ANARCHISM CONCEPT ANALYSIS OF ASSASSIN’S CREED II VIDEO GAME THROUGH THE THEORY OF NARRATIVE

A thesis

Submitted to the Faculty of Adab and Humanities

in Partial Accomplishment of the Requirements for the Degree of Strata 1

Aliffaiz Achmad Iman Naufal Octavideta
NIM: 1112026000042

ENGLISH LANGUAGE AND LITERATURE DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY OF SYARIF HIDAYATULLAH
JAKARTA
2018
ABSTRACT


This thesis examines the narration of *Assassin’s Creed II* (2009) video game, directed by Patrice Desilets and produced by UbisoftStudio Montreal. The purpose and significance of this research are to understand, analyze and explain the narration of video game in literary perspective or literary study and the anarchism issues in the video game. Using qualitative method and descriptive analysis technique, this research explains the video games narrative aspects studied in literary studies and also to explain the conflict that occurred in the video games by using philosophical socio-politics concept of anarchism. The narrative of *Assassin’s Creed II* video games has narrative structure like the other forms of fiction as it is researched through literary narrative theory. The video game also has its own narrative theory as it synergic with the theory of narrative. The anarchism issues shown in *Assassin’s Creed Ilare* shown within the video game through the narrative and video games theory, as it shown socio-politics struggle between characters. The class war between the oppresed and the oppressor started when oppressive state start to produce a reaction among people to revolution progress as it a part of communist anarchism, while the liberation act based on the individualist anarchism. Anarchists act that performed/showed by Ezio and the Assassins is pretty sucessful. The regime of oppresions mostly was defeated and not to replaced by new authority.

Keywords: *Prose Narrative, Video Games Narrative, Anarchism, Assassin’s Creed II, Socio-Politics.*
APPROVAL SHEET

ANARCHISM CONCEPT ANALYSIS OF ASSASSIN'S CREED II VIDEO
GAME THROUGH THE NARRATIVE THEORY

A thesis
Submitted to the Faculty of Adab and Humanities
in Partial Accomplishment of the Requirements for the Degree of Strata 1

Aliff Taiz Achmad Iman Naufal Octavianeta
NIM: 1112026000042

Approved by:
Advisor

Maria Uda, M.A., M.Hum.
NIP. 19821219 201503 2 002

(Day/Date: November 6th, 2017)

ENGLISH LANGUAGE AND LITERATURE DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY OF SYARIF HIDAYATULLAH
JAKARTA
2017
LEGALIZATION

Name : Alfi'aiz Achmad Iman Naufal Octavieda

NIM : 111202600042

Title : Anarchism Concept Analysis of Assassin's Creed II Video Game through the Narrative Theory

The thesis entitled above has been defended before the Letters and Humanities Faculty's Examination Committee on December 8th, 2017. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, December 8th, 2017
Examination Committee

Signature Date

1. Drs. Saezudin, M.Pd.
   19640710 199303 1006 (Chair Person)

2. Elve Oktaviyani, M.Hum.
   19781003 200112 2002 (Secretary)

3. Maria Ulfia, M.Hum.
   19821219 201503 2002 (Advisor)

4. Inayatul Chusna, M.Hum.
   19780126 200512 2002 (Examiner I)

5. Nina Farina, M.Hum.
   19850429 201503 2002 (Examiner II)
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously or written by another person nor material which to a substantial extent has been accepted for the award of any other institute or degree or diploma of the university or other institute of higher learning, except where due acknowledge has been made in the text.

Jakarta, November 6th, 2017

Aliffaiz Achmad Iman Naufal Octavideta
Praise be to Allah SWT, the lord of universe, who has created heavens and
earth, who has created mankind and all that we perceive. The writer finally could
finish her thesis with His blessing and mercy. Peace and blessing be upon the
prophet Muhammad SAW, his families, friends, and followers.

The writer would like to express a special thanks to his glorious mother
Yunita Hermawati, who has given everything, and his grandmother Rini Herawati
because of their love and support in all the way and condition that the writer went
through for finishing this thesis.

A special thanks is also given to the writer’s advisor, Ms. Maria Ulfa,
M.A., M.Hum for her great patients, times, advices, and contributions in finishing
this thesis. May Allah SWT bless her and her family.

The writer also would like to convey her sincere gratitude particularly to:

1. Prof. Dr. Sukron Kamil, M.A., the Dean of Adab and Humanities Faculty of State
   Islamic University of Syarif Hidayatullah Jakarta.
2. Drs. Saefudin, M.Pd as the Head of English Language and Literature Department.
3. Elve Oktafiyani, M.Hum as the Secretary of English Language and Literature
   Department.
4. All lectures in English Language and Literature Department who have taught and educated her during her studies at the university which the writer cannot mention one by one.


6. Thanks to all of friends in the English Language and Literature class 2012

7. Writer’s best mates who taught the writer about a lot of things in Rusabesi, Aji, Andra, Yudaris, Azhar, Hakim, Sulthon, Tanto, Iwa, Adhi, Aldi, Adam, Ocit, Jarwo, Lukem, Arif, Qusye, Fikar, Fena, Aries, Naufal, Nieky and many other who the writer can not mention, but not to forget The Magnificent Gusti Pramesthi and Tri Wibowo.

8. Thanks to my thesis struggle team: Fita Megeta Sari and FekkyNoviyantiRifanni.


10. The writer most precious editor who also motivate the writer on his study, Ithessa Oni Hamzah.

11. Thanks to Sarang X OrayFamiglia, SS-Demokratik and Anarkonesia for the all of those everlasting night.

13. Robby Kurniawan and Ronny Agustinus from MarjinKiri, those who built the best publisher that writer ever known.

14. Those who open a lot of doors and windows, Akhmad Zaki, Gita Irawan. Everything would not make any progress without them.

15. Also thanks to all of the writer’s family and my friends who cannot be mentioned one by one, who already give their support, attention and care to the writer so the writer himself could finish the thesis. The writer hopes and prays that Allah SWT blesses, guides, and protects them all. The writer realizes that this thesis is far from being perfect. Hence, the writer will be very open to any suggestions and critics.
# TABLE OF CONTENT

ABSTRACT .................................................................................................................. i
APPROVEMENT SHEET ........................................................................................... ii
LEGALIZATION .......................................................................................................... iii
DECLARATION ........................................................................................................... iv
ACKNOWLEDGEMENT ............................................................................................... v

CHAPTER I ..................................................................................................................... 1
A. Research Background ........................................................................................... 1
B. Research Focus ...................................................................................................... 8
C. Research Questions .............................................................................................. 8
D. Research Significance ......................................................................................... 8
E. Research Methodology ......................................................................................... 8
   1. Data Analysis Technique ................................................................................. 9
   2. Analysis Unit .................................................................................................... 10
   3. Research Time and Place ............................................................................... 11

CHAPTER II ................................................................................................................... 12
A. Previous Research ............................................................................................... 12
B. Literary Narrative Theory .................................................................................... 13
   1. Plot and Structure ............................................................................................. 14
   2. Character .......................................................................................................... 15
   3. Setting ............................................................................................................... 16
C. Video Games Narrative Theory ............................................................................ 17
   1. Passive Forms ................................................................................................... 19
   2. Active Nodals Forms ....................................................................................... 20
   3. Dynamic Forms ................................................................................................ 23
D. Anarchism Concept .............................................................................................. 24
   1. Communist Anarchism .................................................................................... 28
2. Individualist Anarchism.................................................................29

CHAPTER III ......................................................................................33
A. Literary Narrative Analysis..........................................................33
   1. The Plot of *Assassins’s Creed II* ........................................34
   2. The Settings Analysis of *Assassins’s Creed II* ...................39
   3. The Character Analysis of *Assassins’s Creed II* ...............40
B. Video Games Narrative Analysis...............................................56
   1. Passive Forms .......................................................................56
   2. Active Nodal Forms ..............................................................60
   3. Dynamic Forms ....................................................................62
C. Anarchism Analysis.....................................................................65
   1. Communist Anarchism ..........................................................65
   2. Individualist Anarchism .........................................................78

CHAPTER IV.........................................................................................83
A. Conclusion ..................................................................................83
B. Suggestion ..................................................................................85

WORKCITED ......................................................................................87
CHAPTER I

INTRODUCTION

A. Research Background

Video games are part of culture. In the late 1950s, when the first video games were made, many people were interested to play (Herman, Horwitz, Kent and Miller 3). At that time, where people had an interaction with electronic media such as television and radio that humans only had an one-sided entertainment interaction, video games provided two-sided interaction. As the time goes by, video games have been evolved into a massive cultural product. On its early history video games was only played by a single with or against another player or the artificial intelligent, built and match several shape of bricks which is called tetris, into playing with millions of people worldwide by online. By the time, video games change and upgrade itself by increasing the quality of its sounds, graphic, gameplay and storyline.

Video game can also be studied in the field of literature. There is another literature form alongside with poetry, fiction and nonfiction work there are e-literature. E-literature relies on the characteristics of digital technology such as hyperlinks and multimedia representations as readers’ comfort with ambiguity and willingness for interaction with the text (Given 486). Video games are one of e-literature forms based on it characteristics but also depend on how the narration works on it.
There are three principle ways to approach video games; namely social science, mechanical systems, and humanities. Social science approach processes about how the video games directly give an influence to individuals or society, for example how the video games can increase the motoric systems for a toddler. A brief example for mechanical systems approach is processing about how the video games are built by computerized systems and how the networking in some video games titles. The humanities approach asks itself what meanings are expressed through games, and involves tools such as textual analysis and theory (Konzack 5).

Discussing about the quality that was improved every time by the video games industries, it is assumed that most of the gamers more concern on the gameplay and the storyline, rather than the other aspects such as graphic and the sounds, which is necessary to upgrade the present owned Personal Computer (PC). This is because to upgrade PC needs a new overpriced hardware and having an additional plug-ins such as High Definition monitor or super detailed sound system to play the game that offers the best experience in visual and auditory. Most of video games critics talk about the innovative gameplay and storyline, for an example, when the first time *Angry Bird* game was launched on the *Google store* and *i-Tunes*, *Angry Bird* has only simple graphics and sound but offering a simple but really innovative gameplay and storyline. According to Ionescu on his article in *PCWorld*, the gameplay and storyline gave them much achievement and huge success, the peak of their success is when the title won a game of the year on their second year after launching (PCWorld).
It is believed that the storyline and gameplay have a strong cause for the video games aspect. Gameplay is one of the aspects in the video games that specify its genre, such as shooter, adventure, puzzle and many more. Sometimes the gameplay can make a breakthrough with “accidentally” creating a new genre of the video games. Meanwhile storyline can be called as narration, working just like a usual narration in other forms of story such as film, prose, poetry or drama.

Based on the storyline, player can classify theme of the games for instance, horror, history, fantasy, crime, war and others. It can be based on real life, alternate history, and post-apocalypse, based on true stories or even adaptation of another form of works such as novel, movies, poetry and many more. On the top of that, there are several titles of novels or movies which are made based on games. By the storyline, readers or player seethat there are some issues which are written beneath the video games. It is known that, the games which are strong in storyline made a greater chance of success in market. It is also seen that there are several titles which had superb success based on the story line and then some video game developers remake or make the sequels of video games such as for examples Grand Theft Auto, Final Fantasy, Devil May Cry, God of War and Assassin’s Creed. All of the series above made great success of the video games makers that millions of copies were sold worldwide and they were very popular among the video games enthusiasts. Some people who do not really have interest in the games but know the video games series through its merchandise, movie adaptation, cosplay or it is just being viral on the internet and society.
Video games have its categories related to its users based on its contents that involve censorship. Sensors in the video games are a warning to the users and also the nearest scope of users, such as domestic institutions for further scrutiny is also for the video games retailer. The Entertainment Software Rating Board (ESRB) is one of among video games rating institution. ESRB classifies at least five levels of qualification in video games. Starting from the eC or early childhood devoted to players aged between two and five years old who are generally devoted to train the motoric system simple and language learning. E or everyone, is generally used by all ages. This kind of game contains mild violence or almost none at all. T or teen is intended for users aged 13 years and above. The title of a video game with this rating generally contains some scenes of violence and the use of offensive language, but it is still safe for consumption among teenagers. M or Mature, is reserved for users aged 17 and above because it contains quite vulgar, intense violence, use of alcohol and displaying blood. Ao or Adult only is the title game with the highest rating of the ESRB version devoted to users 18 years or older by showing sex, violence and several aspects that have a high intensity negative tendency (ESRB).

Several titles of video games contain various kinds of issues such as philosophy, social, political, religion and many more. The video games series title, like *Grand Theft Auto* contains criminal and political issues and it made their own famous trade mark. *God of War* and *Devil May Cry* series were brought to the market with religion issues by bringing the myth and religion issues of Greek and
Semitic. *Assassin’s Creed* series have philosophical, social, and political issues, with a little bit of religion issues, including anarchism issue.

*Assassin’s Creed II* is a video game that delves into character of Ezio Auditore da Firenze who lives in Italy in the Renaissance era. This video game that was produced by Ubisoft because of the success on its previous title (*Assassin’s Creed*) has very strong social conflict theme. This study tries to understand video game in the study of literature through *Assassin’s Creed II*.

*Assassin’s Creed* is a video games series that contain political and philosophical issues. Besides of any other *Assassin’s Creed* series, *Assassin’s Creed II* can be assumed has the strongest anarchism issues. The story narrates Ezio Auditore da Firenze, a young man who initially had a grudge against the authorities in power at the time because almost of his entire family were murdered. Then he realized that his family was killed because of the political motives power because the government did not like the behavior of Giovanni Auditore as press publisher who is father of the protagonist of the story. Giovanni is critical in opposing the authorities. Ezio was eager to quell ulcers beneath the structure of government, business corporation, church and the other syndicate and individuals who support the system of the government that was full deceitful.

In this video game, there is a storyline to follow and goals to accomplish in order to move on in the development of the narrative. This video game gameplay focuses on performing an assassination through stealth, parkour, or direct fighting. Other than the main assassination missions there will be side tasks of collecting certain items or records to unlock special weapons or features. The
Assassin’s main weapon for his stealthy execution is the hidden blade which undergoes numerous upgrades throughout the game series. There are also features that allow the gamers to customize their own characters, choosing their own choice of weapon combinations for the best kill action and colour scheme of his attire.

Because of its features, *Assassin’s Creed II* was rated M by ESRB, which means for mature. Besides containing violence, this game also contains strong sexual overtones and strong language in the dialogue.

The setting of this video game is adapted with the time and place in the Renaissance era in Italy. The cities are Venice, Florence, Tuscany, Forli and Rome. A lot of historical figures are presented in this game. Some of them are Niccolo Machiavelli, Rodrigo Borgia, Girolamo Savonarola and Leonardo da Vinci. Some scenes also have high accuracy with the real events, for example, when Leonardo da Vinci was ordered to design a weapon to the royal army. Although the game is wrapped by many elements involving backgrounds of setting and historical figures, but this game is a fiction designed by the team director of Ubisoft. Characters, events, and places are imaginative. From the synopsis above, *Assassin’s Creed II* contain all of narrative aspects such as setting, character and plot which are related to narrative aspects.

Anarchism is one of the main topics in *Assassin's Creed II*. Here individuals and collective groups who want utopian ideals in the absence of a system that is set up the community, they are more convinced that presenting a
harmonious civilization is not to be subordinated to the system of government, but prefer collectivity between communities (Sheehan 23).

Anarchism as a concept in sociology and philosophy more often to be misinterpreted – or can be deliberated as a principle which is related to several things that had a relation with destructives, chaotic, and disorder. Anarchism is a political philosophy that rejects mandatory government or obligatory lead, and holds that society can be sorted out without a coercive state. This may, or may not, include the dismissal of any power and any side (Sheehan 24).

Alexander Berkman is one of the well-known anarchists in the 20th century states that “Violence is the method of ignorance, the weapon of the weak. The strong of heart and brain need no violence, for they are irresistible in their consciousness of being right.” The violence itself refers to the state who represses whoever refusing or resisting the obligation of the elite that usually makes a gain for the several sides and individuals by using an explicitly or implicitly political maneuver in order to defend the elite cause itself. Berkman also said that anarchism is freedom ideology and system that makes sure the liberty and freedom of every individual is absolute. People work collectively among the other people and society, and no one give any order nor taking any order because everything runs collectively and working honestly (Berkman 7).

Furthermore, Alexander Berkman specifically explained about anarchism. Rather than concept, Berkman works can be called as a theory because of the specification, because Berkman said that anarchism can be divided into two variables, collective anarchism and individual anarchism (Berkman 75).
Based on the background above, I am interested to conduct a study of anarchism in video game through *Assassin's Creed II*.

**B. Research Focus**

This research focuses on anarchism issues on the narration of the video games of *Assassin’s Creed II* (2009).

**C. Research Questions**

Based on the focus of the study above, the research questions are:

1. How is the narration of *Assassin’s Creed II* video game?
2. How are anarchism issues shown in *Assassin’s Creed II*?

**D. Research Significance**

Based on the research question above, the significance of this research is to understand, analyze and explain the narration of video game in literary perspective or literary study and the anarchism in the video game. This research is also to contribute to the studies of literature in the Department of English Language and Literature and also to show that video games narrative aspect can be studied in literature studies.

**E. Research Methodology**

Research methodology contains: Research Method, Data Analysis Technique, Research Instrument and Analysis Unit.

1. **Research Method**

Based on *SAGE Encyclopedia of Qualitative Research*, Given explains that research methodology consists of the assumptions, postulates, rules, method the blueprint or roadmap that researchers employ to render their works open to
analysis, critique, replication, repetition, and/or adaptation and to choose research methods. An empirical research, regardless of whether it is considered being qualitative, quantitative, or both includes a discussion of research methodology (Given 516).

Qualitative is an approach for exploring the meaning individuals or group ascribe to a social or human problem. Quantitative has definition as an approach for testing objective theories by examining the relationship among variables and statistical analysis. Mixed method research is an approach to inquiry involving collecting both quantitative and qualitative data, integrating the two forms of data, and using distinct design that may involve philosophical assumption and theoretical framework (Creswell 4).

Based on these classifications, this research uses qualitative approach. Qualitative research may use literature as a focus and as a data source for participant to response through discursion. Fiction as one of literature forms is used to include the possibility of representing participants as a character, engaging readers in a narrative of the research site and events, highlighting participant voices and dialogue (including thought as a dialogue), and more accurately representing situations where the need for confidentiality is great (Given 486).

2. Data Analysis Technique

According to Meal, data analysis technique is an integral part of qualitative research and constitutes an essential stepping-stone toward both gathering data and linking one’s findings with higher order concepts. There are several data analysis technique based on this research purpose namely
exploratory, inferential, predictive, casual, mechanistic and descriptive analysis technique (Meal 5)

Descriptive analysis technique is the data analysis technique that is applied in this research. Descriptive analysis technique is conducted by describing and analyzing it into logic conclusion (Given 186). The main data is taken from *Assassin’s Creed II* video game. The other sources such as books, articles and any other media are also used to gather deep information to support this research by focusing on video games and especially its narrative to find out more information about anarchism on “*Assassin’s Creed II*”.

3. Research Instrument

Research instruments are the data finding tools. It includes questionnaire, interview, observation and reading. Reading can also be equated as watching the corpus as long it has visual graphic even though it has no written text shown (Annum 1). Watching the video of the video games being played is one of the main instruments, the video itself is the source of the data (Given 766).

In this research to collect the information and reach the goals of this research, I, myself as the instrument to collect the data by reading, watching, and playing the video games, analyze the data, and answer the research questions.

4. Analysis Unit

Unit of Analysis of this research is the copy of the video games, *Assassin’s Creed II*. *Assassin’s Creed II* is video games franchise from Ubisoft studio Montreal, Canada, produced in 2009 and directed by Patrice Desilets. Besides that, this research also uses additional data from a video about this game which
contains the whole gameplay and storyline of the games itself with duration 07 hours 50 minutes and 41 seconds.

F. Research Time and Place

The research is started from March 2016 to October 2017 in the main library of Islamic State University of SyarifHidayatullah Jakarta and some other places that support the materials needed by the writer to do this research.
CHAPTER II
THEORETICAL FRAMEWORK

A. Previous Research

There are two other researches about Assassin’s Creed series video game that are found in academia.edu. Firstly it is an essay with the title “Postmodern Influence in the Assassin’s Creed Franchise” written by Max Heileger and published by Literatures and Cultures in Comparison Department of Rheinische Friedrich-Wilhelm Universität Bonn, Germany in 2014. The writer of this article assumes that there are postmodern aspects in the Assassin’s Creed series (including Assassin’s Creed, Assassin’s Creed II, Assassin’s Creed II: Brotherhood, Assassin’s Creed II: Revelations, Assassin’s Creed III and Assassin’s Creed IV: Black Flag). This article uses the concept of Good and Evil of Friederich Nietzsche and also Jean Baudrillard’s Simulacra and Simulation concept.

The research finding of Max Heileger’s works explain how morality work on the series. The overt way of exploring this issue, then, is achieved by the blurring of lines between what the player defines as good and evil. The conclusion of Heileger’s essay is Assassin’s Creed series not aware with its own postmodern philosophical implication, such as the way it is creating simulacra and stated that Assassin’s Creed series was merely a representation of historiographical metafiction (Heileger).

Another previous research is an essay written by Tom Apperley and Justin Clemens titled “The Biopolitics of Gaming, Avatar-Player Self-Reflexivity in
Assassin’s Creed II”. This essay is the part of the “The Play Versus Story Divide in Game Studies: Critical Essay” which was edited by Matthew Wilhelm Kapell, published in 2016 under MacFarlane& Company Inc.

The main focus of Apperley and Clemens’ essay is how the characters in Assassin’s Creed II can relate to each other by implicitly giving an influence. The method used in this research is video games characterization that was created by Apperley and Clemens themselves and the biopolitics theory of Michel Foucault. The research finding in this research is a conclusion that the digital games regularly present several self-reflexive moments as part of the construction of the player's relation to their avatar (the main controlled object in video games, in this case the main controlled object is the main character of this video games title, Desmond and Ezio.) Assassin’s Creed II offers a qualitatively different modality of self-reflexivity, which is tantamount to a paradoxical self-analysis of its own operations (Apperley and Clemens).

The above two articles have similar theme with this research. Yet, they did not use the analysis of fictional narrative theory and anarchism concept, so this research tries to contribute the study by understanding and explaining the narration of video game in the field of literary studies and to understand more about anarchism topic through video game.

**B. Literary Narrative Theory**

Narrative in video game in the field of literature can be understood through the elements of fiction. To approach the techniques is to describe the basic elements. According to DiYanni, the elements of fiction are: plot and
structure, character, setting, point of view, style and language, symbol, irony, and theme (DiYanni 24). However, this research only focuses on the elements of plot structure, character and setting.

1. Plot and Structure

Plot, the action element in fiction, is the arrangement of events that make up a story. To be effective, plot should include a sequence of incidents that bear a significant causal relationship to each other. Causality is an important feature of realistic fictional plots: it simply means that one thing happens because of-as a result of-something else. Many fictional plots turn on a conflict, or struggle between opposing forces, that is usually resolved by the end of the story. Typical fictional plots begin with an exposition that provides background information that needs to make sense of the action, describes the setting, and introduces the major characters; these plots develop a series of complications or intensifications of the conflict that lead to a crisis or moment of great tension. The conflict may reach a climax or turning point, a moment of greatest tension that fixes the outcome; then, the action falls off as the plot’s complications are sorted out and resolved (DiYanni 26).

The plot of a typical realistic short story can be diagrammed in the following manner:
This diagram, however, is useful only as a point of departure for describing the plot of a particular story. Most stories do not exhibit such strict formality of design. A story’s climactic moment, for example, may occur simultaneously with its ending, with little or no formal resolution. The action of a realistic story is usually composed of a sequence of casually related actions or events that are not necessarily presented in chronological order. A story’s structure can be examined in relation to its plot. If plot is the sequence of unfolding action, structure is the design or form of the completed action (DiYanni 26).

2. Character and Characterization

Characters in fiction can be conveniently classified as major and minor, static and dynamic. A major character is an important figure at the center of the story’s action or theme. The major character is sometimes called a protagonist whose conflict with an antagonist may spark the story’s conflict. Supporting the major character are one or more secondary minor character whose function is partly to illuminate the major character. Minor characters are often static or
unchanging: they remain the same from the beginning of a work to the end. *Dynamic characters*, on the other hand, exhibit some kind of change—of attitude, of purpose, of behavior—as the story progress (DiYanni 36).

*Characterization* is the means by which writers present and reveal character. The method of characterization is narrative description with explicit judgment. It can generalize from the technique from the list below following major methods of revealing character in fiction Narrative summary without judgment, narrative description with implied or explicit judgment, surface details of dress and physical appearance, characters’ action—what the characters do, characters’ speech—what the characters say (and how to say it), characters’ consciousness—what they think and feel (DiYanni 37).

3. Setting

The third element of fiction is setting. Setting shows about where or when the story begin. It has an important contribution to make the analysis deeper and also understand how the video games narration would affect settings’ element. DiYanni examines that place or location of a story’s action along with the time in which it occurs is its setting (DiYanni 60). James Joyce and William Faulkner argue that setting is an essential to meaning. Functioning as more than a simple backdrop for action, it provides a historical and cultural context that enhances readers understanding of the characters (DiYanni 60).

C. Video Games Narrative Theory
According to Wolf, video games, although the term seems simple enough, its usage has varied a great deal over the years and from place to place. We might start by nothing the two criteria present in the name itself; its status as a “game” and its use of “video” technology. These two aspects of video games may be reason for why one finds both “video game” (two words) and “videogame” (one word) in use: considered as a game, “video game” is consistent with “board game” and “card game” whereas if one considers it as another type of video technology, then “videogame” is consistent with terms like “videotape” and “videodisc”. Terms like “computer games” and “electronic games” are also sometimes used synonymously with “video games”, but distinctions between them can be made. “Electronic games” and “computer games” both do not require any visuals, while “video games” would not require a microprocessor (or whatever one wanted to define as being essential to being referred to as a “computer”). Thus, a board game like Stop Thief (1979), for example, which has a handheld computer that makes sounds that relate to game play on the board, could be considered a computer game, but not a video game (Wolf 3).

Wolf states specifically and briefly about the definition of video games, that “More of these kinds of games exist than games that involve video but not a computer, making “video games” the more exclusive term. The term “video games” is also more accurate in regard to what kinds of games are meant when the term is used in common parlance, and so it will be the term used here.” (Wolf 3).

Although definitions of “game” are vary, elements one would expect to find in a game are conflict (against an opponent or circumstances), rules
(determining what can and cannot be done and when), use of some player ability (such as skill, strategy, or luck), and some kinds of valued outcome (such as winning vs. losing, or the attaining of the highest score or fastest time for the completing of a task). All of these are usually present in video games in some manner, though to differing degrees. In video games, the scoring of points, adherence to the “rules” and the display of the game’s visuals are all monitored by a computer instead of by human beings. The computer can also control the opposing characters within a game, becoming a participant as well as a referee (Wolf 3).

Sebastian Domsch states that “Video games, rather than being narratives, it contain narratives, obviously it comes through narrative forms, it is helpful to enumerates these forms and classify them according to their nature and mode of operation” (Domsch 31). The merest glance at contemporary state of video games will show that narrative is an almost ubiquitous and very visible presence. A closer look will reveal that the storyline developed by and experienced through video games are highly elaborate, visible and deep (Domsch 31).

Narrative forms are the aspect to reveal the whole of a narration. It refers to description and development of the narration. Sebastian Domsch states that video games narrative forms in four features of video games, those are: passive forms, actively nodal forms, dynamic forms and digression: architecture and protocols (Domsch 48).

1. Passive Forms
Domsch explains that, this form is the most visible part to an outside perspective. It is constituted by forms that cannot be interrupted by the player. These are mainly textual narratives and cinematic narratives. All passive narrative forms are in themselves *experienced* as passive and therefore identical to the media from which they are appropriated (film, text or audio), but they can, and usually are *contextualized* in an actively nodal way, since they form in an actively nodal structure. For example, when passive forms like textual narratives are embedded into the game world, and need to be actively found by the player in order to be experienced at all, they can heighten the non-unilinearity of the game’s storytelling (Domsch 31).

As Domsch notes, there are three kinds of passive forms. They are *exposition*, *cut scenes*, and *loading screens*. Firstly, *exposition* is an intro of the video games that inform the fictional world and its properties, characters, objectives of the games, and any other information though not all of these elements to be presented. Video games exposition can use different modes of presentation, such as written or spoken text, graphic or cinematic narrative. Introductory sequences or texts can almost be skipped by the player. It closely related to the cut scenes, the main difference being that they are not interrupting but preceding gameplay (Domsch 32).

Secondly, *cut scenes* are filmic sequences in video games that unfold without the interaction of the player. Cut scenes are sometimes also referred to by other terms such as cinematic or in-game-movies. They are marked by the missing interaction and not part of the game play, but rather an interruption to it. Cut
scenes provide narrative content presenting pre-scripted events, characters in characteristic actions, dialogues, or giving background information on the story world. Cut scenes can either be animated or use live action footage. In narrative terms, cut scenes have the advantage that their narrative purpose (conveying specific information) cannot be thwarted by the player’s tmesis (Domsch 33). Tmesis is Jean Baudrillard’s term that refers to reader activity with the book such as stop for a while when read the book, skip the book pages or any other reader intervention outside the text (Domsch 33).

Lastly, loading screen is a disruptive of narrative immersion. It is also often used to convey both gameplay information and narratives to the player (Domsch 34).

2. Active Nodal Forms

Video games can easily incorporate narrative forms from other, passive media, which is hardly surprising, since their modes of presentation are also borrowed from other media, mainly film and written text. Besides of presenting contain to the player in a certain medial way (for example as moving images or readable text on a screen), video games also has a dynamic systems for interaction, so that many of the presented forms with narrative content are also actively nodal, that is, content and/or presentation (of video games) is related to the player’s decisions (Domsch 35). Domsch also divides four types of active nodal forms: player actions, quick time event, dialogue tree, and event trigger.

Firstly, player actions are any kinds of action that the player character is able to make within the gameworldthat can be perceived by the player as a
narrative relevant event. The difference to the forms is that the latter are not as exclusively dependent on the player, but rather combined events happening independently on the player’s ability through actively participate in the event. Player’s freedom in video games is always on negotiation between the player’s input and the game’s input, and the same goes for the unfolding of a game’s narrative. Things happen, but the specific form of the event is influenced by the player (Domsch 35).

The second is quick time event which has a definition of the actively nodal version of a cut scene. Quick time events are pre-rendered video sequences that can interacted with by the player. Compared to normal gameplay situation, there is a dramatically limited range of options, as well as a strict limitation when options become available. Quick time events are often extremely short, forcing the player to react as fast as possible and they are actively nodal but they can hardly be said to involve real player agency. The only real choice involved is (potentially) whether to enter the situation that will start the quick time or not. After that, the player is less of an independent agent and more of the executive tool of a decision made elsewhere or earlier (Domsch 37).

Third, dialogue tree is a feature of dialogue options presented in gameplay. Generally, players are given the option specified in context within the video games. The choice from dialogue tree will certainly affect the storyline. Dialogue will be established with non-player character (NPC), depending on the options dialog player, NPC will certainly respond to the actions of the player (Domsch 38).
Lastly, **event trigger** defines an action performed by the player that triggers a narrative event that would not have occurred without this action, yet is not casually related to it in this storyworld. It is not an event that is effectuated directly by the player, but whose coming to pass is dependent on the player. The scripted that are being triggered largely take over the narrative function of cut scenes. Their main purpose is to provide narrative information (something happens in the gameworld), but unlike cut scenes, the gameplay is never stopped, and agency is not taken away from the player (Domsch 41).

For this research, in analyzing the video game of *Assassin’s Creed II*, the first and second types of active nodal are used in the next chapter due to the correlation with the topics and problems of this research.

3. Dynamic Forms

Video games can be described not merely as active nodal, but also as dynamic systems, that can contain forms that are experienced by the player as narrative but that is neither passive presentations nor dependent on the player’s own input. In video games, in contrast to other games that cannot be classified as dynamic and that do not include real time into their rules, things can happen to or within the game world – without the player’s participation (Domsch 43).

There are two types of dynamic forms, they are **non-player character** (NPC) and **timed events/intradietgetic clock**. Firstly, a **non-player character** is a character in a video game that is controlled by artificial intelligence (AI). Non-player characters are one of the most important active nodal as well as dynamic narrative forms in video games. Though theoretically every AI-controlled
movable entity within material space could be called a non-player character, that
this term is usually reserved for those entities that are differentiated from other
with a degree of individuality and that can be interacted with in a way other than
through combat. This interaction predominantly takes on the form of the dialogue.
Because of their active nodal and dynamic potential, they are more a character in a
novel or play could ever be. As the elements of the game designed, non-player
characters can act and react depending on the player’s choices and actions. In
order to create believable and narratively immersive worlds, game populates their
spaces with numerous characters that do not have any or at least only a restricted
gameplay function. Even though their function is mostly decorative, these
characters are not just the inanimate objects one can see in a painting, they are
moving independently through navigable space and still must be able to react to
the player character’s movements (Domsch 45).

Last, **timed event/intradicgetic clock** is something while many video
games take place in an ever-frozen intradicgetical present or allow changes in
time only between gameplay sequences. Some games are aligning real play-time
and intradicgetical time continuously: while the games are being played time
actually passes within the storyworld of the game, independent of the player’s
actions. In other words, the passing of time within the game world does not stop
as soon as the player stops acting. Automatic or ‘active’ changes to the
gameworld like this can be experienced by players as narrative events (Domsch
47).

Digression: Architecture and Protocols are the aspect of video games which includes diagrams, curves and any other numeric scale that conclude or explain progress in the game. Generally video games that have this aspect can’t be completed, in terms of setting time there will be no end. Diagrams, curves, numeric scale or any form of information are listed depend from the player interaction with architecture and protocol in the video games (Domsch 48).

Digression: Architecture and Protocols aspect will not include on this research, because the research object doesn’t have so much aspects of the Digression: Architecture and Protocols.

As a research object, Assassin’s Creed II can be examined by Sebastian Domsch’s three forms of video games narrative theory. However not all of the aspects from these forms can be used in this research.

D. Anarchism Concept

As stated in the previous chapter, anarchism as a concept in sociology and philosophy more often to be misinterpreted—or can be deliberated as a principle which is related with several things that had a relation with destructives, chaotic and disorder. It can be traced from early 20th century from Joseph Conrad’s Secret Agent novel published in 1907. The novel depicts a character as an anarchist in London, who had an untidy appearance and an obsessive professor who attempted to make a perfect bomb detonator. In 1976, a band named Sex Pistol who also one of the founders punk rock music scene launch an album titled “Anarchy in the U.K”. Though this band promoted anarchism through its album, it also promoted
a destructive behavior and consumption of drug and alcohol. Some of punk rock band after Sex Pistol also start to use “[A]” symbols on their appearance (Sheehan 157).

It can be estimated that the anarchism that will show the media tend to show lack of regularity though and a real idea of anarchism itself more often to appear implicitly and make the image of anarchism itself look bad. True to say that anarchism requires direct confrontation, including the act of chaos, but the disorder itself is not the main idea in anarchism, the chaos was forced desired as one way that can be said to be a compulsion or necessity to do situational. Violence in anarchism other than directly confrontational as the destruction of offensive or defensive can also be symbolic (Sheehan 50).

The word anarchy is derived from ancient Greek composed of an a- or significant absence with narchy which means leader or chief. Anarchy means a lack of leadership, as well as the absence of government. The etymology of the word anarchy marking the typical thing of Anarchism, namely the rejection of the need for a centralized authority or a single state. The government which is a practical manifestation of the state, and the concept of the state is not much influenced by the type of administration with any form occupying power centralized (Sheehan 25).

In Sheehan, it is noted that Pierre-Joseph Proudhon, was a French who first used the term anarchy as a term of political philosophy. Proudhon declared that anarchism would refuse an order requiring the state and demanded obedience of its citizens as a whole. Of the institutions of the state administrative system,
every human being is set in the name of public interest. Almost no activity of each individual of the society in a state order that is not within range of devices systematically from a country and its government, from simple things for a living and "no" is allowed and permitted. To include things started to elaborate such as trade, has the assets and restrict everything in the name of regulation and bureaucracy, in charge of the entire course will incur costs that are refined by the name of taxes. If the system which is already determined from the state does not run properly, the state represented by the government and representatives which is a device of the state order will be follow-up of individuals who are considered renegade with variants of the policy or be referred to the punishment are considered to have a deal represented (Sheehan 22).

Specifically, Proudhon states that:

“To be governed is to be at every operation, at every transaction, noted, registered, enrolled, taxed, stamped, measured, numbered, assessed, licensed, authorized, admonished, forbidden, reformed, corrected, punished. It is, under pretext of public utility, and in the name of the general interest, to be placed under contribution, trained, ransomed, exploited, monopolized, extorted, squeezed, mystified, robbed; then, at the slightest resistance, the first word of complaint, to be repressed, fined, despised, harassed, tracked, abused, clubbed, disarmed, choked, imprisoned, judged, condemned, shot, deported, sacrificed, sold, betrayed; and, to crown all, mocked, ridiculed, outraged, dishonored. That is government; that is justice; that is its morality” (Proudhon 294).

Next to Proudhon, there is another influential anarchist theorist named Mikhail Bakunin. According to Bakunin, the state is the owner of the highest authority, over every individual of its citizens. Those authorities are in a variety of forms such as laws, courts, prisons, police and others. The authority of the institution formed forcibly addressed to every citizen. According to Bakunin every
human being is entitled to determine its option, either reject or accept it, although an authority which comes from an expert in the field. As it Bakunin stated that:

Does it follow that I reject all authority? Far from me such a thought. In the matter of boots, I refer to the bootmaker; concerning houses, canals or railroads, I consult the architect or the engineer... But I allow neither the bootmaker nor the architect... to impose his authority upon me. I listen to them freely and with all the respect merited [but]... I have no absolute faith in any person. Such a faith would be fatal to my reason, to my liberty, and even to the success of my undertakings; it would immediately transform me into a stupid slave, an instrument of the will and interests of others.(Bakunin 313).

From Bakunin statements, it can be concluded that every decision of each individual is an absolute right and there are a number of underlying reasons for the decision, since according to Bakunin there must be other considerations definite conclusions escaped from the manufacture of the proposer.

Alexander Berkman, one of the anarchist theorists who also took to the streets as militant anarchists in the early 20th century, states in his book entitled ABC of Anarchism, that anarchism in general can be divided into two main points’, communist anarchism and individualist anarchism. However, in the book, Berkman himself admits that point’s individualist anarchism would not be discussed in more detail (Berkman 30).

A century after Berkman published ABC of Anarchism, then Sheehan in his book Anarchism defines in detail the classification originally put forward Alexander Berkman. Sheehan stated that the concept of anarchism halves are influenced by Marx and Kropotkin who inspired communist anarchism and Stirner and Nietzsche inspired individualist anarchism (Sheehan 61).
Politically, anarchism’s rejection of state power may be delineated in terms of an arc that spans communism and extreme individualism. It is a broad arc, ecumenical by nature and with blurred peripheries, but there are some clearly definable boundaries, as well as some confused positions lurking in the shadows of the boundaries (Sheehan 37).

In his book, *Anarchism* (2004), Sheehan explained on these aspects of the idea of anarchism its history and social movement. He explains more about the divisions of anarchism, namely: **Communist Anarchism** and **Individualist Anarchism**.

1. Communist Anarchism

Sheehan states, as a sibling of communism, anarchism has a number of differences with communism though it was also has some similarities. The difference between anarchism and communism is post-Russian revolution in 1917 that apply Marxism which later developed by Lenin very contrast with the idea of anarchism. The philosophy of Marx, on the other hand, has an enduring importance as a way of understanding the world, and it remains vitally important to anarchist philosophical thought. Not surprisingly, then, the relationship between anarchism and Marx is a stormy and at times a contradictory one, and the personal encounter between Marx and the anarchist Bakunin anticipated the kind of disagreements that would later find expression in the conflicts that scarred the early years of the Russian revolution and the course of the Spanish Civil War in the mid-1930s (Sheehan 58).
In Sheehan, Bakunin as a pioneer of the collective anarchism rejects centralization in any form. Bakunin stated that authoritarianism will curb the enthusiasm and creativity of each individual. Bakunin rejects any form of centralized government positions, then all forms of collective actions that are going through the process of deliberation (Sheehan 30).

Communist anarchism believes that the collective order of society should concern and believes that individuals are part of the part of the society itself. The individual is a representation of the individuals themselves, are not represented by other organizations and individuals. Another organizations and individuals are only present to accommodate the needs of the individual. With a system like this any forms of coercion will be reduced to the point of nothingness. The concept may be applied based on the pressure caused by the presence of dominance towards the individuals or collective.

2. Individualist Anarchism

Individualist anarchism pushes the classical liberal position and its vocabulary of freedom, justice, tolerance and individual rights to the point of no return as far as the state is concerned (Sheehan 39).

Nietzsche argues that humans have always needed a set of beliefs, or horizons, to calm the meaningless and chaotic currents of life and make existence bearable; the belief in God being a prime example of what he calls ascetic, life-denying, ideals (Nietzsche 127). The Enlightenment has seen off this belief – Nietzsche’s famous death of God – but left humans in a nihilistic state because they have found nothing with which to replace God. In a parallel movement to
Marx’s claim that bourgeois relationships are smuggled into our consciousness as natural laws, Nietzsche castigates the way in which a herd morality passes itself off as Truth. God is dead but the poisonous belief in sin and guilt has not vanished so easily because humans still want their illusions (Nietzsche 21). Behind the illusion of a now-defunct Christianity there still functions – and this is part of the modern sickness that Nietzsche rails against – the atheistic illusion of the self as an ego, as a subject, when there should be just a sane and healthy commitment to aimless becoming and emergence. While many anarchists would not be as extreme as Nietzsche in this respect, they would endorse his assault on herd morality and the fear of living that can eat into and sap one’s capacity to live life to the full (Sheehan 74).

Where all but the most individualist anarchist would part company with Nietzsche is around the point where his ontology begins to shear away from Marx’s. For Nietzsche, the subject is not a subject but a creative becoming, a fusion of drives fuelled by will (Nietzsche 61). The difference between the two thinkers begins to seem unbridgeable: Marx seeks the truth behind false consciousness and ideologies whereas Nietzsche regards truth itself as an idol and an illusion to which the modern world is still enslaved. Marx sees humanity expressing itself in work, a wide-ranging activity capable of overcoming the narrow, alienated experience it has become for so many people, whereas Nietzsche stresses purposeless play and prodigality as expressing the will to power. The more unbridgeable appears the gulf between Marx and Nietzsche, the
more unbridgeable seems the gulf between communist anarchists and individualist anarchists (Sheehan 75).

Nietzsche said that the institution can repress individual freedom. Institutions in order from simplest like family, state, even the values and norms adopted in the community will be ordained norms and values that are eternal. For anarchist individualist values and norms were just born and apply to himself that enabled him to develop his own ability and self-determination.

Many anarchists are not alarmed at the dialectic of anarchism, the tension between communalism and individualism, and prefer to seize on it as the dynamic that will drive anarchism forward into uncharted areas. Socialism without its soul in the individual is as hollow as individual freedom without a communist commitment. What Nietzsche calls the will to power is softened by an anarchist interpretation that champions an individual’s life as an experiential force that seeks self-expression as naturally as a plant grows towards the light, and which strives to progress as part of a social whole. This insistence on the value of freedom distinguishes anarchism from traditional communism because freedom must structure the organizations formed to bring about social change (Sheehan 78).

Sheehan assumed that anarchism track mechanism and thinking patterns of social, political, psychological and economical that perpetuates the exploitation and class control. Findings of the linkage of thus element are the effect of authoritarianism and capitalism do the domination of society whether it is in a soft way or in a rough way. The system as it was clearly rejected by anarchists who
want freedom and equality (Sheehan 26). The anarchists’ action towards the dominance can be vary, whether it be boycott, symbolic, conspiratorial, open public, violent, peaceful, in silent, artistic, criminals or in a legal ways. The anarchists always performing an action that reciprocal with their ideas, their main target is whoever represents dominance, the state (Sheehan 88). Anarchism as an ideology and system unites the difference between communisms and individualism. The unity itself which distinguish either anarchism encounter with communism and individualism. As one of the influential anarchists Mikhail Bakunin assumed on his speech delivered in 1867: “We are convinced that liberty without socialism is privilege, injustice: and that socialism without liberty is slavery and brutality.” (Bakunin)

In conclusion, Communist Anarchism and Individualist Anarchism is epistemology thought of anarchism which underlie a number of possibilities such as actions directed against authoritarianism and capitalism.
CHAPTER III
RESEARCH FINDINGS

Based on the previous chapter, this chapter tries to answer the research questions: How is the narration of Assassin’s Creed II video games? And How are Assassin’s Creed II video game shown anarchism? The data for the analysis are taken from the story which is presented by Assassin’s Creed II video games. The data are the scenes, texts, dialogues and pictures that are related to narrative. The data are analyzed by using the theories of narrative in literature, video games and anarchism.

The main elements of the narrative in fiction are analyzed first to understand the story through plot, settings and character. Then the narrative is analyzed through the theory of video games. Finally, the narrative is analyzed in particular related the topic of anarchism by the theory of anarchism.

A. Literary Narrative Analysis

Narrative of video game in the field of literature can be understood through the elements of fiction or prose. According to Robert DiYanni the elements of fiction are: Plot & Structure, Character, Setting, Point of View, Style and Language, Symbol, Irony and, Theme (DiYanni). However, this research only focuses on the elements of Plot & Structure, Character and Setting in order to understand the narration of the video games. To explain that, the following part explain three elements of narrative of Assassin’s Creed II.
1. The Plot of Assassin’s Creed II

According to DiYanni, plot consist of exposition, complications, climax and, resolution. In the exposition, the story begins when Desmond Miles and Lucy Stillman, escape from the Abstergo Tower as it shown in the following picture:

![Picture 1 (00:05:21)](image)

Before the second series of Assassin’s Creed’s was begun, Desmond is the subject who is used by Abstergo Industries to find out the information of Apple of Eden, a philosopher device from “those who came before” that has a mythical and mysterious power inside. Desmond is an ancestry of the predecessor of the Assassins. Desmond’s bloodline can be used to trace the activity of the owner of the predecessor’s DNA by using Abstergo machine called Animus.

Desmond is the heir and the only person who has the original DNA of the main character of the Assassin’s from the different times and places. In Assassin’s Creed Desmond used to track Altaïr Ibn-La’Ahad’s activity in the holy war around Acre, Jerusalem and any other Arabic regions. The main project of Abstergo Industries is to find the Apple of Eden, yet the project has been disarrayed because
the betrayal that is attempted by Abstergo employee, Lucy Stillman. Lucy successfully convinces Desmond to escape and join with any other modern day Assassins.

Desmond himself understands the main motives of the Abstergo Industries that have the same mission with the Templar. Based on Desmond’s experience from the previous Assassin’s Creed series that is mishandling Apple of Eden to manipulate the world in the name of The Templar’s version of peace, and also Desmond learns about the hostility between The Assassins and The Templar. Both The Assassins and The Templar are the secret society. In the last part of the exposition of the video game, Desmond and Lucy met Shaun Hastings and Rebbeca Crane inside a fully equip warehouse with a look alike a laboratory, complete with their own version of Animus.

The exposition on the Assassin’s Creed II shows the background of the story by using modern era characters. The exposition only tries to show the context of the main character.

The complication starts after the player is introduced to renaissance character, Ezio as the main character. EzioAuditore da Firenze is Desmond’s ancestor from the renaissance in Italy and Ezio could help the Assassins as well as the Templar in modern era to gain more information where about the location of Apple of Eden.

Ezio is the son of a banker and a member of the Assassin during the Renaissance in Florence. There was a conspiracy that makes his father and two brothers of Ezio publicly executed for treason as it shown in the following picture:
After the execution, Auditore family sought refuge in a brothel in Firenze. Soon, Ezio takes his sister and mother to the family's villa in Tuscany, where they are given a safe house by Ezio's uncle named Mario, who teaches Ezio to end up distinctly as an Assassin. Mario additionally gives brief information about the conspirators of the massacre of The Auditore, which turns into a trail across Italy.

Ezio starts gradually finding and killing the conspirators who are involved. Then he is at last ready to recognize Rodrigo Borgia (well known as Pope Alexander IV) as the main conspirators, whose principle objective is to cut down the Medici family who held the power of Firenze, gain political control of different parts of Italy and also to collect Apple of Eden.

**The climax** of the narrative of the video games is when Ezio and Rodrigo fight on the underground of the Vatican called “The Vault”. Ezio goes to the
Vatican and endeavors to kill Rodrigo, who utilizes the Papal Staff which is another piece of Eden against Ezio, who strikes back with the Apple. In the first fight in the hall of St. Peter Basilica, Ezio was fall and Rodrigo takes both piece of Eden to “The Vault”. Ezio wakes up and then pursues and discovers Rodrigo attempting to open the Vault in vain. Both Ezio and Rodrigo have another fight for the last time, and Rodrigo was fallen as it shown in the following picture:

![Picture 3 (07:39:14)](image)

However, in the falling action, Ezio declines to murder him, because he has slaughtered enough in his life and kill Rodrigo won’t turn around the destiny of his family.

**The resolution** is when Ezio’s attempt to open “The Vault” is successful. Inside “The Vault”, Ezio finds a holographic figure named Minerva who shows up just suddenly as it shown in picture 4:
Minerva says to Ezio that Desmond and his partners would hear her words through the Animus, even though Ezio does not understand what are said by Minerva and who is Desmond. Minerva explains that she and her race were part of an advanced society that settled on Earth before a celestial event destroyed most of the life on Earth. Before the disaster that befell them, the members of her species created humans and used them as a race for workforce. However, humanity rebelled against their creators and initiated a long-spanning war. Ultimately, the humans seemingly won, but then the catastrophe occurred, wiping out many humans and the precursor race. Of those remaining, the two species worked to recreate the world, before the advanced race sealed themselves in temples around the world, hoping to prevent the same disaster that had destroyed most of their kind from happening once again. As Minerva finishes, she speaks to Desmond by name and informs him that she has done all she needs to and that the rest remains up to him and his allies.
The memory finishes, Desmond awakes just in time when Abstergo has found the hideout and starts raiding the Assassins as Shaun and Rebecca pull him out of the Animus. Desmond is given a Hidden Blade by Lucy and the two run down the stairs to stop the watchmen as Shaun and Rebecca pack up their gear. With the abilities, he ingested from Ezio, Desmond can dispatch the strengths that have been sent against the group and successfully fled from chase.

In short, the plot of *Assassin’s Creed II* consists of exposition, complication, climax and resolution. The plot of *Assassin’s Creed II* can be said pretty much having some similarity with the plot of prose, although *Assassin’s Creed II* is another form of media.

2. The Setting Analysis of *Assassin’s Creed II*

Generally, the settings that are presented in *Assassin's Creed II* try to be as similar as possible with the historical context of renaissance era, whether it is accurate in characterizations, places and time settings. However, it should be emphasized that *Assassin's Creed II* is a work of fiction.

*Assassin's Creed II* place setting based on the location that can be said so actual in its time. Firenze, Venice, Forli, Monteriggioni, Tuscany, San Gimiganno and Rome are actual locations involved in place settings in *Assassin's Creed II*. The landmarks shown in these locations and the infrastructure order presented can also be said to be the actual location of the existence of infrastructure itself.

In the time setting featured in *Assassin's Creed II*, the overall renaissance era in the time span from 1476 to 1499 is the year shown specifically shown.
The setting of *Assassin’s Creed II* took a part in several locations in Italy in renaissance era. Even though *Assassin’s Creed II* is a video game which is a work of fiction. So it is necessary to involve several source about the history outside the object such as related historical book to gather more information about the setting of *Assassin’s Creed II*.

3. The Character Analysis of *Assassin’s Creed II*

   The character analysis in this section divides the characters by its role as the major character and minor character.

1) **Major Character**

![Picture 5:EzioAuditore da Firenze](image_url)

The major character is EzioAuditore da Firenze. This video game focuses on Ezio as the main character, a character who almost appears on the story and who is always to be follow and control by the player.

Ezio as a character can be said have five traits in general which is shown in whole plot, which are: athletic and fit, have inherited enormouse talent, troublemaker, soft feeling and, tactical.
Physically the body of Ezio is so athletic and fit. Ezio can fight either using weapon or bare hand with so adept, ran with a superb balance on the roof of the building, climb expertly, and has sex appeal that's good enough for some of the female characters in the story.

*Federico: You must help him! That pretty face is his only asset.*

In Picture 6 it can be shown that Ezio run a little bit faster than guards who chase him. In Picture 7 it shown how Ezio able to keep the balance for walking upon the rope between two tall buildings. In the Picture 8 it shown Ezio can beat
two guard who try to chase and harras him. In the Picture 9 it shown that Ezio’s brother, Federico, sarcastly telling the doctor that Ezio’s face has that may reduced his beauty. Need to mention that Ezio and Federico come to visit the doctor because they just had a brawl with Vieri de Pazzi and Ezio is the only one who get scars while Federico is not. It can be state that Ezio physical appearance accommodate him in the whole plot of his journey.

Ezio has a talent named Eagle Vision descendant of ancestors that is inherited from his father who makes Ezio is able to view things that are visible such as finding secret doors, identify persons, see fingerprints and see the lines hidden inside the manuscript sheet or letter.

Picture 10 (00:22:25)

Dialogue from Picture 10

Giovanni :Listen closely. Return to your house. In my office is a hidden door. Use your talent to find it…

As it is stated in Dialogue from Picture 10, Giovanni also understands that his son has eagle vision talent to see a lot of things such as hidden door in his office that lies some documents, manuscripts, a set of assassins hood and robe and
also a broken hidden blade, the weapon of the assassins. For Ezio, eagle vision can also help him to identify the target, either is it friend or foe in the whole plot.

At the beginning of the plot, Ezio is shown as a character who is a troublemaker as he spent a lot of time and money to get drunk and uses the services of prostitutes. But slowly over time after the execution of his father and two brothers, his temperament begins to change.

Ezio is a troublemaker and this can be seen in one of the dialogue, below:

Federico : Your lip.
Ezio  : Just a scratch.
Federico : Let the doctor decide.
Ezio  : It’s not necessary. Beside, I’ve no money for this doctors of yours.
Federico : Wasted it on women and wine, eh?
Ezio  : I’d hardly call it wasted. Lend me some Florins, then...

Dialogue 1 (00:20:00)

Based on characterization through dialogue in Dialogue 1 at the very beginning of the story, Ezio, his brother and their gang have a brawl with Vieri de Pazzi in the bridge in a market in Firenze. Although Ezio’s gang wins the brawl, Ezio has some wound in his mouth. Ezio’s brother, Federico, suggest Ezio to pay a visit to doctor but Ezio whines that he had no money. Federico teased his brother because Ezio’s habit make Ezio broke. It can be stated that Ezio is a troublemaker and also doesn’t really care at all about his image and all attention toward him.
Just a moment after getting cured from the doctor, Ezio sneaks into his girlfriend, Cristina Vespucci bedroom in the 2nd level. Ezio seduces and sleeps with Cristina overnight, then caught by Cristina’s father in the morning, and he is chased by the city guard who is summoned by Cristina’s father but Ezio can barely escape. After that, Ezio’s parents find out about the mess that their son made in the Vespucci’s. From Dialogue 1 and Picture 11 can be assume that Ezio is a troublemaker.

As a cold-blooded assassin, Ezio also can be said to have a soft feeling. Ezio often gives his last respects to the people who are murdered by praying for his victims and close their eyes that are dead in his hand. Another trait of Ezio is easy to sympathize with misery; because this is the nature of Ezio who can easily take initiation when he learns that the misery comes from injustice. Ezio can also be regarded as a family man.
Dialogue from Picture 12:

Ezio: Vai, amico, libero da fardelli e paure. (Go forward friend, unburdened and unafraid.) Requiescat in Pace. (Rest in Peace.)

Ezio often givesprays or talk to himself about his guilty feelings for his main target/victims in this case is the conspirators.

While taking walk for the first time in Venezia as it is shown in Picture 4, Ezio and Leonardo are welcomed by a vulgar display of power addressed to the weak in Venezia’s market. There is a merchant who is forced to close his stand. This merchant resists with an argument that he’s already paid for the rent, but the Venezian guards keep force him to close his stand by hitting a bludgeon to the
merchant and make some mess in the merchant’s stand in the name of Emillio de Barbarigo, a leader of Venezian’s trading union. Although, Ezio felt empathy with the violence that occurs in front of him, Ezio chooses not to take further action because he does not really know the background of the incident. However, Ezio gestures showed resentment against what happening in front of him.

In the next picture it also shown that Ezio really love his sister, Claudia.

![Image](image1)

**Picture 14 (00:36:00)**

**Dialogue from Picture 14:**

Ezio: You insult my sister, parading around with this puttana. (whore)

Ezio caughts Duccio who cheats his sister, Claudia. Even though, Ezio is a playboy, he doesn’t want his sister to be betrayed by such a guy. After that, Ezio beat Duccio with his bare hand and tip-off Duccio to not to has any business with Claudia, and Ezio also advices Claudia about how bad is Duccio.

Ezio is a very tactical, creative and, intelligent and sometimes wise in speech, though not infrequently also Ezio also expresses a hard and coarse expletives expression. Tactical attitude is shown when Ezio infiltrates and
strategizes in order how to face his opponent, however, the nature of the potential of tactical attitude of Ezio could get better or it can be reduced by the player. Apart from player’s intervention, Ezio still get compliments from the other characters for successfully completing the mission. In some dialogues, Ezio also often carries out exploration and unique experiment that made the other character who are his interlocutor quite surprised. In speaking, Ezio often manages to attract sympathy for those who listen to all the words.

![Image](image_url)

**Dialogue from Picture 15:**

Ezio : But it’s also a chance for me to blend with the crowd, get close and stop this madness.

Just after having an eavesdrop, Ezio and La Volpe understood that there will be a *coup de etat*’ that will done by The Pazzi to execute Lorenzo Medici, the governor of Firenze in just before Sunday service in order to gain power and position in Firenze. But, Ezio plans to stop the madness by blending in the crowd to assist Lorenzo and take Lorenze to somewhere safe.
As a major character, Ezio’s trait can be stated as a main foundation of the story. His physical ability can accommodate his will and sympathy for the other characters and also to fight another character who is his oppose.

2) Minor Characters

The next following part will explain the minor characters and divers their roles. There are about seven people or group of minor characters, namely: Rodrigo Borgia as the antagonist, the Assassins who shares the same vision and mission with Ezio and, the Templars (those who oppose the Assassins). There are also several families who are member of either the Assassins or the Templars, and there is also the third faction named Girolamo Savonarola.

A). Rodrigo Borgia (the Antagonist)

Rodrigo is Ezio’s main enemy. Rodrigo is the supreme leader of the Templars Orders in Italy. In the beginning he is known as "The Spaniard" and "Grand Master" but, later, Rodrigo holds the title of Pope Alexander VI. Rodrigo has such an important role from the beginning to the end of the story. Based on the whole story, it can be said Rodrigo is narrow-minded character. As a holder of highest power, he is rarely directly involved in the execution of decision over power. He is also a tactically, a genius politician. He is the one who conspiring to establish the power of The Templars orders in Italy. Rodrigo is a vital character that make a changes in Ezio’s life as he give an order by conspiring to install the power by killing Ezio’s father and brothers.
B). The Auditore

The Auditore is Ezio’s family. There are six peoples as the Auditore. Firstly, Giovanni Auditore is Ezio's father, a prominent Firenze banker and noble, as well as the personal Assassin of Lorenzo de' Medici. He is executed in a Templar conspiracy in the beginning of the plot. Secondly, Maria Auditore, Giovanni’s wife, has three sons and one daughter. From the beginning of the plot until the end, Maria is shocked when she realizes that her husband and her two sons were murdered. Thirdly, Mario Auditore is Ezio’s uncle and Giovanni’s older brother. Mario commands a large number of mercenaries in Tuscanny.

Forthly, Federico Auditore, Ezio’s older brother, has very much similarity with Ezio in every traits and also has a good relationship with his family. Fithly, Claudia Auditore, Ezio’s only sister, survives from the execution. She is the last Auditore who realizes that Giovanni and the two of Giovanni’s sons were executed. After managing to escape Fireze, Claudia becomes an accountant for Villa di Auditore in Monteriggioni. Lastly, Pettrucio Auditore, Ezio’s youngest
brother, is executed with his father and oldest brother in a very young age. All from sixth of the Auditore is an Assassin yet not every one of them was realizes he/she will become the Assassins

![Assassins](image)

Pictures 16: Giovanni Auditore, Maria Auditore, Mario Auditore, Federico Auditore, Claudia Auditore and Petruccio Auditore (From left to right)

C). The Assassins

The Assassins are the main faction of the series. They have a role to fight the Templars through ages. There are eight of the Assassins outside the Auditore who have important roles. Firstly, Leonardo da Vinci, an artist and a scientist from the renaissance era. Leonardo is a best friend of Ezio and Maria, and he also assists the Assassins in several ways. Secondly, Niccolo Machiavelli, a famous Firenze (Florentine) writer, philosopher and politician. Machiavelli is a tactician to the Assassins. Thirdly, Lorenzo de Medici, the de facto ruler of Firenze, is a very close with The Auditore since he is very young. He is addressed as Il Magnifico both in the video games and the real history itself. Fourthly, Caterina Sforza, the widowed countess of Forli.

Fifthly, Paola, the head in chief of a Firenze’s brothel, is the one who secures the rest of The Auditore just after the execution of Giovanni Auditore and
sons. Sixthly, La Volpe, the leader of the Firenze’s thief guild. La Volpe is the person who gains a lot of information to provide The Assassins. Seventhly, Antonio de Magianis, the leader of Venetian thieves guild. Antonio is the one who really cares about the social status as it shares with The Assassin’s vision. Eighthly, Teodora Contanto, a former convent and the owner of the La Rosa Della Virtue (The Rose of Virtue), in Venice, a chapel in the guise of prostitution or vice-versa. Finally, Bartolomeo d’ Alviano, a mercenary leader of Venice.

Pictures 17: Leonardo da Vinci, Niccolo Machiavelli, Lorenzo d’Medici, Caterina Sforza, Paola, La Volpe, Antonio de Magianis, Teodora Contento and Bartolomeo d’ Alviano (From left to right)

D). The Pazzi

The Pazzi are one of the most influential families in Firenze alongside with The Medici, a family led by Lorenzo de Medici (Il Magnifico) and the ruling family in Firenze. They opposed the Medici in order to gain a power and wealth in
Firenze. All of them are the main members of The Templars. At least there are three of The Pazzi who appear frequently in the plot. Firstly, Vieri de’ Pazzi, a young Firenze nobleman. Vieri and all of The Pazzi always have a confrontation with the other family such as The Medici and The Auditore. It also happened for his younger age when he was a fierce rival of Ezio. Secondly, Francesco de’ Pazzi, the head of The Pazzi’s conspiracy, father to Vieri de’ Pazzi, is one of the most influential character in The Templars in Firenze. He was conspiring to wipe all of The Medici in order to gain control in Firenze for his Templars orders and also for his own wealth. Lastly, Jacopo de’ Pazzi, the head of The Pazzi. Jacopo is one of the most influential bankers in The Templars order.

![Vieri de Pazzi, Francesco de Pazzi and Jacopo de Pazzi](image)

Pictures 18: Vieri de Pazzi, Fransesco de Pazzi and Jacopo de Pazzi (From left to right)

**E). The Templars**

The Templars who are also known as Knight of the Templar. They try to make flawless world by unite the whole world in their own perspective ideologically and ways, appears differently in relation to the beliefs of their sworn
foes. The Assassin Brotherhood has the view of free will without any forcing intervention from outside of the individuals.

There are eight member of the Templar. First, Uberto Alberti, a lawyer and was a friend of The Auditore. His betrayal to The Auditore for The Templars Orders who promised him a better political power and personal fortune for him and his family. Secondly, and thirdly, Antonio Maffei and Stefano de Bagnone, two influential priests who are also involved in The Templar’s conspiracy to take the power of Firenze. Fourthly, Bernardo Baroncelli, a corrupt banker who partook in The Pazzi conspiracy. Fifthly, Francesco Salviati, the archbishop of Pisa, the underbow of The Pazzi. Sixthly, Carlo Grimaldi, a member of council of ten and close advisor to the Doge of Venice, Giovanni Mocenigo. Carlo is the one who assassinate his doge. Lastly, Checco and Ludovico Orsi, noble brothers from the countryside of Forli. The Orsi Brothers are tasked by Rodrigo Borgia to take the Apple of Eden from Forli.

Pictures 19: Uberto Alberti, Antoni Maffei, Stefano de Bagnone, Bernado Baroncelli, Franseco Salviati, Carlo Grimaldi, Checo Orsi and Ludovico Orsi (From left to right)

F). The Barbarigo
The Barbarigo is a wealthy family in Venice. The Barbarigo is the most useful family for The Templar orders in Venice, Mainly, there are three of them. Firstly, Emilio Barbarigo, a wealthy and the most influential merchant of Venice. Emilio is willing to make the entire merchant in Venice into his own. Secondly, Marco Barbarigo, a powerful and rich noble. Marco plans an assassination with the other fellow The Templars order including Giovanni Mocenigo to kill the doge of Venice to advance their agenda. Lastly, Silvio Barbarigo is the inquisitor of Venice. Silvio is The Templars main man in Venice.

G). Girolamo Savonarola

Girolamo Savonarola is an exiled puritan monk who has an ambition to gain power in Firenze. He doesn’t belong to any order, neither the Assassins nor the Templars. He is the antagonist who is targeted by both sides. Savonarola is the historical character who attempts the Bonfire of Florence. He burns a lot of musical instrument, books, scientific archive and many other things including anyone whoever against him.
B. Video Games Narrative Analysis

Narrative forms are the aspect to reveal the whole of narration. It refers to description and development of the narration. There are three video game narrative forms in *Assassin’s Creed II*. Those are: passive forms, actively nodal forms, dynamic forms and digression: architecture and protocols (Domsch 48).

1. Passive Forms

In video games, there are three forms in passive forms, namely, Exposition, Cut Scenes and Loading Screen. This *Assassin’s Creed II* video games also consist of three passive forms.

1) Exposition

The exposition in *Assassin’s Creed II* is a simple explanation sentences about the productions and the background of its narration. In the first screen it is written: “*Inspired by historical events and character. This work of fiction was designed, developed and produced by a multicultural team of various religion, faith and beliefs.*
Picture 22 (00:00:04) : Exposition

As it is written in Picture 22, Assassin’s Creed II was made based on real historical events, characters and settings such as the real cities that are stated on the previous setting analysis, events that occur in the video games, for example: Assassination on Lorenzo Medici’s brother that is attempted by Francesco de’ Pazzi and The Bonfire of Firenze. The history accuracy that are related to some sensitive issues such religion and political views were made with cautious and intensive research and discussion, and it can be also assumed as a warning.

The sentences in Pictures 22 always appear in the very beginning of the games even though the player chose to shut down the computer or console system and re-starting the video game in order to continue to play the video games.

2) Cut Scenes

Cut scenes are filmic sequences in video games that unfold without the interaction of the player. Cut scenes are sometimes also referred to by other terms such as cinematic or in-game-movies.

Cut Scenes in Assassin’s Creed II can provide the best strategies for the player next move, just after cut scenes part is done (an example is shown in
Picture 23). The cut scenes in Picture 23 shows the direction camera for the player while Mario is speaking about his plan.

In this cut scenes part, it shows that after Ezio and Mario are arrived to prepare a siege towards San Gimignano to strike Vieri, they realize that the gate is closed and they need a strategy to make Mario’s mercenary get in through the city wall. Mario gives an advice to Ezio that Ezio needs to infiltrate the city by exploiting the weakest spot, taking down the archers and the gate keepers in order to open the gates valve from the inside while Mario and his mercenary distract the others and massive troops.

So it can be conclude as a feature for the video games to delivering either the storyline and an effective option for the gameplay.

3) Loading Screen

The narration of Assassin’s Creed II is efficiently delivered through the loading screen.
The information in Picture 24 can be said as the most influential loading screen in the *Assassin's Creed II*.

![Picture 24 (05:58:20) : Loading Screen](image)

**Shaun:** *Rodrigo Borgia is elected Pope in 1492. Which means Ezio’s greatest enemy is now also the most powerfull man in Italy*

The above loading screen shows that when Desmond was desynchronized from Ezio’s memories, Shaun told his mates that he just figured that Rodrigo Borgia will gain more power as he held the Pope title as Alexander IV, just after the previous scene where Ezio fight and defeat Rodrigo to gain the Apple of Eden. So in this case the video games does not need to show how Rodrigo gains the position such as inauguration or any other process.
2. Active Nodal Forms

Generally, every video game has active nodal forms. This meant that this video game narrative forms demand the player interaction directly to the video game. This research contains two of the forms that occur in this *Assassin’s Creed II* namely: Player Actions and Quick-time Event.

1) Player Actions

Basically every type of video games has player action aspect. It always demands an interaction from the player for playing the video games. The focus player action in *Assassin’s Creed II* video games is the one and only, EzioAuditore who takes a part as a main character. The whole story or plot only depend on the player actions throughout Ezio. An example of player actions is shown in Picture 25.

Picture 25 (05:08:00) : Player Actions
Picture 25 shows when Ezio just after infiltrating the party and assassinate Emilio Barbarigo, every guard who takes charge in the party tries to chase and kill Ezio. The objection for the player is to make Ezio escape the party, as it is shown on the objective text in mid-lower of the screen. The safe zone is shown in mini-map on the bottom corner of the screen.

There are several options for the player to take, such as: jump from the shore and swam far away from the crowd, run from the crowd to escape the party, climb the building around the area, kill the whole army who targets Ezio and walk away after no one else try to kill Ezio or do every possible options. The plot will not go much further if Ezio does not escape the party. The plot will go forward if the player successfully escapes the party. Therefore, whatever the player actions and what will come in the future will have the same nextplot.

There are significant differences in visual on the screen, between the cut scene and the player actions. In *Assassin’s Creed II*, player action phase shows health bar, notoriety status, involved weapon, Ezio’s money and mini-map inside a compass. While when the player action is not available, the cut scene section only shows cinematic visual or it can also be said just a normal video.

2) Quick-time event

In delivering the narratives, Quick-time event can deliver simple choices for the player. Instead of giving so many options like in player actions, quick-time event in *Assassin’s Creed II* can be said only giving yes or no choice. However, the plot in the future will have not so much difference.
The example of the Quick Time Event is shown in picture 26. It shows an option to press the specific button. The situation in Picture 26 is when Antonio de Magnis orders Ezio to put and press the towel on Rosa thigh in order to stop the hemorrhage. The option to press the specific button only occurs in a split seconds. When the player is adroit enough to press the specific button, Ezio will press the wound and Antonio will praise Ezio just after Ezio pressed the towel to the wound. The other way will happen if the player misses the option to press the specific button. And then Antonio will take the towel from Ezio’s hand, and press the towel by himself and mocks Ezio just after it. The difference between Player Actions and Quick Time Event is the different feature and option that presented for the player. While Player Actions can offers so much option to take, Quick Time Event only offer simple option for an action to take.

3. Dynamic Forms

Video games can be described not merely as active nodal, but also as dynamic systems, that can contain forms that are experienced by the player as narrative but that is neither passive presentations nor dependent on the player’s
own input. In video games, in contrast to other games that cannot be classified as
dynamic and that do not include real time into their rules, things can happen to or
within the game world – without the player’s participation (Domsch 43). There
are two dynamic forms that appear in Assassin’s Creed II, namely: Non-Player
Character (NPC) and Timed Event/Intradiagetic Clock.

1) Non-Player Character

Apart from the main characters that can be analyzed through the character
theory, non-player characters can also be analyzed by using character theory.
Non-player characters can affect any other literary aspects and the issues in the
narrative. The player cannot directly control non-player characters, but the
player’s actions through the main character can make non-player characters
respond the player’s action through Artificial Intelligence (AI).

An example of non-player character is shwon in the following picture.

![Non-Player Character](image)

Picture 27 (04:42:00) : Non-Player Character

Picture 27, shows that Eziois chased by Venetian’s guard. The guard chasesEzio
because Ezio causes a crime, and mostly because Ezio commits a murder. The
Venetian’s guard action is controlled by Artificial Intelligence (AI), so do with the
other characters apart from Ezio. So here the non-player characters do their actions because of the interaction with the main character, but they only do minor or roles. In other words, the NPC are also called minor characters.

2) Timed Event/Intradigetic clock

Timed Event/Intradigetic Clock is an aspect in video games that take place in an ever-frozen intradiegetical present or allows changes in time only between gameplay sequences. Some games are aligning real play-time and intradiegetical time continuously, while the games are being played time actually passes within the storyworld of the game, independent of the player’s actions.

Picture 28 (05:02:09) : Timed Event/Intradigetic Clock

Some parts of the stories in *Assassin’s Creed II* take a several specific time setting like in Picture 28. The picture shows that in his mission, Ezio needs to join an event in a carnival in Venice at the night. Before starting the mission, the player may start the mission at the noon or night, afterwards, the mission will only occur at the night, so if the mission starts at the noon, it will immediately change into the night.

C. Anarchism Analysis
As the plot progresses, the social issues also appear in the narrative presented in the *Assassin's Creed II* video game. The narrative contains political and social issues. As a socio-political concept of philosophy, anarchism which has two constituent elements composed of communist anarchism and individualist anarchism in the *Assassin's Creed II* are described, analysed and discussed below.

1. Communist Anarchism

Anarchism has some similarities with the epistemology of communism. A significant differentiation between anarchism and communism is the ultimate goal of the dominated class. Communism requires a new government after the act of revolution, anarchism does not require a new form of domination, because anarchism itself believes that individuals are not required to be under the interests of other individuals or groups.

Generally, anarchism is a concept that rejects any structural centralized form. Centralized forms can occur in many domains whether political, economic, religious and so on. Centralized of course will form classes in those domains, the dominating and the dominated. This class distinction will result in a process of negotiation by a dominated class to dominating classes. The dominated class will generally organize communal who have the same awareness and problem to solve it collectively.

The oppression in the economic domain of the bourgeoisie has an impact that the proletariat can perceive directly. The form of market monopoly in trading system starts from the existence of market centralization. One form of oppression in the economic sphere can be illustrated from the following figure:
Dialogue from Picture 29:

Alvise: ... And here we have the Palazzo della Seta. Home to Emilio Barbarigo. Normally, I’d suggest a closer look. But with the way things are now...

Ezio: Why? What’s happened?
Alvise: He’s attempting to unify the merchants beneath a single banner. There’s been resistance. Some of it violent.

Ezio: What kind of resistance?
Alvise: They say they’re fighting for the people. For freedom or some such nonsense. Baggianate (Nonsense), if you ask me.

The cut-scene depicted in Picture 29 is when Ezio and Leonardo first arrived in Venice and received a brief guide from Alvise on the city’s history, city infrastructure and economy that occurred in Venice. As they stopped in front of the Palazzo della Seta, the residence of Emilio Barbarigo, the ruler of the economy in Venice, Alvise describes the form of oppression by Emilio Barbarigo in the economy through market monopoly by coercion and illegal levies. From that compulsion caused a number of protests from the merchants, therefore, the residence of Emilio guarded by the soldiers of Venice.
Authoritarianism and market capitalization of Emilio have gained some resistance from lower-class society, and most often done by thieves guild coordinated by Antonio, although their actions often fail. The arrival of Ezio in Venice made Antonio more optimistic about his success in his resistance to Emilio. Antonio expects Ezio's help to fight in the hope of succeeding in stopping the oppression made by Emilio as shown in the following figure:

Dialogue from Picture 30:

Antonio: Our failure at the Palazzo cost us dearly. It will take time to recover. No doubt Emilio will use this pause to strengthen his defenses… and continue his oppression of the district. You may not share our motive, but I know you share our goal.

Antonio invites Ezio to join the cause against Emilio's regime in Venice because Antonio believes he shares Ezio's view of the oppression that occurred in Venice.

As the plot progresses in both the player action and cut-scene acts, Ezio and Antonio succeed in overthrowing Emilio's regime in favor of the Templars.
The success of Ezio's resistance, Antonio and his troops were welcomed by the citizens of Venice because the resistance sided with the oppressed as depicted in the following picture:

![Dialogue from Picture 31](image)

Dialogue from Picture 31:

Antonio: Go! Tear down Emilio’s banners! Return what he has stolen from the people…

Picture 31 depicts how Ezio and Antonio's group succeeded in taking over Palazzo della Seta, where the loot of Emilio will soon be returned to the people who were robbed by him.

It is natural that the oppressions and market capitalization will get the tension directly from the public at large scale, so the oppression to preserve capitalization is required by Emilio. However, the harder Emilio defends his subtlety, the harder it will be against him.

The movement promoted by Ezio and Antonio can be said to be a collective movement aimed at people who are directly subjected to oppression
from the system of oppression and capitalism. The movement is certainly not going to happen if there is no pressure from the oppression made by Emilio against the people of Venice.

It can be assumed that the actions taken by Ezio and Antonio are the communist anarchist movements which are certainly approved by Bakunin, in which collective action spontaneously triggered by oppression. The success of the response by Ezio and Antonio to Emilio also does not mean replacing Emilio in the reign of power that was once under Emilio's control. Neither Ezio nor Antonio had significantly changed their destiny after the success of the resistance, but the fate of some of the people in Venice who could feel a positive impact after Emilio's death. A number of Venice public goods that had been deprived by Emilio were returned, levitation policies abolished, and the symbol of power manifested in the banner at Palazzo della Seta was removed, not replaced.

As the communist anarchists, the actions of Ezio and Antonio as characters acting as agents of the revolution did not take place after the success of the revolution, merely restoring absolute sovereignty to society without the manifestation of institutions and individuals. Mass organization by the Assassins also took place in Florence, when the reign of Girolamo Savonarola came to power.

Girolamo Savonarola is an influential historical character in the exact Renaissance era in Firenze. Savonarola was well known as a leader who used the doctrine of religious puritanism to gain power while keeping it in Firenze from 1452 to 1498. Patterns such as sorting food for those who disobeyed the doctrine,
devastating books and any other cultural products and also physical torture were also performed by Savonarola during the time his power in Firenze.

Ezio, Machiavelli and the Assassins who knew the abuse of power that attempt by Savonarola, decide to promote the physical and ideological revolutionary resistance through the oppressed Firenze society in the Savonarola regime. The planning begins when Ezio returns to Firenze to meet Machiavelli as shown in the following two dialogues:

**Machiavelli**: It all started a few weeks ago. The man everyone once reviled was suddenly the one they worshipped.

**Ezio**: Ah, the Apple?

**Machiavelli**: Only in part. It’s not the city he’s enthralled, but its leader: men possessed of influence and power. They, in turn, oppress the citizens and ensure his will is done.

**Ezio**: The people act as if they have no say in the matter.

**Machiavelli**: Rare is the man willing to oppose the status quo. And so it falls to us to help them see the truth.

**Dialogue 5 (06:34:35)**

…

**Ezio**: A direct assault will be dangerous.

**Machiavelli**: True. But what other option is there?

**Ezio**: A side from the city leaders, the people’s minds are their own, correct?

**Machiavelli**: Si.

**Ezio**: And they follow Savonarola not by choice, but force and fear?

**Machiavelli**: Si.

**Ezio**: Then I propose we use this to our advantage. If we can silence his lieutenants and stir up discontent, he will be distracted and I will have a chance to strike.

**Machiavelli**: Clever. I’ll speak with La Volpe and Paola. They can help to organize the uprising as you free the districts.

**Ezio**: Then it’s settled. I’ll take care of his abettors.

**Dialogue 6 (06:36:40)**
In dialogue 5, to Ezio, Machiavelli describes the situation of Firenze’s chaotic society under Savonarola's repressive regime. Machiavelli also suggests that their role is to make people aware of the persecution. Machiavelli also asserted that the power that Savonarola gained and maintained was not only acquired through the Apple of Eden, but also the political agenda through his agents of power.

Keep in mind that in the written history, Savonarola already has a number of sympathizers he gets from his sermons in the churches in Florence and prepares an attack on a government that is already quite democratic under Lorenzo the Magnificence (Gombrich 167). However, Savonarola gained his effort more easily and sooner than he had planned for two years because of the French invasion of the Medici family. At that time, Charles VIII, the French king gave Firenze to Savonarola, and the Medici family fled from Firenze (Weinstein 122). In the beginning of 1492, Savonarola was rised as de facto leader of Firenze. However, the process of the war of Firenze and the political transition does not show explicitly in the video game.

Although Savonarola is quite popular among the religious of Firenze, many of its policies that oppress the wider community of Firenze, it can be inferred from Ezio and Machiavelli's discussion on Dialogue 6. From the discussion of Ezio and Machiavelli it can be said to be the beginning of the organizing plan of the liberating the people of Firenze. The oppression of Savonarola’s reign and the Assassin’s liberating process is shown in following picture:
Dialogue from Picture 32:

Artist: Reject the base and material! Seek salvation in the flames!

Dialogue from Picture 33:

Farmer: Without this most basic resource, they’ll lose the means to resist. They will be forced to stand down.
Doctor: It’s quite simple, amici (my friends). If you desire care, you’ll submit yourselves fully to our new ruler.

Ezio: Non e una ache compio a cuorleggaro. (This is not a choice I make lightly.) Requiescat in pace. (rest in peace.)
Those oppressions are felt directly by the society and their creative capacity are reduced by the oppressions, just as Bakunin sees about oppression limiting the individual, as shown in figures 32, 33 and 34.

In Picture 32 shows how the Savonarola power agents collect books, paintings, and other cultural products to be destroyed. The activity certainly illustrates how the Savonarola government severely restricted the cultural life of the Florentine community at the time using the doctrine of religious puritanism.

While in Picture 33 and 34 shows how Savonarola closed access to substantial needs such as food and health care for anyone who rejects the doctrine and governmental system.

These actions will certainly give rise to disappointment and desire for rebellion by resisting. Organized resistance by raising awareness together will be effective in overthrowing authoritarianism. Though, violence is not the only way, but if violence is inevitable, violence can be exercised in order to fight resistance to oppression.
The relatively subtle way that the Assassin did when organizing the masses through public discussions among the people was effective, as Machiavelli's remarks on his dialogue with Ezio on dialog 6. Although Machiavelli's actions were not shown in the video game, Machiavelli's actions in building and Sparking a revolution through propaganda against the public is documented in writing in history books, the result of the organization resulted in the group of plaintiffs of the Savonarola regime named arrabbiati (Najemy 397). The group name is not specified in the video game. Machiavelli's actions in organizing the masses were also equally complicated and risky with Ezio's actions of risky tactical action and direct physical warfare, as the dynamics in the arrabbiati group were quite complicated before the masses actually agreed to a vote in overthrowing the oppressive oppression of Savonarola (Najemy 398).

The Machiavelli action was a propagandist way that aimed to stop the oppressive actions of the Savonarola regime against the Florentine community. Propaganda itself is also one of the most effective strategies for organizing the time.

In Picture 35, it is described how Ezio killed a number of Savonarola power agents, and quite clearly Ezio took the fight physically. The possibility of giving birth to the revolution through the propagandist pathway by Machiavelli has the possibility of finding futility if without resorting to resistance through the violent path perpetrated by Ezio to the Savonarola apparatus. Proven in a number of historical records, Savonarola is a leader who fairly stubborn and repressive. Savonarola itself was hostile to a number of other city-states such as Pisa, Venice,
Milan and even the Vatican pope because of its allegiance of building alliances, although the alliance is unconcerned with its oppressive actions against the people of Firenze (Najemy 398). It can be concluded that Savonarola is a very undemocratic and friendly character with somewhat stupidly political policies during the reign.

While the resistance through the path of violence alone, certainly will not give any significant impact, it only makes the political atmosphere and slow down the revolution other than because of risk to the Assassin. In Picture 21, to Ezio's victim impressed apologize for he has no other way but to kill his victim.

Picture 36 is the cut-scene that always happens when Ezio manages to kill one of Savonarola's agents. Picture 36 illustrates how the reaction of unnamed NPC characters representing a society that appears to have been included in Machiavelli's propaganda and the Assassin. Actually Picture 36 is just one of those pictures with the same pattern that will be present every Ezio kills the Savonarola agent. From one of the selected images was when La Volpe, Paola, Machiavelli and the Firenze community walked from the direction of the church to a more open place. It can be said that propaganda itself is done in the center of community activities, one of which is the church.

From the process of Ezio and Machiavelli along with a number of other Assassin characters, they resulted in a rebellion that physically and ideologically propagated rapidly among the people of Firenze, as the Assassins spelled out enough to foster public awareness and weaken Savonarola's political position. In
the next picture, it will show how the community rebelled and ambushed Savonarola at his residence.

![Picture 37 (07:07:01)](image)

From Picture 37, it is illustrated that the community managed to fight physically because agents who could dispel the physical confrontation like the revolt that the people of Firenze had crushed by Ezio. Although previously the Firenze people had been displeased with the oppressive policies of the Savonarola regime, but because of the strength of the Savonarola agents cultivated fear, where the hatred could not be accommodated because it threatened the survival of the people themselves.

It can be concluded that the actions of Ezio, Machiavelli and the Assassins are a form of opposition to an effective oppressive regime. Broadly speaking, the Assassins have carried out two methods of opposition to the oppressive regime, the direct physical confrontation by killing a number of agents that have a vital role and awakening public consciousness by organizing through the propaganda path. The need for resistance through propaganda means the need to gain common
ground in communal and physical resistance by Ezio is a gateway to further resistance which will be done by the people of Firenze itself against a regime that limits the capacity of its citizens with pressure, fear and coercion.

Most of the scenes in communism anarchist analysis focus more on massive collective movements that have wider camera angles. Where more than one characters are shown in one scene.

Ezio and the other characters from the Assassins is communism anarchist. It because their action for justice and humanity regarding with Bakunin’s statement on the Paris Commune that the urge of destruction is also the creative urge (Bakunin). Every action either it is peaceful or destructive, nothing other than to create a better society, where they attempt to abolish deceitful government.

2. Individual Anarchism

Assassin’s Creed II also shows individual anarchism. The anarchists think more about the other people before themselves. It can be shown in Dialogue 7 from the argument of Leonardo da Vinci who wants to give more contribution to the society.

Leonardo: Truth be told, it’s been difficult for me to settle. Painting is nice, but I often feel like my work lacks... I don’t know... purpose. Does that make sense? I’d rather contribute more practically. More directly. Architecture, perhaps. Or anatomy. I’m not content to merely capture the world. I want to change it.

Dialogue 7 (00:09:32)

Dialogue 7 happens when Ezio has a chat with Leonardo. Ezio asked Leonardo about Leonardo’s activity as an artist. From the Dialogue 7, it can be assumed that Leonardo wants to give more contribution directly to the
communities as architecture and anatomy can help the people directly, he also stated that his study and contribution to make a better world instead of using his knowledge to conquer the world.

By an individual notion, Leonardo's desire to make a significant contribution to communal is broadly quite clear in the previous dialogue. As the plot progresses, Leonardo is not a part of the Assassin even though he knows about the movement of the Assassin, has a very good relationship with the Assassins, even he is aware of contributing directly to the Assassins. In an essay on an individualist anarchist written by Daniel Colson has the relevance of Leonardo's relationship with the Assassins. Colson declared that some intellectual workers needed to be separated by a more solid syndicate of his position in the process of resistance, because of the need for more autonomous powers (Colson 20).

Despite the tendency of partisanship of the underground movement, the elite cannot see its alignment. It is evident from how Leonardo still gets sponsorship from the elite who in the whole narrative he portrayed how he got the corpses to learn from The Borgia, a workshop with complete facilities from the elite of Venice, and even worked out the compulsion to design weapons for the Papal Army. The allegations did not make the Assassin disappointed with the actions that Leonardo chose.

Regardless of the different positions on autonomy, both parties of Leonardo and the Assassins still have the same vision and mission and the integrity of each other which is still fairly strong throughout the story. Then it can
be concluded that Leonardo’s passion as a truly autonomous individual still has a good relationship with the communal group in its own way and contribution and without any pressure from the Assassins.

As an ideology, anarchism never imposes the will of others when the person who is part of the community chooses to refuse to engage in an action. As the individuals has their own right either they prefer to agree or refuse.

On Picture 38, it was portrayed that Ezio refuses his uncle invitation to join The Assassins Brotherhood because Ezio was too scared to stay in Italy, he prefers to sail with his mother and sister to Spain.

Dialogue from Picture 38:

**Ezio:** We will sail to Spain in three days.

**Mario:** You want to leave, Ezio? To throw away everything your father fought and died for? To deny your heritage? Fine!
Come vuoi. Arriverdecci e buonafortuna. (So it be. Goodbye and good luck.)

Altough Mario is angry and disappointed with Ezio’s decisions, Mario just wants to let Ezio go if Ezio has no eager to help their cause, even though Ezio later
is the part of The Assassins by his own willing by joining the battle with his uncle against The Pazzi

Mario gives a freedom choice for Ezio either Ezio wants to join the cause or not. But later as the plot goes further, Ezio chooses to join the Assassin with his own will and sincerely. It can be said as an anarchist, both of Mario and Ezio have the will of the autonomy of personal as they neither forced nor forcing each other.

On the Dialogue 8 Ezio gives a speech just after killing Girolamo Savonarola on his burning gallows in the middle of the crowd of Firenze. Ezio taught the people of Firenze to not to obey anyone else.

Ezio: People… twenty-two years ago. I stood where I stand now – and watched my loved ones die, betrayed by those I had called friends. Vengeance clouded my mind. It would consumed me, were it not for the wisdom of a few stranger, who taught me to look past my instincts. They never preached answers, but guided me to learn from myself. We don’t need anyone to tell us what to do. Not Savonarola, not the Medici. We are free to follow our own path. There are those who will take freedom from us, and too many of you gladly give it. But it is our ability to choose – whatever you think is true – that makes us human… There is no book or teacher to give you the answer, to show you the path. Choose your own way! Don’t follow me or anyone else.

Dialogue 8 (07:09:40)

Ezio gives a speech in the front of people of Firenze as in Dialogue 8 about the freedom. Ezio states that every individual should live with their own way.

For additional information, for several years from the death of Savonarola until 1504, Firenze became a glorious govern less city-state. There is no reign such as the Medici or Savonarola. The people of Firenze live together in peace
without any domination or control from above (Najemy 400). And the death of Savonarola was the starting point of the glorious renaissance era.

Ezio’s preach arguably can move the people of Firenze mind, because the change of their behaviour on government and collectivity. The preach itself build the passion of creativity among the people of Firenze as it marked as the beginning of renaissance era.

In short individual anarchism shown in the game. When nobody is oppressed and oppressing others, it can be assume that society may growth naturally as their own will. Ezio’s speech can be considered as a preach about individualist anarchism.

Most of the scenes in individual anarchism analysis focus more on individual movements that have narrow camera angles. Where less than two characters are shown in one scene. The dialogue itself only contain less than two characters. The player action aspects also dominant as the main character are the focus on individual anarchism aspects.

As a conclusion, anarchists act that performed/showed by Ezio and the Assassins is pretty succesful. The regime of oppressions mostly was defeated and not to replaced by new authority.

Either fiction and video games narrative aspects synergically revealing the anarchism issues. Fiction narrative aspects dominantly reveal the communist anarchism, while video games narratives aspects specially the active nodal forms can be stated as the most dominant contain the individual anarchism because of how vital the part of individual of the cause and narrative itself.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. CONCLUSION

There is another literature form alongside with poetry, fiction and nonfiction work namely e-literature. Video game is one of the forms of e-literature. As a work literature, video game contain a lot of issues based on its title, some of it also has the narrative aspects. The narrative aspect itself also contains philosophical and political issues. This research focuses on anarchism issues on the narration of the video games of *Assassin’s Creed II* (2009).

Unit of Analysis of this research is the copy of the video games *Assassin’s Creed II*. This video games is a franchise from Ubisoft studio Montreal, Canada, produced in 2009 and directed by Patrice Desilets. Besides that, this research also uses additional data from a video about this video games which contains the whole gameplay and storyline of the video games itself with duration 07 hours 50 minutes and 41 seconds. *Assassin’s Creed II* is a video games wrote by Patrice Desilets and was launched and distributed by Ubisoft Montreal in 2009.

This research uses qualitative approach as qualitative. The main data that taken from *Assassin’s Creed II* video game are analyzed by using descriptive analysis technique. The other sources such as books, articles and any other media are also used to gather deep information to support this research by focusing on video games and especially its narrative to understand and explain about anarchism on *Assassin’s Creed II*. 
The research has two questions that come from relation of the theory of narrative and the concept of anarchy. The research use Robert Diyanni’s theory of literary narrative, Sebastian Domsch’s narrative theory of video games, and Anarchism concept that historical and ideological compiled by Sean Sheehan. The first question of the research is about the narration of the Assassin’s Creed II. The narration can go through or just stuck or also maybe changing based on the player interaction.

Based on the first research question: How is the narration of Assassin’s Creed II video games? The result of analysis of the Assassin’s Creed II video games, it can be found that the literary narration can applied in video games narration as both having a similarity with each other.

The findings from literary narrative analysis is how the video games’ plot works in literary structure as it contains the element such as Exposition, Complications, Conflict, Falling Action and Resolution. The setting of Assassin’s Creed II took a part in several locations in Italy in renaissance era. Even though Assassin’s Creed II is a video game which is a work of fiction. So it is necessary to involve several source about the history outside the object such as related historical book to gather more information about the setting of Assassin’s Creed II. The narrative of Assassin’s Creed II video games works like the other forms of fiction as it researched through literary narrative theory. The major character of the video games is EzioAuditore who is the protagonist and the player agent to the video games, as a player and reader, while the other character can be regarded as Non-Player Characters, one of the aspect in Active Nodal Form, one of three main point in the narration of video games. The video games has its own narrative
theory as it synergic with the theory of narrative. Literary narrative forms are the aspect to reveal the whole of narration. It refers to description and development of the narration. There are three video game narrative forms in *Assassin’s Creed II*. Those are: passive forms, actively nodal forms and dynamic forms. All passive narrative forms are in *Assassin’s Creed II* experienced as passive and therefore identical to the media from which they are appropriated (film, text or audio), but they can, and usually are *contextualized* in an actively nodal way, since they form in an actively nodal structure. The next question of the research is how the anarchism issues shown in *Assassin’s Creed II*. In the passive forms, it can portray clearly that video games is a work of fiction, where the character being characterized, the display of the setting and the flow of the plot can be clearly seen. While the last two video games narrative forms that is Active Nodal Forms and Dynamic Forms, that make the video games being a video games. The aspect that demand the player interaction within the video games. Even though it is demanding the player interaction, the narration of the video games. The present narrative can be said to contain political and social issues. As a socio-political concept of philosophy, anarchism which has two constituent elements composed of communist anarchism and individualist anarchism can be said to be presented in the Assassin's Creed II video game.

Based on the second research question: How are anarchism issues shown in *Assassin’s Creed II*? Anarchism as a concept rejects any structural centralized form. In *Assassin’s Creed II*, centralization that occur in many domains whether political, economic, religious and so on. Centralized of course will form classes in
those domains, the dominating which is shown in Templar Order and the dominated as the people of Italy and the Assassin. This class distinction will result in a process of negotiation by a the Assassins to The Templar. The dominated class will generally organize communal who have the same awareness and problem, It can be concluded that the actions of Ezio, Machiavelli and the Assassins are a form of opposition to an effective oppressive regime. Broadly speaking, the Assassins have carried out two methods of opposition to the oppressive regime, the direct physical confrontation by killing a number of agents that have a vital role and awakening public consciousness by organizing through the propaganda path. The need for resistance through propaganda means the need to gain common ground in communal and physical resistance by Ezio is a gateway to further resistance which will be done by the people of Firenze itself against a regime that limits the capacity of its citizens with pressure, fear and coercion.

Ezio and the other characters from the Assassins is communism anarchist. It because their action for justice and humanity regarding with Bakunin’s statement on the Paris Commune that the urge of destruction is also the creative urge (Bakunin). Every action either it is peaceful or destructive, nothing other than to create a better society, where they attempt to abolish deceitful government. When nobody is oppressed and oppressing others, it can be assume that society may growth naturally as their own will. Ezio’s speech can be considered as a preach about individualist anarchism.
As a conclusion, anarchists act that performed/showed by Ezio and the Assassins is pretty successful. The regime of oppressions mostly was defeated and not to replaced by new authority.

In short, the result of the analysis is oppressive state would tend to produce a reaction among people to revolution progress as it a part of communist anarchism, while the liberation act based on the individualist anarchism.

From every aspects, it can be conclude that *Assassin’s Creed II* as a video games are accurate to get M category from ESRB, as this games contains a lot of vulgar display, language and issues.

**B. SUGGESTION**

Based on the fact that fond from the video games, there is another theory and issue which is interesting to be observed besides Sebastian Domsch video games narrative theory and anarchism issue. There are also several video games narrative theory, and several philosophical issues that can to contain.
BIBLIOGRAPHY


<https://www.academia.edu/8309661/Postmodern_Influences_in_the_Assassin's_Creed_Franchise>.


