



**An Analysis of Violence of Subculture Represented In Movie  
of *Family* (2013)**

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## STATEMENT OF ORIGINALITY

This is to certify the originality of this thesis I submitted to fulfil a requirement for a S1 degree in the English Department Faculty of Humanities Universitas Bung Hatta. This thesis is entirely mine and there are no works or opinions written or published by other people except as reference or quotations by following the usual scientific writing procedures.

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## AN ANALYSIS OF VIOLENCE OF SUBCULTURE IN MOVIE *FAMILY* (2013)

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### ABSTRACT

This study examines the representation of violence and its role in shaping family dynamics in the film *The Family* (2013). The research focuses on the Manzoni family, who embody a subculture of violence where aggression is normalized and reproduced across generations. The aim of this study is to identify how the cultural logic of violent subcultures is represented in the film and to examine the motivations behind violent behavior among family members by applying Wolfgang and Ferracuti's Subculture of Violence theory as the main framework. This research employs a qualitative descriptive method, with data collected through repeated viewing of the film, documentation of violent scenes, and interpretation based on the theoretical framework. The findings reveal six types of cultural logic of violent subcultures present in the film, namely Honor Culture (4 data), Retributive/Vendetta Culture (5 data), Instrumental/Pragmatic Culture (6 data), Respect/Street Code Culture (7 data), Sacred/Ideological Culture (3 data), and Play/Thrill Culture (6 data), with a total of **31 data**. In addition, the study identifies six triggers of violence, namely violence as an internalized value, as a defense mechanism for social status, as an emotional expression, as a core aspect of identity and lifestyle, as group loyalty, and as early socialization into violent norms. These triggers explain why aggression becomes a consistent and culturally sanctioned response within the Manzoni family. In conclusion, the findings demonstrate that violence in the Manzoni family is not merely a narrative device but a lifestyle, identity, and cultural pattern legitimized within their subculture, functioning to preserve honor, defend social status, express emotions, reinforce loyalty, and perpetuate values across generations. Therefore, this study emphasizes that violence in *The Family* (2013) reflects the complexity of violent subcultures and contributes to English literature and cultural studies by offering insight into violence as both a social and cultural phenomenon.

**Keywords:** *The Family* (2013), *Subculture of Violence*, *Cultural Logic*, *Role*, *Shaping*, *Triggers*



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# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Luc Besson's *The Family* (2013) presents a powerful narrative about the intersection between family ties and violent behavior. The film centers on the Manzoni family Giovanni "Fred" Manzoni as the father, Maggie as the wife, and their two teenage children, Belle and Warren, who are relocated under a witness protection program after betraying a mafia syndicate. This unusual circumstance provides a rich framework for analyzing how violence, both as a means of survival and as an inherited pattern, shapes individual identities while simultaneously reinforcing family solidarity.

In *The Family*, violence is not portrayed as an internal threat among family members but rather as an outward tool directed against others. The Manzoni family embodies family-based violence, in which the family functions as a social unit that uses aggression against individuals outside of their domestic sphere. As Claire M. Renzetti explains, family-based violence can be understood as a form of outward violence, where aggression is collectively directed outside the family unit rather than internally (Renzetti 5). Thus, the Manzoni case expands the boundaries of how family violence can be understood: not limited to internal domestic relations but also encompassing collective violence projected outward to preserve the family's identity and cohesion.

Previous research highlights that prolonged exposure to violence has a profound impact on both emotional well-being and the development of social relationships. Richard J. Gelles stresses that violence within the family leaves deep psychological scars on both victims and observers, fostering dysfunctional patterns that often persist into adulthood (Gelles 45). Similarly, Alison Chetwin notes that children raised in aggressive households are more likely to replicate such behaviors in their own relationships, thereby perpetuating a cycle of violence across generations (Chetwin 62). These findings strengthen the view that family violence does not remain confined to the private sphere but actively shapes how individuals engage with the outside world.

Therefore, *The Family* can be regarded as an important representation of family-based outward violence. Through the Manzoni family, the film demonstrates how violent values ingrained within a household can be collectively projected outward. This analysis is



not only relevant in understanding the film's characters but also offers broader reflection on how familial violence contributes to the perpetuation of aggression within society.

## **1.2 Research Questions**

In order to investigate the underlying patterns of violence and family interaction portrayed in the film, this study addresses the following research questions.

1. How are cultural logic of violent Subculture represented in movie family?
2. How are the triggers of the violence represented in movie family?

## **1.3 Objective of the Study**

Based on the research questions, this study aims to examine how violence is portrayed within the daily interactions of the Manzoni family in *The Family* (2013), through the lens of the Subculture of Violence theory proposed by Wolfgang and Ferracuti. The specific objectives are:

1. To describe how the cultural logic of violent Subculture is represented in the film *The Family* (2013).
2. To describe the triggers of the violence subculture represented in the film *Family* (2013).

## **1.4 Scope of the Study**

This research focuses on the analysis of the representation of violence in the film *The Family* (2013), directed by Luc Besson. The study emphasizes how violence is depicted through the main characters Giovanni, Maggie, Belle, and Warren Manzoni who serve as the central figures of the narrative. The analysis explores how violence is presented and the ways in which it appears within the storyline and in the interactions among the family members. The forms of violence under consideration include both verbal and physical aggression expressed by the characters as part of their family dynamics as well as a reflection of their criminal background.

This research is limited to the content of the story (content analysis) without involving technical aspects such as cinematography, editing, soundtrack, or visual effects employed in the film. It also does not cover audience reception, public response, or production background. Thus, the study is specifically focused on the representation of violence as it is manifested in the actions, dialogues, and interactions of the Manzoni family members, and on how violence becomes an integral part of their way of life. This limitation

is established to ensure that the analysis remains directed toward the main focus of the research, namely violence as a narrative element as well as a reflection of the family's lifestyle in *The Family*.

### **1.5 Significance of the Study**

This study holds significant value as it provides a deeper understanding of how violence is represented in the film *The Family* (2013), not merely as a theme or narrative device, but as an integral part of the Manzoni family's way of life that shapes their relationships. The portrayal of violence demonstrates that both verbal and physical aggression have become ingrained within the family's identity and are continuously reproduced through their daily interactions. This is evident in how the children, Belle and Warren, imitate the violent behaviors and attitudes of their parents, Giovanni and Maggie, thereby perpetuating a cycle of violence that risks being passed down across generations. Thus, this research highlights the importance of perceiving violence not solely as an individual act, but as a cultural pattern and lifestyle that significantly affect family dynamics. The findings are expected to contribute to the field of English literature and cultural studies by shedding light on violence as a complex social phenomenon, while also serving as a reflection on the need to break the cycle of violence by raising awareness of its impact on family relationships and social identity.