cletus: "Eddie. Don't forget me, Eddie."

*[COUGHS, SNIFFS]*

Mulligan: "What did you get?"

Eddie: "Uh, I got a headache and probably got tuberculosis."

Mulligan: "What? A little louder."

*[CHUCKLES]*

Eddie: "He read me poetry, man."

Mulligan: "Is this some kind of joke to you, Eddie?"

Eddie: "Because I'm not laughing."

Venom: "Yeah, you could do with a laugh."

Eddie: "Come on, man. These things, they just take a little time, all right?"

Mulligan: "Well, the second he gives you something..."

Eddie: "Of course."

Mulligan: "Keep me ahead of the curve, Eddie. Don't embarrass me."

Eddie: "All right."

*[ENGINE STARTS]*

Mulligan: "Do you understand?"

Eddie: "Trust me, the only scoop I'm getting today is double chocolate chip."

Venom: "No! I get brain freeze."

*[ENGINE REVS, TIRE SQUEALS]*

Venom: "Come here. Look."

Eddie: "I'm looking."

Venom: "Grab those."

Eddie: "All right. Whoa. Okay."

*[GRUNTING]*

Venom: "Now, what do you think?"

Eddie: "I think I'm Pablo Picasso."

Venom: "No!"

Eddie: "Okay."

*[GRUNTING RAPIDLY]*

Venom: "Come here. Look. Well, say what you see."

Eddie: "Uh, it's a house."

Venom: "Never mind."

Eddie: "Oh, I know this one. It's a tree."

Venom: "Idiot. Sit down. Now, pay attention. Bingo."

Eddie: "Holy cow."

*[INDISTINCT CHATTER]*

Special report: "Would you say your friendship with Cletus Kasady is what allowed you to solve this decades-old mystery? You are the only person from the outside world he's spoken with."

Other man: "Seems he likes you."

Special report: "Well, you know, he's a serial killer. I don't see how he can like anyone. *[VOICE-OVER]* Brock was able to uncover what the FBI and police could not. Bowing to public outrage, the governor of California has overturned his moratorium and reinstated the death penalty for Kasady. "

*[SHRIEKING]*

*[YELLING]*

Reporter: "Brock's career has been given a much-needed revival, putting him back on top once more."

*[ENGINE REVVING]*

*[NEWS THEME PLAYS]*

Reporter 2: "A harrowing story finally comes to an end. Vindication for the victims and closure for the families. Thanks to the diligence of one man. Thank you, Eddie Brock."

Venom: "And Venom. 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."

Eddie: "But we saved the day. It's done."

*[YELLS]*

Venom: "You said I could eat bad guys!"

*[SNARLING]*

Eddie: "This again?"

Venom: "I need to be free, feeling the wind in my hair and the sand between my toes."

Eddie: "You don't have any hair."

Venom: "You are not listening to me."

Eddie: "Oh, I'm listening."

Venom: "I cannot live like this anymore. I'm starving."

Eddie: "So eat those guys."

*[CHICKENS CLUCKING]*

Venom: "I can't. Sonny and Cher are best friends."

Eddie: "Are you serious? That's ridiculous. That's what... *[YELLS, GROANS]*

Man, that was abusive. That was abuse. And that's a \$2,000 TV. You have got to get control of your aggression. That is why we have Snookie!"

Venom: "I cannot live on chicken and chocolate alone. I need brains."

Eddie: "Chickens have brains."

Venom: "I most passionately disagree."

Venom: "Look. Look at those poor idiots." *[CHICKENS CLUCKING]*

Venom: "Small brains."

Eddie: "Come on, man, it's not their fault that you, uh... you live on the old phenylethyla... laphenylethylan."

Venom: "Phenylethylalanine."

Eddie: "Yeah, I just... I just said that."

Venom: "I've told you a thousand times, because it is only found..."

Eddie: "Yeah?"

Venom: "...in brains and in chocolate. And in chocolate."

Eddie: "That's right. All right, well, how about this? You live in my body, you live by my rules."

Venom: "I live in your body because..."

Eddie: "Why?"

Venom: "unfortunately, I don't have many options."

Eddie: Well, how about this, son? The FBI is still investigating us for all of that stuff that “we were involved with,” so if one more head goes missing, we will get hauled off into Area 51. They will kill us both. So somebody has to be responsible.”

Venom: “Responsibility... it’s for the mediocre. Food!”

Eddie: “Can you stop doing that?”

Venom: “Food! Food!”

Eddie: “Please just stop doing that now. Come on, stop doing that.”

Venom: “Food!”

Eddie: “I have a deadline! Will you...”

Venom: “Food...!”

*Eddie: ‘God damn it! Fine!’*

*[INDISTINCT CHATTER]*

*[BELL JINGLES]*

***Store***

Mrs. Chen: “Good evening, Eddie.”

Eddie: “Hey, Mrs. Chen.”

Mrs. Chen: “Good evening, Venom.”

*[VENOM SPEAKS MANDARIN]*

Venom: “Wǎnshàng hǎo, fūrén. Chén”

Eddie: “He says hi. Oh.”

Mrs. Chen: “Chocolate hasn’t arrived yet.”

Venom: “No!”

Eddie: "Oh, no. We have a deal."

Mrs. Chen: "What's gonna happen? You gonna stop protecting me? I don't think so. I've been keeping my mouth shut, feeding your little secret."

Eddie: "Wow. Little old Mrs. Chen is a little old blackmailer, huh?"

Mrs. Chen: "Less of the old. I am 39."

Venom: "And I am Barry Manilow."

Eddie: "Right."

Venom: "I am happy to eat Mrs. Chen."

Eddie: "No, no, you cannot eat Mrs. Chen."

Mrs. Chen: "What?"

Eddie: "Well, I guess it's gonna have to be plan B."

Mrs. Chen: "What's plan B?"

Venom: "Aah! Not this again! *[CHICKENS CLUCKING]* I need human brains to survive."

Eddie: "Uh-uh. Now, pick up some chickens, man. Let's go."

*[GROANS]*

*[CHICKENS SCREECHING]*

*[GRUNTING]*

*[WHEEZING, COUGHING]*

Venom: "I'm done with this grossness. Look at all the amazing things that we can do. We are wasting our talent."

*[WOMAN WHIMPERING, GRUNTING]*

Venom: "Bad guy."

Venom: "Hello, kitty."

*[GASPING, WHIMPERING]*

Eddie: "Leave him. Leave him be. Leave him be! Leave him be!"

*[SCREAMING]*

Venom: "I shall remove your head."

Eddie : "No, you won't."

Venom: "I will use it for bowling!"

Eddie: "No, you will not."

Venom: "I will take it to... What is the one that we like, Eddie?"

Eddie: "It's Lucky Strike."

Venom: "Yes! Lucky Strike!"

Eddie: "Put him down!"

Venom: "I will take you to Lucky Strike, and I will score a 300-point game."

Eddie: "You won't."

Venom: "The rest of your pudgy little boy body will be left here... *[MUGGER WHIMPERING]* ...rolling around in dumpster juice."

Eddie: "Oh, God."

*[SNARLS]*

Eddie: "No! Put him down! No, no, no, no, no, no, no, no, no, no, no, no, no, no, no!"

*[SCREAMING]*

Bad guy: "No!"

Venom: "Fine!"

Eddie: "She didn't want our help."

Venom: "She did not know she needed our help, Eddie. There is a difference."

*[PHONE RINGING]*

Venom: "It is Anne. Anne is on the phone, Eddie!"

*[EDDIE GASPS, WHIMPERS]*

Eddie: "Hey, Anne."

Anne: "Hey, E-Eddie. Hi."

Venom: "Hi."

Venom: "Be nice to her."

Anne: "You sound out of breath. I'm-I'm not catching you at a bad time, am I?"

Eddie: "No, no, not at all. I'm just, uh... I'm just hanging around."

Anne: "Okay. Uh, I'm-I'm sorry I haven't returned your calls."

Anne: "I guess... I just needed a little space after the whole... alien biting a guy's head off thing, so..."

Venom: "Ah, the good old days."

Anne: "Anyway, so I have some news, and-and I was wondering if we could meet."

Venom: "Yes!"

Eddie: "Yeah, sure, that would be, uh..."

Anne: "That would be fine. Great. Okay, great. Uh, how's tomorrow night?

Tomorrow night?"

Eddie: "Yeah, great."

Anne: "8:00?"

Eddie: "L'Araignée?"



Anne: "Okay, great."

Eddie: "Looking forward to it."

Anne: "Oh... Yeah, okay. Me, too. Bye."

Eddie: "Great."

Venom: "It's over with the doctor!"

Venom: "That is the voice of a woman who just got brutally dumped."

*[WHIMPERS] ["HOWLIN' FOR YOU" BY THE BLACK KEYS PLAYING]*

Eddie: "Stop."

### **L'Araignée**

Venom: "Don't you want to look your best?"

Eddie: "Just leave me alone. You are always nitpicking."

*[QUIET CHATTER]*

Eddie: "Wow."

*[LAUGHING]*

Anne: "Hey."

Eddie: "Hey."

*[LAUGHING]*

Anne: "Okay. Hi. Yeah."

Eddie: "Wow."

Venom: "Awkward."

Eddie: "So, uh, h-how's it going? How's, uh... How's Mr. Belvedere? Yeah."

Anne: "Uh, good, good."

Anne: "You know, he's still wiping his ass on the carpet."

*[CHUCKLES]*

Anne: "He learned that from you."

Eddie: "Yeah, how-how's, uh... how's the legal aid work going?"

Anne: "Well, you know how much I love an underdog, so..."

Eddie: "Yeah. Yeah, that's why you... put up with me for so long, huh?"

Anne: "You said it."

Eddie: "S-So..."

Anne: "So..."

Venom: "So?"

Anne: "I don't know, I-I thought it would be better to tell you in person that..."

Eddie: "Uh-huh."

Venom: "No!"

Eddie: "Wow. Oh, Anne."

Eddie: "Wow, that is, uh... that is so much bigger than the... the one that I got you."

Venom: "Ugh, it's gaudy."

Eddie: "That's Dan, right? Doc-Doctor Dan."

Anne: "Yeah, that... it's Dan."

Eddie: "Holy shit, Anne. Way to go."

Anne: "Are you okay?"

Eddie: "Yeah, I'm okay."

Venom: "Well, I am not okay."

Eddie: "Yeah."

Anne: "You could just say, "Congratulations."

Eddie: "I'm happy for you."

Anne: "You know, like two people who still care enough about each other to lie so that the other one doesn't feel like complete shit. I..."

Anne: "Maybe we could do that version of this?"

Eddie: "No, I am... I am happy for you, Anne."

Anne: "You know, I'm, uh..."

Venom: "No."

Eddie: "Congratulations."

Anne: "Thank you."

Venom: "That was going to be us, Eddie."

Venom: "I, for one, would not be inconsolable if Dan were to fall into traffic and lose his head and his feet and all of his teeth!"

Eddie: "What?"

Anne: "What was that?"

Eddie: "What? Nothing."

Anne: "Whoa."

Anne: "If I ask you a question, do you have the ability to tell me the truth?"

Eddie: "You mean as in being super happy for you because of your engagement? Because, I mean, you just told me to lie, so that's really, really confusing."

Anne: "Is Venom with you?"

Eddie: "He's dead."

Venom: "I am. I'm playing dead right now."

Eddie: "Yeah, I mean, he..."

Eddie: "Right."

Eddie: "Okay."

Anne: "Okay."

Eddie: "Okay."

Anne: "Well, that's..."

Anne: "You just don't change, do you?"

Eddie: "What are you talking about? This is just a..."

Eddie: "It's a huge shock. Um, I'm in..."

Eddie: "Anne, I'm in love with you. This is a lot to process."

Anne: "No, the truth is you don't love anybody. You can't. Commitment's just not your thing."

Eddie: "All right, then, fine."

Eddie: "Do not marry Dan."

Anne: "Dan makes me feel safe."

Venom: "Ugh."

Anne: "Okay, and you made me feel like I was on a roller coaster."

Anne: "And sometimes you just have to know when to get off."

Eddie: "Yeah, and not yak."

Venom: "And not yak!"

Venom: "You know, not yak."

Eddie: "Yak."

Anne: "Hey, Venom."

Anne: "Take care of him, all right?"

Anne: "Don't let him keep messing everything up."

Venom: "I'm going to make you cry now, Eddie."

Venom: "She will love it. Cry. Cry."

Eddie: "It's a lot to process." *[GRUNTS]*

Eddie: "Congratulations, Anne."

Venom: "It's great news."

*[HORNHONKING]*

*[TIRES SQUEAL]*

*At the street*

Venom: "Slow down, pal."

Eddie: "Why? You don't believe in consequences."

Eddie: "No injuries. You fix them."

Eddie: "No hangovers. You mend them."

Eddie: "I couldn't even hurt myself if I tried."

*[HORN HONKING]*

*[TIRES SQUEALING]*

Venom: "Eddie, I apologize that I can't mend the heart."

Venom: "Emotional pain, it hits much harder, and it lasts longer."

Venom: "You just need to pull up your big-boy pants and take it."

Eddie: "Yeah, well, that's easy for you to say."

Venom: "Why?"

Eddie: “Because I’m a real boy and you’re just an amoeba.”

Venom: “I will only take that because we are hurting right now.”

*[ENGINE RUMBLING]*

Venom: “Don’t worry, buddy. I will get you through this.”

***Apartment***

Venom: “Do you know what always cheers me up in the morning, Eddie?”

*[CYCLING THROUGH STATIONS]*

Venom: “Sausages and brains.”

*["LET'S CALL THE WHOLE THING OFF" PLAYING]*

Venom : “Ow! Ow, ow. Ouch. Ow.”

Venom: “Cheer up, old pal.”

*[DOG BARKING]*

Venom: “That’s for you.”

*[OVER RADIO]*

Venom: “Are you pen pals with an ant?”

Eddie: “Whoa, listen to this.”

Eddie: “Dearest pally pal, I hereby invite you to witness my demise, my final moments on this spinning shit wheel that we call Earth.”

Cletus: *[VOICE-OVER]*: You are responsible for bringing about the end of Cletus Kasady. It’s only right that you hold the door for me on my way out. They’ll stop my heart *[HEART BEATING, MONITOR BEEPS]* just like it stopped at my birth. What if Cletus Kasady had never been revived? He would never have pushed Grandma down a flight of stairs. Bye-bye, Grandma, you puckered old sphincter.

He would never have thrown a hair dryer into Mother's bathtub. Yes, Mama, I'm a bad, bad boy. *[BABY CRYING]* He would never have pushed Grandma down a flight of stairs. *[SCREAMING]* Bye-bye, Grandma, you puckered old sphincter. He would never have thrown a hair dryer into Mother's bathtub.

*[SCREAMING]*

*[ELECTRICAL BUZZING]*

*[DOG BARKING]*

Cletus: "Yes, Mama, I'm a bad, bad boy."

*[DOG WHIMPERS, DRILL WHIRS]*

Cletus: "He would never have been beaten to the brink of death by Daddy-o and sent to St. Estes Home for Unwanted Children. That circus of hell with one bright light. Oh, Eddie, we are all born into this world through blood and pain. Every hero has an origin story. Your friend..."

Eddie *[VOICE-OVER]*: "Cletus Kasady. Kiss, hug, kiss, hug. Smiley face."

*[Cuts to Eddie being in the holding room for Cletus' execution.]*

Venom: "Ew."

Venom: "Nutjob."

Eddie: "You know, I-I should be there."

Venom: "Uh, no, it's a bad idea."

Eddie: "I mean, I-I-I put him there."

Venom: "Actually, he put himself there when he decided to be a complete lunatic."

Venom: "Ta-da!"

Eddie: "You know, it would be nice just to have your support just... I mean, just for once."

Venom: "Catsup?"

Eddie: "You know what I mean?"

Venom: "This place is an all-you-can-eat buffet."

Venom: "Who's going to care if I polish off a couple of these idiots?"

Eddie: "You can't be sure who is and who is not guilty, buddy."

Venom: "They're in prison!"

Venom: "Yeah, but, you know, some people take false confessions."

Guard: "They, uh... you know, they take please."

Eddie: "We watched Making a Murderer."

Guard: "You all right?"

Eddie: "Yeah, man, I'm just practicing."

Venom: "I am a predator, Eddie."

Eddie: "Mm-hmm."

Venom: "Lions do not eat salad."

Eddie: "Yeah, but you're not a lion, are you? I mean, I see you more of a vexatious little pig, dog, house bat thing."

Guard: "That's fine."

Venom: "You suck. You suck!"

Woman Guard: "Excuse me?"

Eddie: "Yeah, wow."



Eddie: "I don't have an explanation for that. I think I just... I'm having a panic attack, um... Yeah, I'll sign here."

Guard: "Stand two feet away from the bars. No touching the condemned."

Eddie: "Understood."

Guard: "Visitor's here."

*[DOOR OPENS]*

*[INDISTINCT CHATTER]*

Eddie: "This is a "me" thing, not a "we" thing."

Venom: "Everything is a "you" thing."

Cletus: "Oh, happy day for you, Eddie Brock."

*[EDDIE SNIFFS]*

Cletus: "Mm, what a scoop. The end of the Magical. Misery Tour. I worry for your soul."

Eddie: "How will you live with the weight of snuffing out a man's life? I was, uh... I was hoping maybe you could give me a couple pointers."

*[LAUGHING]*

Cletus: "Funny little guy, aren't you?"

*[BEEPS]*

Venom: "Don't need that. My memory is outstanding. Rude."

Cletus: "Consequences. Every decision you ever make. Who do we leave behind, and how do we leave them? A connubial bed, empty, waiting in the darkness for the rescuer who never comes."

Eddie: "Because of you."

Venom: "This guy makes zero sense."

Cletus: "You and I are the same."

Eddie: "No. No, we're not."

Cletus: "Twisted insides, mean daddies. You feel like home to me, Eddie, like family. And really, truly, that is all I ever wanted in this world. Family."

Eddie: "Well, killing your grandmother and your mother sure is a funny way of showing it."

Eddie: "Anything you want to unburden yourself with before... um, this happens?"

*[Kasady stands, walking away from his tray.]*

Cletus: "Yes. I have wishes to bestow upon you."

Venom: "Oh, that is kind."

Cletus: "I want to wish you...this heartbreak."

Venom: "Uh-oh. Too late."

Cletus: "I wish for you to see out your days alone, as you always have been."

Venom: "Watch it, pal."

Eddie: "Wh-Where are you going with this?"

Cletus: "You are a cancer to everyone who ever loved you, Eddie. Deceived your trusting fiancée. And no wonder Daddy could never look at you again after you killed his wife, your mother, just by being born."

Venom: "You son of a bitch!"

*[Venom pulls Eddie towards Cletus with his tentacles, slamming him into the prison bars.]*

Eddie: “No, no! No, no, no, don’t! Don’t!”

Venom: “Speak to my friend again like that... I dare you!”

*[SCREAMING]*

Guard: “Hey, hey!”

*[GRUNTING]*

Guard: “No touching the inmate.”

Guard: “Hey, back up!”

Cletus: “Eddie?”

Guard: “You’re done.”

Cletus: “I have tasted blood before, my friend, and that is not it. Eddie Brock has a big secret.”

Eddie: “Shut up, Kasady!”

Venom: “That may have been a mistake.”

Venom: “Shut up.”

Guard: “Hey, aren’t you Eddie Brock?”

Eddie: “I don’t know anymore.”

*[Eddie pulls up outside the entrance to his apartment.]*

Venom: “Eddie!”

Eddie: “I don’t want to hear another word out your mouth.”

Venom: "Eddie."

Eddie: "I don't want to hear it."

Venom: "Eddie, I am sorry."

*[Eddie dismounts his motorcycle and removes his helmet.]*

Eddie: "That was his last time on record ever."

*[In his apartment, Eddie finishes up aggressively brushing his teeth.]*

Eddie: "There's no more... any words for his victims or... You know, they're gone. Any clues of outstanding bodies, we-we've lost forever and completely."

*[He steps out of the bathroom and wipes his face off with a towel.]*

*[BLOWS NOSE]*

Venom: "I didn't mean to."

Eddie: "You didn't mean to?"

Venom: "And I said I'm sorry."

*[Eddie storms off, heading further into his apartment.]*

Eddie: "You didn't mean to, but you did it. I mean, you just decided... I don't know."

*[BABBLES]*

Eddie: "That's it, you did it."

Eddie: "You know, you didn't even think that we might get caught, we might get killed?"

Eddie: "No, you don't think about things like that, do you?"

Eddie: "You just think about chickens, you think about you, you think about what you want, and you think about you."

*[He reaches the sink and begins pouring himself a glass of water out of the tap and takes a drink.]*

Venom: "Let me remind you of something, Eddie."

Venom: "You were a loser before I came along."

Venom: "You were nothing. I made you special."

Eddie: "Oh, you made me special, huh?"

Eddie: "Well, let me tell you something, right?"

Eddie: "Before you came along, I had a life."

Eddie: "I didn't have chickens, all right? But I had dreams."

Eddie: "Yeah, I had dreams, and I had a fiancée, and I had a really successful TV show!"

*[He takes another drink.]*

Venom: "Ah, but you destroyed all of those things by yourself."

*[He finishes the drink. Beat.]*

Eddie: "Yeah, but you know what? I rebuilt my life, and now I just want to live it. Good night."

Venom: "And how did you build this new life?"

*[Venom pops out of Eddie's shoulder and enters his "wraith" form, where he's just a head on a tendril. Eddie turns to face the symbiote.]*

Venom: "Hmm?"

Eddie: "Excuse me?"

Venom: "Well, who found the clue on the wall so you could be this big, shiny hero?"

Venom: "Hmm? Who found the clue?"

Venom: "Who?"

Eddie: "Wow."

Venom: "Yeah."

Eddie: "No, no, no. This is not about being a hero for me, man. This is about wanting to live in peace. D-Do you understand what I'm talking about? No, you don't. You don't understand what I'm talking about."

*[Venom cocks his "head" to the side.]*

Eddie: "Okay, this is about me wanting to live without you whining in my ear all the time about eating bad guys or, like, nagging me about Anne or destroying my place or destroying my life!"

Venom: "Do you know how lucky you are that I chose you?"

Eddie: "You chose me? Buddy, I'm the only person that took you in when your friends kicked you off the planet Ming Mong 'cause you are a reject! You are a pariah. Lethal protection, my ass. You couldn't protect anything. You are useless. You couldn't get a job down here cleaning toilets!"

*[Venom headbutts Eddie, who screams in pain and clutches his face, stumbling back onto the couch. One of the chickens cluck worriedly in the background.]*

[WHIMPERING IN PAIN]

Venom: "I'm sorry. I don't know what came over me. Please, let me fix it."

*[Eddie takes his hands away from his face, revealing a broken nose. The scar over it suddenly disappears.]*

Venom: "So I can break it again!"

*[Venom headbutts Eddie, who yelps and falls back on the couch. He remains silent for a moment before taking his hands away from his nose, which is again repaired. Rage builds in his eyes.]*

[SQUEALS IN PAIN]

Venom: “You son of a bitch.”

*[He slaps Venom, who drags Eddie out of a sitting position and forces him to stick to his refrigerator. Eddie tries to cling to it for support, but Venom throws him to the ground as Eddie pulls the fridge with him. Venom pulls him along to the other side of the room, having Eddie bump into the overturned fridge, before throwing him into a shelf.]*

Eddie: “Out!”

Venom: “Get out. Take your stuff. Get out!”

Eddie: “This is my house.”

*[Venom throws more things out of Eddie's apartment. A homeless man takes notice of the commotion and shouts towards the open window.]*

[CLATTERING]

Eddie: “No!”

Homeless Man: “Keep it down up there!”

*[Venom takes a lamp and shatters it against a wall. Eddie tries to get up but Venom throws Eddie towards a wall.]*

[GRUNTING]

Venom: “Get out!”

*[Eddie moans in distress as he looks up to see Venom throwing everything out with his tentacles -- plates, furniture, etc. It all comes to a head when Venom dangles an expensive flat-screen television out the window. Eddie takes one of the chickens and raises it over his head.]*

Venom: "Sonny?"

*[Venom pops out of Eddie's shoulder to confront him.]*

Venom: "You wouldn't dare!"

Eddie: "Yeah, absolutely."

*[The two of them stare each other down briefly before their attention turns to the television. Venom drops it and it crashes to the ground below, the screen shattering on impact.]*

Eddie: "No, no, no!"

*[Eddie rushes over to the window and looks down at the remains of his television.]*

Venom: "Yeah!"

Eddie: "No!"

Man apartment: "I'm calling the police!"

*[Eddie walks away from the window and mutters, exhausted:]*

Eddie: "I-I am so sorry. Show yourself."

*[Venom emerges again and Eddie throws any pretenses of civility out the window, throwing a right hook at Venom, who dodges it effortlessly. Venom wraps his tentacle head around Venom's neck like a noose and begins choking Eddie while*



*moving in to lick his face. Eddie grabs Venom's tongue and tugs downward on it, causing Venom to launch Eddie across the room, where he lands flat on his back.]*

Venom: "You can't win!"

*[Venom flips Eddie over onto his front.]*

Eddie: "Take a look at me. Look at the size of you. Puny."

*[Eddie grabs a bowling ball and smashes it across Venom's face, knocking out most of the symbiote's teeth.]*

Venom: "How dare you? *[Venom regrows the teeth and flips Eddie again before pinning him to the ceiling.]* I guess this is goodbye."

Eddie: Oh, yeah. Finally something we agree on."

*[Eddie activates the fire alarm, separating himself and Venom. The symbiote launches itself out the window and towards the homeless man.]*

Homeless Man: "What in the world?"

*[The symbiote falls on him, bonding in seconds.]*

Homeless Man: "All this crazy shit."

*[Venom forms over the homeless man and stalks off. Meanwhile, in his apartment, Eddie sighs with relief, alone in his head for the first time in ages. A crash outside catches his attention.]*

Venom: "Yeah."

[SIGHS]

[DISTANT BANGING]

[BANGING CONTINUES]

[LOUD BANG]

Eddie: “Hmm?”

[BANGING CONTINUES]

Eddie: “No. No. No, no, no, no. No!”

Venom: “Yeah!”

Eddie: “No!”

Venom: “Yeah!”

Eddie: “No!”

Venom: “Oh, yeah.”

Eddie: “No.”

[SNARLING]

[SCREAMS]

Eddie: “No, no, no. I wish I never met you!”

[SCREAMING]

Venom: “Sayonara!”

*[Venom re-attaches himself to the cyclist, who bikes away screaming.]*

*[In an execution chamber, a curtain pulls back to reveal Kasady strapped to a gurney. A guard stands to his right and the Prison Warden stands to his left. Outside, there is a viewing party of, presumably, his victims' families.]*

Guard: “Cletus Kasady, you have been tried, convicted and sentenced to death by the state of California.”

Guard: “May your passing bring closure to the victims’ families, and may you find peace in the hereafter.”

*[Cletus flexes his hand, encased in the restraints.]*

Cletus: “Soon come chaos. Chaos soon come.”

Guard: “Are those your final words?”

*[Kasady lifts his head and speaks to the viewers:]*

Cletus: “Enjoy the show.”

*[The viewing party flinches back slightly. Cassidy leans his head back and the Warden turns his attention towards the clock, which hits 9. A technician hits a button, which begins feeding an anesthetic into Cassidy's system. The serial killer falls asleep and the second cocktail is injected, but before it can reach his veins, the Carnage symbiote blocks the tube. Kasady awakens and begins to twitch as his veins become more pronounced.]*

Guard: “Warden.”

Warden: “Something wicked...”

Cletus: “this way comes.”

[YELLING]

Warden: “Somebody let me out!”

[PEOPLE SCREAMING]

[GROANING]

[ELECTRICAL CRACKLING]

[ROARS]

Warden: “Don’t move!”

[SCREAMING]

[ROARS]

Cletus: “Hey!”

*[INDISTINCT SHOUTING]*

*[GROWLS]*

*[SHOUTING, GROANING]*

*[SCREAMS]*

Warden: “Please.”

Warden: “I got a family.”

*[SCREAMING]*

Cletus: “Any last words, Warden?”

Warden: “Don’t! Please!”

*[SCREAMS] [ROARS]*

Eddie: “You two are being evicted.”

*[CHICKENS CLUCKING]*

Eddie: “Come on, don’t look at me like that. It was never, never gonna work out.

All right?”

Venom: “Yes.”

### **Breaking news**

Reporter: “Just because of how quickly he moved in *[SIGHS]* the offensive line cannot pick him up. Breaking news. Serial killer Cletus Kasady is on the run...

Shit. ...as a statewide manhunt is underway...”

Eddie: “Oh, shit.”

Reporter: “...after last night’s audacious escape from San Quentin Prison.”

*[KNOCKING CONTINUES]*

Reporter: "It is absolutely chaos here. We have reports of multiple casualties. We don't know how Cletus Kasady..."

Eddie: "Hey."

Mulligan: "What, you're not dead?"

Eddie: "No."

Mulligan: "Can I come in?"

Eddie: "Yeah, sure. Come on in. Uh, yeah, I was just seeing for myself on the news."

Mulligan: "Yeah, on a scale of one to ten, it's 11 bad."

Mulligan: "Reports coming from San Quentin are, quite frankly, bananas. Nice TV."

Eddie: "W-Well, how-how did he do it?"

Mulligan: "Yeah, how did he, indeed?"

Eddie: "Yeah."

Mulligan: "That's the million-dollar question and yet again, you were his special visitor. So, what did he tell you?"

Eddie: "Me? Nothing. Nothing at all."

Mulligan: "Nothing about an escape plan?"

Mulligan: "Nothing about some kind of elaborate breakout costume?"

Eddie: "No."

Mulligan: "Well, how come, every time, you seem to be at the center of these things and then miraculously you know nothing about it?"

Eddie: "Maybe I'm lucky."

Mulligan: "Yeah, right."

Eddie: "You-you said, um... the reports coming out of San Quentin are bananas?"

Eddie: "What-what do... what do you mean by "bananas"?"

Mulligan: "Remember when I asked you a similar question..."

Eddie: "Uh-huh."

Mulligan: "...the day you interviewed him?"

Eddie: "Information is currency."

Mulligan: "You of all people should know that."

Eddie: "Come on."

Mulligan: "I thought he'd come to try to find the man that nearly got him executed, but I guess not."

Mulligan: "I'd lay low if I was you."

Eddie: "I'll see myself out."

***Table work Eddie***

*[SIRENS WAILING IN DISTANCE]*

Eddie: "Okay, think."

Eddie: "Think, think, think, think, think."

Eddie: "What would Venom do?"

Eddie: "He would find you before you find me, and he would eat your face!  
Damn."

Eddie: "All right."

*[RECORDER BEEPS]*

Cletus [RECORDED]: "Who do we leave behind, and how do we leave them?"

Cletus: "A connubial bed, empty..."

Eddie: "Connubial bed."

Cletus: "...left to rot..."

Cletus: "Is it marriage? What waiting in the darkness for the rescuer who never comes."

*[Kasady violently thrashes around as red spikes begin to grow from his body.]*

Cletus: "I don't understand."

Eddie: "That circle of hell..."

Cletus: "Because of you."

Cletus: "You and I are the same."

Eddie: "With one bright light?"

Cletus: "Twisted insides, mean daddies."

Eddie: "Bright light."

Cletus: "You feel like home to me."

Cletus: "Like family."

Cletus: "St. Estes."

*[ELECTRONIC DANCE MUSIC PLAYING]*

*[LIVELY CHATTER, LAUGHTER]*

### **Club**

Venom: "Crapola!"

Venom: "Another one bites the dust."

*[SCREAMS, WHIMPERS]*

Venom: "Look at all these weirdos."

Venom: "My kind of people."

Clown Ravegoer: "Nice costume."

Raver: "Hey! Awesome work."

Raver 3: "Greatest costume ever. Oh, my God."

Venom: "Oh."

Raver 3: "Is that Japanese?"

Venom: "No, I made it myself."

Female Raver: "Hey."

Venom: "Who, me?"

Female Raver: "Hello, gorgeous."

Venom: "Sorry, no, you're not my type."

Venom: "I am out of the Eddie closet."

*[Cuts to Venom standing on a stage, grabbing the mic from the female singer, interrupting her song.]*

Cletus: "Hello, darlin'."

Cletus: "Ooh, racer red."

Cletus: "Got to have it."

*[SIGHS]*

Carnage: "Let's get this party started."

*[ENGINE STARTS]*

*[HARD ROCK MUSIC PLAYING]*

Cletus: "Oh, hell yes."

Red Venom: "Hey! Hey, hey, hey!"



Cletus: “Hey! Stop!”

Cletus: “Stop that! Stop! Stop!”

*[HORNS HONKING]*

Red Venom: “Ah, shit.”

Cletus: “You are real.”

Carnage: “I am.”

Carnage: “And once I kill that thing that made me, we will be indestructible.”

Cletus: “I know where to find him, but first, I need you to help me find something I lost.”

Carnage: “Deal.”

Cletus: “Deal.”

*[TIRES SQUEAL]*

*[HORN HONKS]*

Venom: “Oh, yeah!”

*[LIVELY CHATTER, CHEERING]*

Venom: “Dude.”

*[CHUCKLING]*

Venom: “Oh, yeah, bro! Tight!”

*[MUSIC STOPS]*

*[FEEDBACK SQUEALS]*

Venom: “Thank you.”

*[CROWD MURMURING]*

*MAN [LAUGHING]*

Venom: "Oh, yeah!"

Venom: "Oh, shit."

Person 1: "Your costume is amazing!"

Venom: "Thank you, one person."

*[CHEERING]*

Venom: "Eddie was wrong."

*[CHEERING]*

Venom: "He kept me hidden because he was ashamed."

*[MURMURING]*

Venom: "But look at me now."

Venom: "You love me, and I'm free!"

*[CHEERING]*

People in the club: "Yeah!"

Venom: "Yeah!"

Venom: "Stop this cruel treatment of aliens."

*[CHEERING]*

Venom: "It is wrong."

Venom: "All of us should be able to live together upon this ball of rock."

*[CHEERING]*

Venom: "Yeah!"

Venom: "Free to be who we be!"

*[CHEERING]*

People 4: "I love you!"

Venom: "I love you, too."

*[CHEERING]*

People 2: "Yeah!"

Venom: "Yeah! Lethal Protector out."

*[MICROPHONE THUMPS, FEEDBACK SQUEALS]*

*[CROWD CHEERING, WHISTLING]*

Host: "Whoa, that was a hard act to follow."

Venom: "I wish you could have seen me tonight...*[GRUNTS]* ...Eddie."

*[PANTING]*

*[WINGS FLUTTERING]*

*[DOG BARKS IN DISTANCE]*

Eddie: "Holy shit."

*[CELL PHONE RINGING]*

Mulligan: "Mulligan."

Eddie: "Uh, it's Eddie Brock here."

Eddie: "Look, uh, this may be a long shot, but I-I think I may have found something."

Mulligan: "Go on, Eddie. What do you got?"

Eddie: "Last time I spoke to Kasady, he was talking to me about connubial beds and-and marriage."

Eddie: "And, uh, it didn't make a whole lot of sense to me, but, um, I'm here at St. Estes, and I found this, uh..."

Eddie: “Well, I’m standing in front of a... of a... of a tree, and I’m-I’m looking at it.”

Eddie: “It’s, uh... it’s got a carving on it. It says “CK loves FB.””

Eddie: “I’m thinking that maybe whoever this FB is might know where he’s headed.”

Eddie: “And, uh... a-and if you can, I don’t know, pull up some files from St. Estes, maybe you can figure out who this FB is.”

Mulligan: “FB, that’s, uh... that’s Frances Barrison.”

Eddie: “Wow. That-that’s quick.”

Mulligan: “Yeah, it’s impossible, Eddie.”

Mulligan: “She’s dead. I, uh... I shot her.”

*[FRANCES INHALES DEEPLY]*

*[GUN FIRES]*

*[RINGING STOPS]*

Officer: “Can I help you, sir?”

*[GRUNTS]*

*[PANTING]*

Cletus: “Got any of those internets?”

*[SIGHS, PANTS]*

Cletus: “You are alive.”

*[DISTANT YELLING]*

Man 1: “When I get out, I’m gonna slice your face off and wear it to a party!”

Silver-haired Woman: You are never getting out here, Siegfried.”

*[CHUCKLES]*

Silver-haired Woman: “No one us.”

*[BUTTON CLICKS, SPEAKER BEEPS]*

Silver-haired Woman: “Well Frances. It seems your sweetheart over there San Quentin. It all over the news. Oh, don’t get excited. He is not gonna find you.”

Frances: “Scream you”

Silver-haired Woman: “How flattering. But you are not my type. I wonder where he could be. I’m right here.”

*[CLETUS LAUGHING]*

Cletus: “Ta Da”

*[BUTTON CLICKS, SPEAKER BEEPS]*

Cletus: “Hi baby”

*[FRANCES SOBS SOFTLY]*

Cletus: “I don’t want you freak ou, okeay?”

Cletus: “Um, I’d like you to meet Carnage”

*[GASPS, LAUGHS]*

Frances: “that is so hot”

*[FRANCES LAUGHING]*

*[ALARM RINGING AND BLARING]*

Guard: “Go!”

*[SCREAMING, GRUNTING]*

*[ENGINE STARTS, REVS]*

*[GASPS]*

Frances: "A 66 My dream car."

Cletus: "Yeah, I remember."

Cletus: "Let's see what you got."

*[SIRENS BLARING]*

*[CLETUS & FRANCES WHOOPING]*

*[FRANCES SHOUTS, LAUGHS]*

*[BOTH LAUGHING]*

Cletus: "Mm,mm."

*[SNARLS]*

Frances: "Yes, baby!"

Police: "this SFPD"

*[SIREN WAILING]*

*[ROARS]*

*[FRANCES WHOOPS, LAUGHS]*

*[WHOOPING]*

*[ROARS]*

Cletus: "stop!"

Cletus: "You'll kill him! You'll kill him!"

Carnage: "She does that again, I'll eat her face."

Cletus: "He's sensitive to sound."

Officer: "Stop the vehicle. Stand down."

*[PILOT SCREAMS]*

Cletus: "Who said romance was dead?"

*At Mrs. Chen Market*

Mrs. Chen: "Hey. No drunks in here."

Venom: "Help me. Food."

Mrs. Chen: "Out. You get out!"

Venom: "Chocolate."

Mrs. Chen: "Venom?"

Venom: "I'm having trouble keeping them standing, Mrs. C."

Mrs. Chen: "Where's Eddie?"

Venom: "Food."

People Jail: "Monsters! Monsters everywhere! They're everywhere! - Monsters!"

Police: "Put out an APB. Form a perimeter. Blockade state lines. And bring in Brock."

*[DOOR OPENS]*

Mulligan: "I'm no use to anybody here. I'm just wasting your time. Well, you know what I keep thinking?"

Eddie: "I keep thinking,"

Mulligan: "What else is Eddie Brock?"

Eddie: "not sharing about Cletus Kasady?"

Mulligan: "Now, why was it Eddie that Cletus wanted to witness the execution? Huh? Bad things happen around you. Multiple dead bodies at your building last year, that bizarre outburst at the lobster restaurant, and only you at the Life Foundation when that rocket exploded. And now Clyde's found Bonnie, and there's a dead psychiatrist at a facility I knew nothing about

until today. And people are talking about seeing monsters.”

Eddie: “Monsters? Uh, what-what do you mean... - what do you mean, "monsters"?”

Mulligan: “Monsters, Eddie! Everywhere Cletus goes, so goes this supposed monster.”

Eddie: “Oh, God.”

Mulligan: “Talk to me, Eddie. Talk to me!”

*[EDDIE GROANS]*

*[SCREAMS]*

Mulligan: “How's he doing it, Eddie?”

*[VOICE-OVER]*

Mulligan: “What's the secret?”

Mulligan: “How's he making people see things?”

Eddie: “All right, I, uh...”

*[SNIFFS]*

Eddie: “I can't answer any more of your questions without making my phone call.”

Mulligan: “I'll get you your phone call. But you know what secrets want, Eddie?”

Mulligan: “They want out.”

Mulligan: “That's why they're so hard to keep.”

*[DOOR OPENS]*



Dan: "Eddie asked you to do this? And he doesn't have anyone else that can help him? We're gonna be late for the party."

Anne: "He's in trouble, Dan."

Dan: "Yeah, trouble is his thing."

Dan: "Are there gonna be aliens again?"

Anne: "No, of course not."

Anne: "I'd like to speak to him alone."

Mulligan: "Well, your duty of honesty supersedes your duty to the client if somebody gets harmed. They teach you that at posh school?"

Eddie: "Oh, hey. Anne."

Eddie: "Hey, Anne, thank you so... thank you so much for coming."

*[SIGHS]*

Anne: "Boy, that little guy's a charmer, huh?"

Anne: "How much do I need to worry about you right now?"

Eddie: "Uh, I-I messed up."

Anne: "Okay. How badly?"

Eddie: "Uh, it couldn't be worse, and it's-it's all on me."

Anne: "Whatever you did, Eddie, you just need to tell the cops the truth."

Eddie: "No. No. No, I can't tell them that they are chasing a serial killer."

*[WHISPERING]*

Eddie: "who's also got an alien inside of him. And he's capable of killing everybody."

Anne: "Venom. Talk to me. What's happening?"

Eddie: "No, he's-he's not here. He's not here."

Anne: "Is this, like, an "I'm lying" "He's not here," or is this a real "He's not here"?"

Eddie: "He's not here."

Anne: "Jesus Christ, Eddie."

*[RADIO CRACKLES]*

*DISPATCHER [OVER RADIO]:*

**St. Estes fire. All units.**

Mulligan: "What the actual f..."

Anne: "Eddie, think. Think."

Eddie: "I don't know. I don't know. All I know that... i-is that he can't go long without eating food, right, so he's eating chicken and he eats chocolate, and that's it. And that is only if he's still observing the rules."

Eddie: "We need to find him."

Anne: "You mean I need to find him."

Eddie: "Yeah, you need to find him, please."

Eddie: "And then I-I... I will fix it."

Anne: "I'll try. Thank you."

Anne: "Mrs. Chen."

Mrs. Chen: "Who's asking?"

Anne: "It's me."

Mrs. Chen: "What do you want?"

Dan: "Oh, she's a charmer."

*[SIGHS]*

Anne: "Okay, listen."

Mrs. Chen: "You broke Eddie's heart."

Anne: "Okay, I actually don't have time to explain why that's wildly off the mark."

Anne: "Do you know where Venom is?"

Mrs. Chen: "You want to break his heart, too?"

Anne: "I'm not gonna get into who did what to who. Eddie said that he might be here because of the chocolate."

Anne: "I-I just need to speak with the alien."

Dan: "Wha... Hey, you said there weren't gonna be any aliens. I meant more aliens."

REPORTER: "Breaking news. The mayor has issued a curfew..."

Dan: "Can you turn the volume up, please?"

REPORTER: "Kasady and Barrison should be treated as armed and extremely dangerous. "An all-out manhunt continues tonight."

*[MUTES TV]*

Mrs. Chen: "So?"

Anne: "Cletus has a symbiote."

Dan: "Oh, my God. Any other information you're pathologically lying about?"

Mrs. Chen: "Pussy."

Dan: "Excuse me?"

Anne: "Eddie needs Venom."

Dan: "She just called me a pussy."

Mrs. Chen: "He said he didn't need him, that life was better without him."

Anne: "Okay, I don't understand. What do you care..."

Anne: "Oh, wait a second. You get out here right now."

*[GASPS]*

Dan: "Do you... D-Do you see that?"

Dan: "Seriously, do you see that?"

Anne: "Yeah, hon, I've seen it."

Venom: "Eddie's going to have to fight this battle all by his little bitch self."

Anne: "Oh, don't be a big baby. Go help your friend."

Venom: "He said I couldn't get a job fixing toilets."

Anne: "Cletus will come for him."

Anne: "He won't survive without you."

Venom: "Of course he won't. Because I am the hero of the two of us."

Anne: "Yeah, you're the big sexy hero."

Anne: "You're the coolest,"

Anne: "you're the hottest,"

Anne: "and you're the bravest."

Venom: "I am."

Dan: "You know, I'm still standing right here."

Venom: "No one likes you, Dan!"

Anne: "I love seeing you in action."

*[GRUNTS]*

Venom: "Let's go save that asshole."

*[FRANCES LAUGHING]*

Cletus: "I promised we'd be free from here."

Frances: "And we'd walk to the cathedral on the hill."

*[BOTH LAUGHING]*

Cletus: "A wedding."

Carnage: "Three guests. One for each of us."

Frances: "The cop that took my eye."

Cletus: "Eddie Brock."

Carnage: "And Venom."

Carnage: "A red wedding."

*[DOOR OPENS]*

Eddie: "You... you didn't find him?"

OFFICER: "Oh, my Lord. What happened?"

*[INDISTINCT CHATTER]*

*[PANTING]*

*[GRUNTS]*

Eddie: "Hey, Dan. All right, let's go."

Venom: "I'm not talking to him!"

Anne: "Well, he doesn't want to come out."

Eddie: "What-what do you mean? We-we have to leave right now 'cause Cletus is gonna wipe the city out."

Venom: "We're not doing shit until he apologizes."

Anne: "So, he's looking for an apology. Look, I know that amends aren't really your thing, but..."

Eddie: "An apology?"

Anne: "What, like, as in right..."

Eddie: "right now, an apology?"

Venom: "I need him to beg."

Eddie: "Fine, I will be the bigger of us."

Venom: "I will always be the bigger of us, but go on."

Eddie: "What did he say?"

Eddie: "What is he saying?"

Anne: "He said he's listening very sincerely."

Eddie: "All right, listen to this."

Eddie: "I am sorry."

Venom: "Not the right tone."

Eddie: "I'm sorry."

Venom: "Nope."

Eddie: "I-I am sorry."

Dan: "So weird."

Eddie: "I'm sorry!"

Anne: "I don't know why you're shouting at me."

Eddie: "Well, 'cause... Okay, well, fine."

Eddie: "I was a... I was a loser"

before I met you."

Venom: "Yep. That's right."

Eddie: "And, uh..."

Eddie: "and now I am someone."

Eddie: "All right? You made me special."

Venom: "Damn right."

Anne: "Why don't you put a cherry on it?"

Eddie: "A cherry on that? Right. Um..."

Eddie: "I'm...I-I am truly very sorry for everything that I said."

Venom: "Mm-hmm. Mm-hmm."

Eddie: "Everything that I did not say."

Eddie: "Everything that I did, you know."

Venom: "Mm-hmm."

Eddie: "And probably everything"

Eddie: "that I-I did..."

Eddie: "I did not... I did not do."

Venom: "Mm..."

Anne: "Yeah, he's thinking."

Venom: "Hmm..."

Eddie: "Come on. Come on."

Venom: "Okay."

Anne: "Whoa."

Anne: "Whoa! Oh."

Eddie: "Oh, no."

Venom: "Kiss her."

Eddie: "Are you gonna...are you gonna kiss me now?"

Anne: "No."

Eddie: "No?"

ANNE: "Oh, God, I'm never doing that again."

Eddie: "God, well, maybe never."

Anne: "I don't know."

Eddie: "Honestly, it's really fun."

Venom: "If we save the day, can we call ourselves the Lethal Protector?"

Eddie: "That is so '80s. Dan, pack quickly."

Eddie: "Don't stay."

Eddie: "And if for any reason..."

Anne: "Fire and sound."

Dan: "Fire and sound"?"

Anne: "Is that a band?"

Dan: "No, it's what kills them."

Eddie: "Yeah."

Dan: "Okay, look, man, I've got her."

*[GROANING]*



Venom: "Not sorry."

Anne: "Oh..."

Eddie: "God, I'm so sorry."

Eddie: "Man, those two need some"

Venom: "Serious couples counseling."

*[ENGINE REVS, TIRES SQUEAL]*

Mulligan: "I'm pulling up to Brock's now."

*[TIRES SQUEALING]*

Mulligan: "Shit. Oh, my God."

Mulligan: "Kasady, place your hands on your head!"

Cletus: "Which, um... hands? What the..."

*[SNARLING]*

*[GUN CLICKS]*

Carnage: "We found you."

Carnage: "Shriek will be so pleased."

Frances: "Yoo-hoo!"

Frances: "Brocalicious."

*[GASPS]*

Frances: "Bling-a-ling."

Frances: "Now, whose finger"

Frances: "were you meant for?"

Frances: "Ah."

Frances: "A nice, shiny lure"

Frances: "for a little fishy."

*[CAT YOWLING]*

Dan: "Okay. Here we go, buddy."

*[GRUNTING]*

Anne: "huahhhhh...."

*[GASPS]*

Frances: "Hello, Anne. I just incapacitated your boyfriend."

Frances: "Now, he'll be okay... with an answer about where Eddie Brock is."

*[CHUCKLING]*

Anne: "Well, I'm sure as shit not gonna tell you that."

Frances: "It's a shame to hurt you."

*[THUMPING]*

Frances: "Tell Brock"

Frances: "Cletus will make a swap."

Frances: "Her head for his."

Dan: "He's gonna kill you both."

Frances: "Peeps have tried that already."

Frances: "Botched it."

*[THUNDER CRASHES]*

*[SIRENS WAILING]*

Venom: "They can't find him!"

Eddie: "They are hunting us, too, buddy."

*[THUNDER CRASHES]*

Eddie: "Come on, where are you?"

*[CELL PHONE RINGING]*

Eddie: "Hey, Dan. What's going on?"

Dan: "Eddie, they got her."

Eddie: "Huh?"

Dan: "They've taken Anne!"

Eddie: "Calm down."

Dan: "Yeah, they took her to their wedding."

Eddie: "They took her where?"

Dan: "Their wedding. Grace Cathedral. Hurry."

Eddie: "We're on our way."

Dan: "All right, it looks like"

Eddie: "we are going to a wedding."

Venom: "Oh, will there be canapés?"

Eddie: "You bet your ass."

*[THUNDER CRASHING]*

*[BREATH TREMBLING]*

*[WHIMPERING]*

Cletus: "That distant cathedral is all I see."

Cletus: "Fractured angel, the other part of me."

Pastor: "D-Darly beloved..."

Cletus: "Gifts first."

Pastor: "Actually, traditionally..."

Cletus: "Shut your mouth."

Cletus: "Father. Baby, I got for you what you want most."

Frances: "The cop?"

Cletus: "The cop."

*[SHRIEK LAUGHS]*

Cletus: "Continue, Father. Dearly beloved, if anyone objects to this marriage, speak now or forever hold th-their..."

*[DOORS BANG OPEN]*

Venom: "Where is she?!"

*[WHIMPERS]*

Carnage: "There you are. Death to you, Father."

Pastor: "No!"

Carnage: "Not you, Father. You, Father."

Venom: "Oh, shit!"

Venom: "Uh, where you going?"

Eddie: "What are you doing?"

Venom: "This is much worse than I thought."

Venom: "That is a red one. Wow. Uh..."

Eddie: "Red one?"

Venom: "We should leave immediately. Annie will get over it. We never liked her anyway."

Venom: "So let's go."

Eddie: "Now?"

Venom: "Congratulations to the happy couple."

Venom: "We are leaving."

Cletus: "Eddie! Yoo-hoo."

Eddie: "I'll be right with you,"

Eddie: "all right? Mm."

Eddie: "Okay, you need to come out right now."

Eddie: "Because I am feeling super,"

super vulnerable right here."

Frances: "Brock's just like you?"

Cletus: "Not for long."

*[CHUCKLES]*

Cletus: "Eddie, over here!"

Eddie: "You need to come out right now. I will let you eat everybody. You can eat 'em all! Apart from him in the robe. You cannot eat him."

Venom: "Promise?"

Eddie: "I promise."

*[SNARLS]*

Venom: "Thank you."

*[ROARS]*

*[YELLS]*

*[INHALES DEEPLY]*

*[SHRIEKS]*

*[SQUEALING]*

Cletus: "Baby!"

Carnage: "Shut your mouth."

*[GROWLS]*

Venom: "Marriage trouble already?"

*[ROARS]*

Venom: "Time to die."

Eddie: "That's the spirit."

Eddie: "I mean us."

Venom: "We are going to die."

*[GRUNTING]*

*[SNARLS]*

*[SNARLS]*

*[SQUEALING]*

*[GROANS]*

*[PANTING]*

Mulligan: "I-I killed you."

Frances: "Well, you can't kill a ghost."

*[SHRIEKS, GROANS]*

Mulligan: "You, kill him, but keep your mouth shut."

Cletus: "Our wife knows what she's doing."

Carnage: "Just turn it down."

Frances: "Who do you think you're talking to?"

Carnage: “Stop him.”

Frances: “My cop!”

*[GRUNTING]*

*[GROWLS, HISSES]*

Venom: “Honeymoon over?”

PRIEST *[YELPS]*:

Pastor: “Oh, God. No.”

*[WHIMPERING]*

*[SCREAMS]*

Carnage: “Power up.”

Eddie: “No!”

*[GROWLS, ROARS]*

*[PAINED GRUNTING]*

Mulligan: “Mayday, Mayday, Mayday.”

Mulligan: “Cletus Kasady...”

*[SCREAMS]*

*[GROANING]*

Frances: “What do they say about an eye for an eye?”

*[GROANS, SCREAMS]*

*[GRUNTS]*

*[SQUEALS]*

Dan: “Fire and sound.”

Dan: “Except without the sound.”

*[SQUEALING]*

Frances: “Baby!”

*[SQUEALING]*

Frances: “Cletus!”

*[SQUEALS, ROARS]*

*[GASPS]*

*[GRUNTS]*

*[GRUNTING]*

*[CARNAGE GROWLING]*

*[CARNAGE SQUEALS]*

*[CLANGS]*

*[SQUEALING]*

*[GROANING]*

*[BELL CLANGS]*

Cletus: “Mano a mano, Brock.”

*[GRUNTING AND GROANING]*

*[BELL CLANGS]*

Cletus: “You know how I spent my endless days?”

- *[BELL CLANGS]*

- *[VENOM SQUEALS]*

Cletus: “I spent them thinking about how you only told one side of the story.”

*[CLANGS]*

*[VENOM & CARNAGE SQUEAL]*



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

*[GASPING]*

*[GRUNTING]*

*[CLANGS BRIEFLY]*

*[YELLING]*

*[SHRIEKS]*

*[GRUNTING]*

*[SQUEALS]*

*[GROANS]*

Cletus: “You didn't tell the world how he was a scared little boy that no one cared about and no one came to save!”

*[EDDIE GROANING]*

Cletus: “You never asked yourself why!”

*[GROANS, SCREAMS]*

Cletus: “That's bad journalism!”

*[CHOKING]*

*[THUNDER RUMBLING]*

Frances: “Oh, happy days.”

Mulligan: “Argghhh”

*[GRUNTS, GROANS]*

Cletus: “I'm not a crazy man, but I am a vengeful one.”

Carnage: “You're going to watch her die.”

*[WHIMPERING]*

*[SCREAMS]*

Dan: "Anne! Anne!"

*[ANNE SCREAMING]*

*[CARNAGE GRUNTS]*

Dan: "Do something!"

*[PANTING]*

Venom: "Eddie, I'm afraid we cannot beat them."

*[ANNE SCREAMING]*

Frances: "Baby, that's too much."

Frances: "You got to stop him."

Cletus: "What are you doing? I'll shut her up for good."

*[SCREAMING]*

Cletus: "No, stop! You're hurting her!"

*[MUFFLED YELLING]*

Eddie: "Get up!"

Venom: "I can't."

Eddie: "Look. Look. They're not symbiotic."

Cletus: "Get away from her!"

Carnage: "Shut up."

Cletus: "Get your hands off my wife!"

Eddie: "They're not a match."

Venom: "We are."

Eddie: "That's right. We are."

Venom: "Together, we are..."

Venom and Eddie: "The Lethal Protector!"

*[GRUNTS]*

*[PANTING, GRUNTING]*

*[SNARLS]*

*[HELICOPTER WHIRRING]*

*[GRUNTS]*

*[MUFFLED SCREAMING]*

*[GRUNTS SOFTLY]*

*[ANNE WHIMPERS]*

*[GROWLS]*

*[SCREAMING]*

*[GRUNTS]*

*[CARNAGE SHRIEKS IN PAIN]*

*[ANNE SCREAMING]*

*[GROANING]*

*[HISSES]*

Carnage: "Let there be carnage!"

*[PANTING]*

*[GRUNTS]*

*[GROANS]*

*[SHUDDERING]*

*[GROANING]*

*[WHIMPERS SOFTLY]*

*[GROANS]*

Dan: "I got you. You okay?"

Carnage: "Father, one of us must die."

Eddie *[GROANING]*: "We need fire."

*[ROARS]*

Venom: "Or sound."

*[BELL CLANGS]*

*[SCREAMS]*

*[INHALES DEEPLY]*

*[SHRIEKS]*

Carange: "No!"

*[YELLING]*

*[SCREAMING]*

*[INHALES DEEPLY]*

*[SCREAMING]*

Eddie: "Holy mackerel."

*[SCREAMING]*

*[SCREAMING]*

*[RUMBLING]*

*[CARNAGE SQUEALING]*

*[CARNAGE SQUEALS]*

*[GROANS]*

Venom: "He did not taste good."

Cletus: "I'm a killer with or without the monster, Eddie."

*[COUGHS WEAKLY]*

Eddie: "You know what I really wanted?"

Eddie: "No. What was it, Cletus?"

Cletus: "I told you, but you weren't listening."

Eddie: "Well, I'm listening now."

Cletus: "I wanted your friendship."

Eddie: "I'm sorry, Cletus."

*[Venom's face quickly reforms over Eddie's.]*

Venom: "Fuck this guy."

*[Venom quickly bites Cletus' head off and casts his body to the ground.]*

*[SIRENS WAILING]*

Anne: "You in there, get him out of here. They're gonna come for you both."

Eddie: "I know."

Eddie: "Hey, Anne."

Eddie: "Take care."

Anne: "Yeah, you, too, champ."

Venom: "Dan! You take care, too."

Dan: "Thanks."

Venom: "I like you."

Venom: "We totally didn't need him, though."

Venom: "Honestly, I think he was more of a hindrance than a help."

[♪♪♪]

Mulligan: "Monsters."

Eddie: "That there is Don Quixote, and the guy next to him is, uh, S-Sancho Panza."

Eddie: "They're two very different people who have very different takes on the world."

Eddie: "D-Different ways of doing things."

Eddie: "Sometimes they didn't like each other a whole lot, but ultimately... they worked together to bring out the best in each other."

Venom: "Eddie, the time has come."

Venom: "I must go alone."

Venom: "It is me they want."

Eddie: "Yeah."

Eddie: "Well, my dear Sancho, facts are the enemy of truth."

Venom: "What does that even mean?"

Eddie: "It means..."

Eddie: "It means that we are... frien..."

Venom: "Fugitives!"

Eddie: "Um, yeah. Yeah."

Venom: "On the run."

Eddie: "That, too."

*[WAVES CRASHING]*

*[SEAGULLS SCREECHING]*

*["LOVE WILL TEAR US APART" BY HOT 8 BRASS BAND PLAYS QUIETLY]*

Venom: "Thank you for bringing me here."

Eddie: "Yeah, you're welcome, buddy."

Eddie: "It's beautiful, huh?"

Venom: "Mm-hmm."

Eddie: "I'm sorry that we can't do anything about the old "wind in your hair" situation, but..."

Venom: "Osho says, when you love someone,"

Venom: "you accept the whole person..."

Eddie: "Osho?"

Venom: "...with all of their defects."

Eddie: "Defects." Hmm."

Venom: "Nobody is perfect."

Eddie: "Just go back."

Eddie: "Go back a minute."

Eddie: "You telling me... you just said that you love me."

Venom: "Um..."

Eddie: "You did."

Venom: "Where will we go?"

Eddie: "I don't know. I don't know."

Eddie: "Anywhere that needs a Lethal Protector, I suppose."

Venom: "Oh! You really meant it!"

Eddie: "Yeah."

Venom: "We will need a cape and a mask."

Eddie: "No. No, I think you got that covered. We're good."

*[We open with a zoom in on a woman's face, then a man's as he gazes down in shock. The woman caresses her stomach -- she's pregnant, and the baby is his. The camera pulls back to reveal this is all taking place on television.]*

Venom: "Oh, I love this show."

Eddie: "Yeah."

*[A cut reveals that Eddie is staying in a run-down hotel room. He is vegging out, laying on the middle of the bed, and considering it's nighttime, he's not going anywhere any time soon.]*

Venom: "Maximiliano's feelings are not being validated."

Eddie: "Yeah, well, he never should've kept such an insane secret, man."

VENOM: "We all have a past, Eddie."

Eddie: "What, are you... you hiding stuff from me?"

VENOM: "80 billion light-years of hive knowledge across universes would explode your tiny little brain."

Eddie: "What-what does that even mean, man?"

VENOM: "Well, let me give you a taste, then. Just the smallest fraction of the things we symbiotes have experienced."

Eddie: "Okay."



Venom: "Ready, Eddie?"

Eddie: "Yeah."

*[A low-pitched rumble sounds off as Eddie begins looking uncomfortable. The television in front of him begins to glitch as the room chaotically shifts from Eddie's shabby room to a sunlit, beachside hotel room.]*

Eddie: "Whoa."

VENOM: "What's happening?"

EDDIE: "No, no, no, no. No, no, no, no, no."

*[Eddie rockets to a sitting position as the shift completes.]*

VENOM: "What the hell is that?!"

*[Eddie looks to his side to see a decorative towel.]*

Venom: "Oh, that's a... that-that's just a towel."

*[Eddie glances around the room.]*

Eddie: "Where are we?"

Eddie: "Wh-What did you do?"

Venom: "It wasn't me."

*[From the television, a rather familiar newsman speaks...]*

Reporter: "J. JONAH JAMESON: Incredibly, this shocking revelation brought to life by yours truly has only raised..."

Eddie: "What? What-what... what is this?"

*[Venom shifts into existence over Eddie and stalks towards the television, which has shifted to a video of Tom Holland's Peter Parker standing in the middle of*

*what appears to be Times Square, unmasked but in his suit constructed at the end of "Spider-Man: Far From Home".]*

JAMESON: "...of Peter Parker, *[Venom hums thoughtfully.]* aka Spider-Man, aka the Spider Menace. But rest assured, dear viewers, we here at The Daily Bugle will..."

Venom: "That guy..."

*[Venom licks the screen with relish. We cut away from him to reveal a shirtless man in swim trunks stepping out of the bathroom]*

JAMESON: "...his web of lies. I'm J. Jonah Jameson. Good night... and God help us all."

Man 1: "Dude, what are you doing in my room? *[Eddie is revealed, having shifted back. He shrugs helplessly and muttered, just as confused as the guest.]* Uh..."

Eddie: "I..."

# APPENDIX 4



## KARTU BIMBINGAN FINAL PROJECT MAHASISWA UNIVERSITAS PGRI SEMARANG

NAMA : Erika Dwi Kusumawardani

NPM : 18420005

FAK/PROGDI : FPBS/PEND. BAHASA INGGRIS

DOSEN PEMBIMBING I : Dr. Senowarsito, M.Pd.

DOSEN PEMBIMBING II : Fitri Yulianti, M.Hum.

NO	WAKTU BIMBINGAN	MATERI YANG DIKONSULTASIKAN	TANDA TANGAN	
			PEMB. I	PEMB II
1.	2-12-2021	Pengajuan Judul		
2.	16-12-2021	ACC Judul		
3.	26-4-2022	Pengajuan Final Project Proposal		
4.	18-5-2022	Revisi proposal		
5.	16-6-2022	ACC Proposal		
6.	26-8-2022	Bimbingan chapter 4-5		
7.	15-9-2022	Revisi chapter 4-5 & abstract		
8.	26-9-2022	Revisi abstract		
9.	29-9-2022	ACC Final Project		
10				

# APPENDIX 5



## KARTU BIMBINGAN FINAL PROJECT

### MAHASISWA UNIVERSITAS PGRI SEMARANG

NAMA : Erika Dwi Kusumawardani

NPM : 18420005

FAK/PROGDI : FPBS/PEND. BAHASA INGGRIS

DOSEN PEMBIMBING I : Dr. Senowarsito, M.Pd.

DOSEN PEMBIMBING II : Fitri Yulianti, S.Pd., M.Pd.

NO	WAKTU BIMBINGAN	MATERI YANG DIKONSULTASIKAN	TANDA TANGAN	
			PEMB. I	PEMB II
1.	11-3-2022	Bimbingan Judul Online		
2.	19-5-2022	Bimbingan Proposal		
3.	2-6-2022	Bimbingan Revisi Proposal		
4.	15-7-2022	ACC Proposal		
5.	21-7-2022	Bimbingan final project chapter 1-3		
6.	1-9-2022	Chapter I-III : okay		
7.	21-9-2022	Chapter IV-V : revised (1)		
8.	28-9-2022	Ch I-V : ok. Extra paper ok.		
9.	4-10-2022	Article journal discussion (revised 1)		
10	12-10-2022	Article journal : ok.		

# APPENDIX 6



YAYASAN PEMBINA LEMBAGA PENDIDIKAN PERGURUAN TINGGI PGRI SEMARANG  
 FAKULTAS PENDIDIKAN BAHASA DAN SENI  
**UNIVERSITAS PGRI SEMARANG**  
 Kampus : Jalan Sidodadi Timur Nomor 24 Semarang Indonesia. Telp. (024) 8448217, 8316377  
 Faks. (024)8448217 Website: www.upgris.ac.id

## BERITA ACARA UJIAN SKRIPSI

Pada hari ini Jumat 11 November 2022, berdasarkan susunan tim penguji Skripsi :

1. Nama : Dr. Asropah, M.Pd.  
Jabatan : Ketua
2. Nama : Dr. Jafar Sodik, S.Pd, M.Pd.  
Jabatan : Sekretaris
3. Nama : Dr. Senowarsito, M.Pd  
Jabatan : Anggota (Penguji I)
4. Nama : Fitri Yulianti, S.Pd., M.Pd.  
Jabatan : Anggota (Penguji II)
5. Nama : Dr. Arso Setyaji, S.Pd, M.Hum  
Jabatan : Anggota (Penguji III)

Dengan ini menyatakan bahwa mahasiswa yang tersebut di bawah telah diuji skripsinya.

Nama	: Erika Dwi Kusumawardani	Fakultas	: FPBS
N.P.M	: 18420005	Program Studi	: Pendidikan Bahasa Inggris
		Program Pendidikan	: Strata 1

Judul Skripsi :  
 EXPRESSIVE SPEECH ACTS FOUND IN VENOM: LET THERE BE CARNAGE MOVIE 2021

Nilai :

Demikian berita Acara Ujian Skripsi dibuat untuk diketahui dan dipergunakan seperlunya oleh pihak-pihak yang berkepentingan.

Ketua,

Dr. Asropah, M.Pd.

Sekretaris,

Dr. Jafar Sodik, S.Pd, M.Pd.

Penguji I,

Dr. Senowarsito, M.Pd

Penguji II,

Fitri Yulianti, S.Pd., M.Pd.

Penguji III,

Dr. Arso Setyaji, S.Pd, M.Hum

