SOCIAL ACTION OF THE MAIN CHARACTER IN OLIVER BOWDEN'S *ASSASSIN'S CREED: RENAISSANCE* NOVEL

THESIS

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THESIS

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STATEMENT OF AUTHORSHIP

I state that the thesis entitled "**Social Action of the Main Character in Oliver Bowden's** *Assassin's Creed: Renaissance* **Novel**" is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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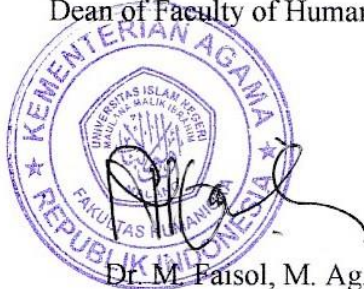
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MOTTO

"We must never give up the fight. The minute we do that, we have lost."

- Ezio Auditore

DEDICATION

This thesis is dedicated to my father, Titok Budhi Santoso, and my mother
Zunnurin Isnaini, for giving me so much support in my life.

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Abstract

Almahdi, Muhammad Zaidan. (2023). *Social Action of the Main Character in Oliver Bowden's Assassin's Creed: Renaissance Novel*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Muhammad Edy Thoyib, M.A.

Keywords: Social Action, Sociology of Literature

This research explores the various forms of social action exhibited by the protagonist, Ezio Auditore, in Oliver Bowden's novel Assassin's Creed: Renaissance. Drawing from Max Weber's theory of social action, the research categorizes these actions into four types: instrumental rationality action, value-oriented action, affective action, and traditional action. The data for the study consists of sentences, paragraphs, and dialogues describing Ezio Auditore's social actions in the novel, analyzed using a descriptive method with a sociology of literature approach. The data analysis reveals the frequency of each action type, with affective action being the most prevalent by ten data, followed by value rational action with eight data, rational instrumental action with five data, and traditional action with two data. Additionally, the study identifies four main goals pursued by the character: seeking revenge, uncovering conspiracies, eradicating the Templar order, and protecting Florence. The predominant use of rational instrumental action and the lower occurrence of value rational action in pursuing these goals are highlighted. These findings offer insights into Ezio Auditore's motivations and behaviors, shedding light on the social dynamics depicted in the novel.

مستخلص البح ث

المهدي، محمد زيدان. (٢٠٢٣). التصرف الاجتماعي للشخصية الرئيسية في رواية "أساسنز كريد: رينيسانس" للكاتب أوليفر بودن. رسالة بكالوريوس. كلية العلوم الإنسانية، جامعة إسلامية نيغري مولانا مالك إبراهيم مالانغ. الإشراف بواسطة محمد إدي طيب، ماجستير.

كلمات البحث :التصرف الاجتماعي، علم اجتماع الأدب

تستكشف هذه الدراسة الأشكال المختلفة للعمل الاجتماعي التي يقوم بها البطل، إيزيو أوديتوري، في رواية أوليفر بودن القتلة المؤمنون: النهضة. بالاستناد إلى نظرية ماكس فيبر للعمل الاجتماعي، تصنف الدراسة هذه الأعمال إلى أربعة أنواع: العمل العقلاني الأداة، العمل الموجه نحو القيم، العمل العاطفي، والعمل التقليدي. تتألّف بيانات الدراسة من جمل وفقرات وحوارات تصف أعمال إيزيو أوديتوري الاجتماعية في الرواية، وتحليلها باستخدام أسلوب وصفي ونهج علم الاجتماع الأدبي. يكشف تحليل البيانات التردد لكل نوع من الأعمال، حيث يكون العمل العاطفي هو الأكثر انتشارًا بواقع عشرة بيانات، تليه العمل العقلاني القيمي بثمانية بيانات، والعمل العقلاني الأداة بخمسة بيانات، والعمل التقليدي باثنين من البيانات. بالإضافة إلى ذلك، تحدد الدراسة أربعة أهداف رئيسية يسعى الشخصية لتحقيقها: السعي للانتقام، كشف المؤامرات، القضاء على نظام الفرسان التميلار، وحماية مدينة فلورنسا. يتم تسليط الضوء على استخدام العمل العقلاني الأداة كأكثر شكل سائد للعمل الاجتماعي وانخفاض استخدام العمل العقلاني القيمي في تحقيق هذه الأهداف. توفر هذه النتائج رؤى حول دوافع وسلوكيات إيزيو أوديتوري، مسلطة الضوء على الديناميات الاجتماعية المصورة في الرواية.

Abstrak

Almahdi, Muhammad Zaidan. (2023). Tindakan Sosial dari Karakter Utama dalam Novel *Assassin's Creed: Renaissance* karya Oliver Bowden. Skripsi. Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Muhammad Edy Thoyib, M.A.

Kata Kunci: Aksi Sosial, Sosiologi Sastra

Penelitian ini mengeksplorasi berbagai bentuk tindakan sosial yang ditampilkan oleh tokoh utama, Ezio Auditore, dalam novel *Assassin's Creed: Renaissance* karya Oliver Bowden. Dengan merujuk pada teori tindakan sosial Max Weber, penelitian ini mengategorikan tindakan-tindakan tersebut menjadi empat jenis: tindakan rasionalitas instrumental, tindakan yang berorientasi nilai, tindakan afektif, dan tindakan tradisional. Data yang digunakan dalam penelitian ini terdiri dari kalimat, paragraf, dan dialog yang menggambarkan tindakan sosial Ezio Auditore dalam novel tersebut, yang dianalisis menggunakan metode deskriptif dengan pendekatan sosiologi sastra. Analisis data mengungkap frekuensi masing-masing jenis tindakan, dengan tindakan afektif menjadi yang paling umum dengan sepuluh data, diikuti oleh tindakan rasional berorientasi nilai dengan delapan data, tindakan rasional instrumental dengan lima data, dan tindakan tradisional dengan dua data. Selain itu, penelitian ini mengidentifikasi empat tujuan utama yang dikejar oleh karakter Ezio Auditore: mencari balas dendam, mengungkap konspirasi, memberantas ordo Templar, dan melindungi kota Florence. Penggunaan dominan tindakan rasional instrumental dan frekuensi yang lebih rendah dari tindakan rasional berorientasi nilai dalam mencapai tujuan-tujuan ini menjadi sorotan. Temuan ini memberikan wawasan tentang motivasi dan perilaku Ezio Auditore, menerangi dinamika sosial yang digambarkan dalam novel tersebut.

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CHAPTER I

INTRODUCTION

This chapter discusses about the background of the study, problems of the study, significances of the study, scope and limitation, and definition of key terms.

A. Background of the Study

Social action, in linguistic context, refers to the manner in which an individual behaves or carries out an activity in accordance with the standards deemed appropriate for humans. However, within the terminological context, social action pertains to the physical and psychological actions performed by individuals towards others, or vice versa, with the aim of fulfilling their own needs or the needs of others in accordance with existing social norms and expectations. In the realm of social action, individuals engage in interactions within their social environment to fulfill obligations and meet expectations arising from the complex social relationships within society (Hurlock 1991). According to Weber, social action is an individual action whether it has a subjective meaning or meaning for him and is directed toward the actions of others. Social action can come in the form of an inner or subjective action that occurs as a result of the positive influence of a situation, or it can take the form of an intentional act of repetition as a result of the influence of a similar situation, or it can take the form of passive approval in certain situations (Wadiyo 2007).

In Weber's conceptual framework, individual behavior can be categorized into four distinct ideal types: instrumental rational social action, rational social

action, traditional social action, and affective social action. Instrumental rational social action pertains to behavior driven by calculated objectives and means-end rationality. Rational social action, on the other hand, is guided by a consideration of values and moral principles. Traditional social action encompasses behaviors rooted in long-standing customs, habits, and shared value systems that have been passed down and upheld within a community. Lastly, affective social action revolves around behaviors driven by emotions and personal sentiments. These ideal types provide a nuanced understanding of the various motivations and orientations that shape individual actions within social contexts, shedding light on the multidimensional nature of human behavior in social settings (Weber in Ingawa, 2018).

Weber's conceptualization posits that affective actions exhibit characteristics of irrationality, disregarding conscious deliberation, and being governed by emotional states. These actions manifest when individuals are swept away by intense emotions such as love, rage, happiness, or fear. In contrast, traditional actions refer to habitual behaviors enacted without deliberate contemplation. Individuals engaging in traditional actions adhere to their ingrained patterns of conduct, often oblivious to the underlying motivations driving their behavior due to the ingrained nature of their actions.

Wellek and Warren (1977) stated that literature is a social system that uses language and social creation as a medium. Literature represents life. Life is primarily a social reality, although the natural world and the interior of the individual were also the subjects of literary works. This study is in accordance

with Wellek and Warren's theory of sociology of literature that divided into three parts of the relationship in viewing a literary work, namely the sociology of the author, the sociology of literary works, and the sociology of the reader, but this research focuses on the sociology of literary works, specifically the social actions of the main character using Weber's theory of social action, because based on an initial reading of the object of this research, many social actions were found by the main character which was following Max Weber's theory of social action which divided it into four types of social action, that are, instrumental rational social action, rational social action, affective social action, and traditional social action.

The selection of this particular novel as the subject of investigation was motivated by the identified research gap concerning the limited scholarly exploration of this novel, particularly in the context of social action analysis. By conducting research on this novel, valuable insights can be gained, contributing to a more comprehensive understanding of the main character, Ezio, and his engagement in social actions as depicted within the narrative. Additionally, this research endeavor aims to provide readers of both the novel and *Assassin's Creed: Renaissance* with enhanced comprehension of Ezio's character development and the intricate social dynamics manifested through his actions.

There are numerous aspects that can be examined within these novels, particularly when it comes to *Assassin's Creed: Renaissance*, including study entitled *Revenge in Oliver Bowden's Assassin's Creed: Renaissance Novel 2009: A Psychoanalytic Approach* conducted by Ahmad Rifqi Abdalla (2014). This

study analyzed the reflection of revenge done by the main character and found conflict between Id and Superego in his journey to avenge his family. The second is *Monomyth: The Hero's Struggle of Ezio Auditore in Oliver Bowden's Assassin's Creed Renaissance Novel* conducted by Muhammad Akmal Farhan Noor (2020). This study is about the hero's journey of Ezio Auditore. The findings in this study are Hero's Struggle that categorized in pain and hardship, weakness and vulnerability, and evil encounter. The third is *Anarchism Concept Analysis of Assassin's Creed II Video Game Through the Theory of Narrative* by Octavideta (2018) that finds that the literally naration can be applied into video games and having similarity between them and found that the main character and the supporting roles are communism anarchist.

The three researchers above have the same object of research, which is *Assassin's Creed: Renaissance*, however, those researches examines, Ezio's revenge using psychoanalysis and personality theory by Sigmund Freud; Ezio's hero's struggle using character and characterization theory by Abrams, plot theory by Abrams, hero characteristics theory by Joseph Campbell, hero's struggle by George R. Goethals and Scott T. Allison, and monomyth or hero's journey theory by Joseph Campbell; and the concept of anarchism in the video game Assassin's Creed: Renaissance that uses video games narrative theory by Sebastian Domsch.

Social action can be found anywhere, especially in literature, which of course has been widely studied. studies that are relevant to social action are as follows: *Tindakan Sosial Tokoh Utama dalam Novel The Punk Karya Gideon Sams: Tinjauan Sosiologi Sastra* by Hasbi (2020), *Tindakan Sosial Tokoh Utama*

dalam Novel Kerumunan Terakhir Karya Okky Madasari by Susan Neni Triani, Zulfahita, and Revi Jamelda (2019), *The Social Action of Main Characters on Jessica Shattuck's The Women in the Castle* by Kusumohastuti (2020), and *Tindakan Sosial Tokoh Utama Dalam Novel Aku Masenja Karya Rumasi Pasaribu Kajian Sosiologi Sastra* by Lestari and Pramono (2021), found that there are four types of social actions in the characters namely rational instrumental action, value rational action, affective action, and traditional action. The preceding researches have the same goal as this research, namely to analyze the social action of the main character in the novel and to identify four types of social action, but the preceding studies do not use the same research object, namely *Assassin's Creed: Renaissance*, which creates a gap between studies.

The research entitled *Tindakan Sosial Tokoh Husna dalam Novel Lovely Hana Karya Indra Rahmawati* by Basid and Niswah (2018) indicate the presence of two distinct categories of social action within the analyzed novel, namely instrumental action and affective action. Previous studies focused on the examination of the novel's primary characters, revealing the existence of only two types of social actions: instrumental action and affective action. However, in the current study, a comprehensive analysis revealed the identification of four distinct social actions exhibited by the main character.

Different from the previous researches, in the researches entitled *Tindakan Sosial Tokoh Utama Pria dan Wanita dalam Novel Tenggelamnya Kapal Van Der Wijck Karya Hamka* by Lilik Muharni (2017), and *Tindakan Sosial Tokoh Sentral Anak Dalam Novel Tiga Bianglala Karya Misna Mika: Kajian Sosiologi Max*

Weber by Pujianti (2019), the scholarly investigations conducted by both researchers involved the analysis of social behaviors exhibited by multiple individuals. Conversely, the present study focuses solely on the examination of the actions of a singular character. Anik Pujianti's research, in particular, employs children's literature as a primary source, setting it apart from the novel *Assassin's Creed: Renaissance*, which primarily caters to an audience ranging from adolescents to adults. Consequently, this differentiation gives rise to a notable research gap between prior scholarly inquiries and the current study, which aims to explore the social actions undertaken by the principal characters in the novel *Assassin's Creed: Renaissance*.

The focus of this research centers on the analysis of a literary work titled *Assassin's Creed: Renaissance*. The narrative revolves around the protagonist, Ezio Auditore da Firenze, a young man driven by a desire for vengeance against those responsible for the murder of his family. Throughout his quest for retribution, Ezio becomes acquainted with two influential factions known as the Assassin's Creed and the Order of the Templars. These encounters and experiences shape Ezio's character development and significantly impact the overall storyline of *Assassin's Creed: Renaissance*.

Previous research indicates that there has been no study using Max Weber's social action theory in *Assassin's Creed: Renaissance*. Consequently, conducting this research holds significance as it will investigate the phenomenon of social action portrayed by Ezio Auditore, the protagonist of Assassin's Creed: Renaissance. The sociology of literature approach will be used in this research to

understand how the character Ezio Auditore achieves his goals in the novel's hero's journey and revenge. As a result, this research will supplement previously unknown information and provide new insights into literary criticism, particularly in the study of the novel *Assassin's Creed: Renaissance*. Thus, this topic was chosen to be analyzed in this research.

B. Problems of the Study

Based on the background of the study, there are two research questions of this study:

1. What forms of social action are carried out by the main character in Oliver Bowden's *Assassin's Creed: Renaissance*?

2. How does the main character achieve his goal through social action in Oliver Bowden's *Assassin's Creed: Renaissance*?

C. Significances of the Study

This research is expected to increase knowledge for readers and further researchers regarding the analysis of literary works. Especially in the field of novel research that utilizes the theory of the sociology of literature approach, especially the sociology of literary works.

Practically, this research is useful for the study of the sociology of literature, especially with regard to social action. The results of this study are expected to be used as material for information for students majoring in English Literature, Universitas Islam Negeri Maulana Malik Ibrahim. For further researchers, the results of this study can be used as an information material, especially in the study of sociology of literature.

D. Scope and Limitation

This study focuses on four types of social action that are found in the main character of Oliver Bowden's *Assassins Creed: Renaissance* using the sociology approach according to Max Weber.

E. Definition of Key Terms

Social action: Intentional behavior or conduct that individuals engage in within a social context, influenced by their understanding of the meaning and significance of their actions.

Sociology of literature: The sociological approach that examines the influence of social and cultural factors on the creation, reception, and interpretation of literary works.

Goal: The desired result or objective that an individual or entity intends to accomplish. It represents the target or purpose toward which one directs their efforts, actions, or plans.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter provides an overview of sociology as a whole, focusing on the subfield of sociology of literature and Max Weber's concept of social action, followed by the definition of rational instrumental action, value rational action, affective action, and traditional action.

A. **Sociology of Literature**

Sociology and literature are interconnected through their shared focus on human experiences and societal dynamics. Literature often serves as a powerful tool for sociological analysis, as it provides narratives and characters that reflect social structures, inequalities, and cultural norms.

Wellek and Warren (1977), in their book "Theory of Literature," advocate for a formalist perspective on literature, highlighting its intrinsic qualities and autonomy as an art form. They emphasize the importance of analyzing the form, structure, language, and aesthetics of literary works through close reading and interpretation. While they did not specifically delve into the sociology of literature, their contributions have significantly influenced the field of literary theory.

Max Weber's sociological perspective views sociology as the study of social behavior within social relationships, aligning with the conceptual framework of social science. Weber identifies four distinct types of social actions: instrumental rational action, value-rational action, affectual/emotional action, and traditional/habitual action. Social actions,

according to Weber, are driven by subjective meanings attributed by individuals and are oriented towards the actions of others(Weber in Ritzer, 2010).

Weber categorized motivated actions into different types, with rational-value rationality being one of them. This type, exemplified by economic actions, is considered more comprehensible. Weber's classification of rational actions is rooted in their association with the pursuit of absolute goals influenced by affectual sentiments or tradition. Sociologists view absolute goals as predetermined, allowing an action to be deemed rational by evaluating the means employed to achieve those goals.

Literature, like Sociology, explores human existence and the complexities of life. It examines a range of human dilemmas, social dynamics, and broader aspects of existence. These themes are conveyed uniquely through distinct modes of expression and a language characterized by its peculiarities. Consequently, both the conveyance of existential inquiries, known as ideas, and the language used to express them possess a distinct literary quality that sets them apart from other forms of communication. In literary language, aesthetics and artistic objectives are emphasized, prioritizing beauty over practical functionality. (Nurgiyantoro 1998).

The sociology of literature encompasses the examination of literature from multiple perspectives, which can be classified into at least three distinct approaches. Firstly, the literary perspective entails analyzing literature as a

reflection of people's lives and vice versa. In this approach, researchers dissect, categorize, and interpret texts to uncover their sociological significance. Secondly, the biographical perspective involves examining the author's life and social background. This perspective explores the author's life history and how it may influence their literary work. However, this analysis may encounter challenges if the author is deceased and thus cannot be directly queried. Therefore, this perspective is primarily applicable to authors who are still readily accessible for study. Lastly, the receptive perspective focuses on analyzing the public's reception and acceptance of literary texts. This approach delves into how society engages with and interprets literary works, shedding light on the broader social context in which literature is consumed. (Endraswara 2013).

From the perspective of the sociology of literature, the relationship between literary works and reality is explored in terms of their reflective capacity. The concept of reality encompasses a wide range of external elements beyond the literary realm, which are referenced and represented within literary works. Consequently, the sociology of literature approach emphasizes the documentary aspects of literature, underpinned by the belief that literature serves as a visual or descriptive representation of social phenomena. Essentially, social phenomena are tangible occurrences that transpire in our daily lives, susceptible to observation, photography, and documentation. The author, through a creative process involving observation, analysis, interpretation, reflection, imagination, evaluation, and other means,

transforms these phenomena into a fresh discourse manifested in the form of literary works.

B. Max Weber's Social Action

Weber (1978) defines social action as an individual's subjective and meaningful action directed towards the actions of others. It should be noted that actions directed towards inanimate objects do not fall under the category of social action. In order for an action to be classified as social, it must be directed towards other individuals.

Furthermore, social actions can also manifest as mental or subjective actions that arise due to the positive influence of specific circumstances. However, not all human actions can be classified as social actions. Only those actions that consider the behavior of others and are oriented towards the behavior of others can be termed as social actions. In essence, an action qualifies as a social action when it holds a subjective significance for the agent.

Weber distinguishes between human's social action into four types:

1. Rational Instrumental Action

According to Weber (1978), rational action can be characterized as an intentional behavior that is driven by a conscious understanding of distinct objectives, considering the existence of alternative objectives, and employing the most optimal and efficient means or strategies to attain those objectives. Instrumentally rational action entails a cognizance of rational considerations inherent in human decision-making processes, particularly in response to the

external environment. This type of action prioritizes the maximization of goals while minimizing the utilization of resources and exertion of effort.

2. Value Rational Action

The concept of value rational action refers to actions that are motivated by conscious awareness. In this context, consciousness refers to actions that embody certain values directed towards others. These values can include religious values, compassion, morality, divine values, and many others. Unlike instrumental rational values, value actions have only one absolute and predetermined goal, which cannot be chosen, such as religious values. What can be chosen is only the means or methods, such as prayer or meditation.

Values are subjected to the evaluation of meaning in relation to something. We are driven to negotiate the meaning of a reality that can be judged as right or wrong. Meaning and value can exist within minority groups within a culture, which may subsequently be overshadowed in the negotiation process brought forth by readers with the text, determined by its position in the social structure.

The underlying principles and beliefs of an author can be discerned through an examination of the motives driving the actions of characters within a narrative. These values serve as a foundation for establishing benchmarks or criteria that drive the fictional characters towards supporting the overarching theme or motive of the story. Essentially, the motive of action becomes a guiding formula for the writer in constructing the narrative,

providing rational justifications for character actions, and developing cause-and-effect relationships to ensure a coherent storyline. When considering the motive of action, at least two conditions can be utilized as a framework for plot development. Firstly, there must be a societal threat that jeopardizes the safety and well-being of the community, such as crimes, natural disasters, suffering, pain, or betrayal. Secondly, there must be a central protagonist who endeavors to overcome these obstacles in order to progress and thrive in their life journey (Adi 2011).

3. **Affective Action**

Unregulated desires have the potential to instigate unconscious behaviors enacted by individuals. These behaviors can be classified as affective or emotional actions. Affective actions encompass displays of affection and are executed under the sway of specific emotional conditions. Instances of affective actions encompass uncontrolled weeping, outbursts of fury, experiences of romantic infatuation, and demonstrations of compassion. These actions fall within the purview of non-rational actions since their execution does not necessitate conscious cognition. They are propelled by emotional states, leading to impulsive behaviors. Consequently, the impulsive nature of these actions precludes reflective contemplation and deliberate intentionality.

4. **Traditional Action**

Traditional action can be understood as social actions that stem from adherence to established patterns of behavior rooted in historical traditions.

These actions are categorized as non-rational and are consistently guided by normative regulations explicitly established by society (Faruk 2012).

It is important to note that the terms "ideal" or "utopia" should not be misconstrued as indicating that the concept being portrayed is inherently superior among all possible alternatives. In Weber's usage, these terms indicate that the form described in the concept is rarely, if ever, encountered in actuality. Furthermore, Weber argues that an ideal type does not necessarily need to possess positive attributes or be objectively true; it may even exhibit morally objectionable characteristics or possess negative qualities (Weber in Ritzer 2010).

CHAPTER III

RESEARCH METHOD

This chapter provides a detailed account of the researcher's approach to studying the novel, encompassing the research design, data sources, data collection methods, and the process of analyzing the literary work.

A. Research Design

This research falls under the category of literary criticism due to its objective of examining a literary composition. As stated by Hough (1966), literary criticism encompasses more than mere editing, textual analysis, and interpretation; it also encompasses an assessment of the intrinsic worth of a literary work. Hough suggests that the scope of literary criticism extends beyond these narrower facets and encompasses broader inquiries into the nature of literature itself, the objectives of literary creations, and their interconnectedness with various human predicaments, establishing a close association with the literary work under scrutiny.

The employed methodology adopts a sociological perspective in examining literature, specifically focusing on the sociological aspects of literary works. The sociology of literary works refers to a sociological investigation of literature, whereby literary works are analyzed in relation to social issues prevalent in society (Wiyatmi 2013). This branch of literary sociology can be traced back to Plato's theory of mimesis, which posits that literature serves as an imitation of reality. The sociology of literature places emphasis on studying the content of literary works, their underlying

intentions, and other factors suggested within the works themselves, all of which are interconnected with social problems (Wellek and Warren 1977). By viewing literature as a reflection of society, the sociology of literary works seeks to uncover the messages conveyed within literary works and their potential to either reflect or redefine societal reality.

The theoretical framework employed in this study encompasses Max Weber's theory of social action, which serves as a foundational basis for analyzing and understanding the various social actions undertaken by the central protagonists within the literary work titled *Assassin's Creed: Renaissance*. By applying Weber's theory, this research seeks to discern and examine the intricacies of the social behaviors exhibited by the primary characters in the novel.

B. Data Source

The data utilized for this research comprises the novel titled *Assassin's Creed: Renaissance* by Oliver Bowden, which serves as the central focus of analysis. The selected edition employed in this study was published by Ace Books in New York and encompasses a total of 486 pages, spanning across 28 chapters.

C. Data Collection

This study follows a series of procedures for data collection. Initially, an in-depth and repeated reading of the novel *Assassin's Creed: Renaissance* is conducted. Subsequently, relevant sections pertaining to social action

theory are carefully highlighted. Finally, the collected data is meticulously organized and categorized based on its respective classifications.

D. Data Analysis

Once the data from the novel has been gathered, the researcher proceeds to examine the various categories of social action and the manner in which Ezio employs social action to accomplish his goals. The initial step involves scrutinizing the gathered data, followed by subsequent stages that entail documenting and consolidating the analyzed findings. Ultimately, the researcher draws conclusions by applying Max Weber's sociological framework to the conducted data analysis.

CHAPTER IV

ANALYSIS

This chapter aims to provide a comprehensive analysis of the research findings, building upon the problem formulation outlined in the preceding chapter, which explores the underlying mechanisms and motivations driving the occurrence of social actions by the main character.

A. Forms of Social Actions Carried Out by the Main Character

The data collected reveals the presence of various forms of social action performed by the protagonist, Ezio Auditore, in Oliver Bowden's novel *Assassin's Creed: Renaissance*. Max Weber's theory of social action further clarifies that these actions can be classified into four distinct types: instrumental rationality action, value-oriented action, affective action, and traditional action.

1. Rational Instrumental Action

A rational action is one that is intended consciously to achieve a specific goal while taking into account the possibility of other goals and the tools or methods that are thought to be the most efficient and effective for achieving the above goals. Individuals always have a variety of goals for everything they want, so they must choose. Individuals certainly have tools or methods that support the achievement of a goal to be achieved.

The first rational instrumental action occurred on a night in 1476. A young man named Ezio was leading a group of people in preparation for battle.

> *The young man looked down at the eager faces, pale in the moonlight, gazing up at him. He raised his fist above his head in a defiant salute. "We stand together!" he cried, as they too raised their fists, some drawing their weapons and brandishing them, and cheered: Together!"*
> (p. 3)

> *"Silence, my friends!" He held up a hand to arrest a last, lone shout. He smiled grimly. "Do you know why I called you, my closest allies, here tonight? To ask your aid. For too long I have been silent while our enemy, you know who I mean, Vieri de' Pazzi, has gone about this town slandering my family, dragging our name in the mud, and trying in his pathetic way to demean us. Normally I would not stoop to kicking such a mangy cur, but—".* (p. 3)

In the paragraphs above, Ezio demonstrates rational instrumental action by mobilizing and uniting the group through strategic symbolic gestures and persuasive rhetoric. He raises his fist in solidarity and declares, "We stand together!" to inspire and rally others toward a common goal. This behavior is intended to achieve the specific goal of gaining support and creating a sense of unity. Furthermore, the young man addresses his allies, pleading for their assistance against a common foe who has harmed his family's reputation. Despite his usual reluctance, he recognizes the need for action and makes a sound decision based on an assessment of the situation. Overall, his behavior exemplifies rational instrumental action because he uses gestures and words strategically to achieve his goals and engages in a calculated assessment of the circumstances.

The second instrumental action occured when Ezio hunting down Alberti. Alberti, who thought that Ezio possess no threat to him did not know that he will become the biggest threat to him.

> *Recognizing him, Alberti's eyes bulged in terror. "You!"*
> *"Yes, Gonfaloniere. It's Ezio. Here to avenge the murder of my father—your friend—and my innocent brothers."*
> *Alberti heard the dull click of a spring, a metallic sound, and saw the blade poised at his throat.*
> *"Goodbye, Gonfaloniere," said Ezio, coldly.*
> *"Stop," gasped Alberti. "In my position, you would have done the same—to protect the ones you loved. Forgive me, Ezio—I had no choice."*
> *Ezio leant close, ignoring his plea. He knew the man had had a choice—an honourable one—and had been too supine to make it. "Do you not think I am not protecting the ones I love? What mercy would you show my mother or my sister, if you could lay your hands on them? Now: where are the documents I gave you from my father? You must have them somewhere safe."* (p. 98-99)

Ezio's actions in the paragraphs can be interpreted as rational instrumental action. He confronts Alberti, the Gonfaloniere, in order to avenge his father's death and protect his loved ones. Ezio's motive is to achieve justice and protect his family. This corresponds to Weber's concept of individuals pursuing their objectives through rational calculation and strategic decision-making. Furthermore, Ezio's demand for Alberti's documents exemplifies rational instrumental action. He seeks vital information for his cause and takes a calculated approach to obtaining it. Ezio strategically employs instrumental means to achieve his desired end, which is to protect his family and uncover the truth about his father's death, by questioning Alberti's intentions and demanding the documents.

The third rational instrumental action occured when Ezio come to Leonardo's workshop to give a Codex that he found to decode and analyze it.

> *But this had given Ezio enough time to step quietly through the doorway and position himself behind the guard. The street was deserted. The nape of the man's sweaty neck was exposed. It was a good a time as any to give his new toy a trial run. He raised his hand, triggered the release mechanism, and the silent blade shot out. With a deft movement of his now-open right hand, Ezio stabbed once into the side of the guard's neck. The recently honed edge of the blade was viciously sharp, and eased through the man's jugular without the slightest resistance. The guard fell, dead before he hit the ground.* (p.91-92)

In the data above, Ezio demonstrates goal-oriented behavior by positioning himself behind a guard to quietly eliminate him. He employs calculated means-end rationality by striking the vulnerable part of the guard's neck with his blade, demonstrating a strategic assessment of the situation. Ezio executes his strategy with efficiency, speed, and precision, relying on the sharpness of his blade to achieve his goal with minimal effort and resistance. His choice of blade reflects instrumental rationality, as he recognizes its functionality and suitability for quietly and effectively dispatching the guard. Overall, Ezio's actions embody Weber's concept of rational instrumental action, which is distinguished by calculated decision-making, efficiency, and a clear focus on achieving specific goals.

The fourth rational instrumental action occured when Ezio and Machiavelli return to Florence. Ezio inquired about the state of his family's palazzo and Cristina's condition.

> *After a silence, Machiavelli asked, "And what is the second thing?"*
> *Ezio whispered, "Cristina—"*

"You asked me to tell you hard things, amico mio." Machiavelli frowned. "But you must know the truth." He paused. "My friend, she is dead. Manfredo would not leave, as many of their friends left after the twin plagues of the French and Savonarola. He was convinced that Piero would organize a counter-offensive and get the city back. But there was an horrific night, soon after the Monk came to power, when all those who would not voluntarily commit their belonging to the bonfires of the vanities which the Monk organized to burn and destroy all luxurious and worldly things, had their houses ransacked and put to the torch." (p. 436)

Ezio let the book of Lorenzo's sonnets fall from his hand. The death of Cristina made him all the more determined to remove its cause. His city had suffered long enough under the rule of Savonarola, too many of his fellow citizens, from every conceivable walk of life, had fallen under his spell, and those who disagreed were either discriminated against, driven underground, or forced into exile. It was time to act. (p. 438)

The data presented above, which was analyzed using Max Weber's rational instrumental action of social action theory, reveals the motivations and intentions of the characters. Ezio's desire for knowledge is addressed by Machiavelli's provision of truthful information, which represents a rational instrumental action. Ezio's determination to oppose Savonarola's rule stems from his personal connection to Cristina and his recognition of the need for change, indicating a rational instrumental response to his city's perceived injustice.

The fifth rational instrumental action occured when Ezio go to the address that Antonio gave. The place is like a salon that reminded him of Paola's salon back in Florence. Ezio and Antonio was having a conversation and suddenly there is a scream from one of the rooms.

The man swung round to face him, an ugly expression on his fave. "And who are you? Some kind of benefattore del cazzo? Don't make me finish her off!"
Ezio looked from the man to the door. The girl in his arms had fainted, a deadweight. Ezio could see the man hesitate, but any moment now he would have to let her go. He readied himself. It would be hard, the other women were close; he'd have to pick the precise moment and then act fast, and he knew he had very little experience of his new weapon.

"Open the door," he said firmly to one of the terrified prostitutes in the group.
As she turned to do so, the madman let the bleeding girl fall to the ground. As he prepared to rush out into the street, he took his attention off Ezio for a second and in that second Ezio released his little pistol and fired. (p. 305)

The data above shows Ezio's actions in the situation where he is faced with the critical decision of protecting the girl and neutralizing the attacker. His actions align with Weber's concept of rational instrumental action, where he demonstrates conscious calculation of means and ends, strategic decision-making, goal orientation, and an understanding of potential consequences. Ezio evaluates his available options and decides to use his pistol as a means to deter the attacker and ensure the girl's safety. He recognizes the urgency of the situation and prioritizes the immediate need to protect the girl despite acknowledging the challenges he may face.

2. **Value Rational Action**

Value rational action is distinguished by the fact that its tools are only conscious considerations, and its goals are in relation to individual values that are absolute or final for him. Value is a tool that demonstrates the fundamental reason why one method of implementation or end state is more socially acceptable than another method of implementation or end state.

The first value rational action in this novel occurred when Ezio was rejected by Cristina on their first meeting, and he then secretly stalked

her to discover that Vieri was also targeting her, and Ezio came to the rescue.

> *She tried to get past him, but he moved in front of her. "I don't think so, amore mio. I've decided that I'm tired of waiting for you to open your legs of your own volition." And he seized her roughly by the arm, drawing her close, putting his other arm round her as she struggled to get free.*
> *"I'm not sure you're getting the message," said Ezio suddenly, stepping forward and looking Vieri in the eye.*
> *"Ah, the little Auditore whelp. Cane rognoso! What the hell do you have to do with this? To the devil with you."*
> *"And buon' giorno to you too, Vieri. I'm so sorry to intrude, but I have the distinct impression that you're spoiling this young lady's day."* (p. 17-18)

In the data above, Ezio steps in to help a woman who is being mistreated by a man named Vieri. According to Max Weber's social action theory, Ezio's actions are value-rational. He approaches Vieri, confronts her, and expresses concern for her well-being, declaring that Vieri's behavior is unacceptable. Ezio's intervention is motivated by a belief in ethical values, specifically fairness, and respect. He challenges Vieri's actions consciously and deliberately, upholding a sense of justice and protecting the woman's dignity. Overall, Ezio's actions align with value-rational action, as he is driven by moral principles rather than personal gain or emotional impulses.

The second value rational action occured when Ezio discovered that Francesco was planning to murder Lorenzo and Giuliano de Medici. Francesco managed to kill Giuliano but only injured Lorenzo; frustrated that he had failed to kill him and that Ezio had arrived, Francesco fled. After rescuing Lorenzo, Ezio dashed after Francesco.

> *Blood spurted and stramed from Francesco's wounds and Ezio was ceovered in it, but he would have gone on stabbing the dying man if Mario's words had not then come back to him: "Do not become the man he was." He sank back on to his heels. Francesco's eyes still glittered, thogh their light was fading. He was muttering something. Ezio leaned lo to listen.*
> *"A priest . . . a priest . . . For pity's sake, fetch me a priest."*
> *Ezio was deeply shocked, now that the fury within him had abated, at the savagery with which he had killed. This was not in accordance with the Creed. "There is no time," he said. "I will have a Mass said for your soul."* (p. 188)

Ezio, an Assassin, initially engages in savage behavior by stabbing Francesco, despite his already fatal condition. This contradicts the principles of the Creed, which Ezio follows. However, when reminded by Mario not to become like Francesco, Ezio reflects on his actions and restrains himself. He acknowledges the need to align his behavior with the Creed's values. When Francesco requests a priest, Ezio recognizes the practical constraints and offers to have a Mass said for his soul instead. This demonstrates Ezio's attempt to reconcile his values with the limitations of the situation. Overall, Ezio's actions reflect a conflict between immediate emotions and his commitment to the Creed's principles. Through reflection and external advice, he demonstrates value-rational decision-making by restraining himself and attempting to align his actions with his guiding values.

The third value rational action occurs when a magnificently dressed couple catches Ezio's attention. They were arguing about the gondolas, and Ezio stood there silently listening.

> *"Hmmn! Talking sense at last!" She growled and allowed him to hand her into the boat. But once she was settled, Girolamo quickly cast off its painter and gave the prow a mighty shove, sending the gondola off into the lagoon.* (p. 236)

> *Ezio unbuckled his sword, slipped off his shoes and doublet, and dived in.*
> *Back on the quay, a smiling Caterina gave a dripping Ezio her hand.*
> *"My hero," she said.*
> *"It was nothing."*
> *"I might have drowned! For all that porco cares!" She looked at Ezio appreciatively. "But you! My goodness, you must be strong. I couldn't believe how you managed to swim back pulling the gondola by its rope with me in it."* (p. 237)

Ezio's actions in the data above can be viewed as value rational actions, motivated by his ethical orientation toward assisting others and his belief in the value of life preservation. When Caterina expresses concern about drowning and dissatisfaction with Girolamo's carelessness, he recognizes the gravity of the situation. Ezio's choice to unbuckle his sword, remove his shoes and doublet, and dive into the lagoon demonstrates his deliberate decision to act in accordance with his personal values. Ezio's determination is also demonstrated when he swims back to the quay, pulling the gondola with Caterina inside. Despite the physical effort required, he remains dedicated to protecting her from harm. This reflects his deliberate decision to put others' well-being ahead of external factors or impulsive reactions.

The fourth value rational action occured when Ezio having the last showdown with his mortal enemy, Rodrigo Borgia in the place called the Vault in the Castel Sant'Angelo in Rome. Ezio managed to defeat him to protect the Vault from Templar's hand.

> *The pope sank back, old and gross and pathetic. Then he spoke with resignation. "The price of failure is death. Give me atleast that dignity."*
> *Ezio looked at him and shook his head. "No, old fool. Killing you won't bring my father back. Or Federico. Or Petruccio. Or any of the others who have died, either opposing you, or in your impotent service. And for myself,*

I am done with killing." He gazed into the Pope's eyes, and they seemed milky now, and afraid, and ancient; no longer the glittering gimlets of his foe. "Nothing is true," said Ezio, "Everything is permitted. It is time for you to find your own peace"
He turned from Rodrigo and held the Staff up to the wall, pressing its tip into a sequence of the holes spread across it, as the projected map showed him." (p. 466)

Despite the pope's perceived guilt and the potential for vengeance, Ezio's decision not to kill him reflects his adherence to a higher moral principle. He states that killing the Pope will not bring back his father, Federico, Petruccio, or anyone else who died opposing or serving the Pope. Ezio's value rational action is motivated by his realization that violence and killing will not solve his grievances and losses. Furthermore, Ezio's statement, "Nothing is true, everything is permitted," suggests a broader philosophical viewpoint. It implies that he has moved beyond the limits of conventional morality and recognizes that there are no absolute truths or constraints governing his actions. Instead, he emphasizes the importance of personal agency and the Pope's need to find his own peace.

The fifth value rational action occured when Ezio heard someone asking for help then it turned out that the man he help is one of Bartolomeo's soldier. The soldier has a serious injury and said that they were ambushed and Bartolomeo was taken as prisoner of Silvio Barbarigo, a Templar, but unfortunately the soldier died after that. Ezio then rushed to the place Bartolomeo has been taken prisoner to rescue him.

Ezio knew he had to act fast. An on-duty patrol would pass by very shortly. Releasing the spring on his poison-blade, he moved forward with the speed and grace of a wolf, covering the distance in a matter of seconds. He scythed through the group and had sliced death into the bodies of five men before the others knew wjat was happening. Drawing his sword, he savagely killed the rest, their vain blows glancing off the

metal guard on his left forearm, while Bartolomeo watched open-mouthed. At last, silent, Ezio turned and looked up.
"Can you jump from there?" he asked.
"If you can get me out, I'll jump like a fucking flea." (p. 338)

"No bones broken, then?"
"Fuck you, whoever you are," said Bartolomeo, beaming. "But you have my thanks!" And to Ezio's surprise, he gave him a bear-hug.
"Who are you anyway? The Arch-fucking-angel Gabriel or what?"
"My name is Auditore, Ezio."
"Bartolomeo d'Alviani. Delighted." (p. 339)

In the data above, Ezio recognizes the need for quick action in the face of an approaching patrol and dispatches a group of men with his poison-blade and sword. He dispatches his opponents with skill while protecting Bartolomeo, demonstrating his physical abilities and strategic thinking. Following the encounter, he strikes up a conversation with Bartolomeo, establishing a bond and revealing his identity. Ezio's actions demonstrate a value rational approach, driven by carefully chosen goals and a calculated consideration of means and ends.

The sixth value rational action comes after a long period of grief, specifically the loss of one's father and brother. He intended to take the bodies of three people he adored so that he could pay his final respects fully. This action demonstrates Ezio's ability to make decisions with full consideration and responsibility, as well as respect the life values that are important to him.

It caught at his heart when he saw his father's and his brother's bodies laying near the edge of the pit, still with their noses round their scorcher necks, but he could see that, once the guards fell asleep, as they surely soon would, he could carry the corpses to the river's edge, where he had prepared an open boat which he'd loaded with brushwood. (p. 72)

It was about the third hour, and the first faint of light dawn was already bleaching the eastern sky by the time he had completed his task. He stood alone on the riverbank, watching as the boat bearing his kinsmen's bodies, all aflame, drifted slowly with the current towards the sea. He watched until the light of the fire flickered away into the distance . . . (p. 72-73)

In the data above, Ezio's primary value in this situation is to honor his father and brother, as evidenced by his emotional reaction upon seeing their bodies. His actions are consistent with value rationality, in that he consciously follows his own values and strives for a specific goal that is in line with those values. Ezio's goal is to honor his deceased family members by transporting their bodies to the river's edge and loading them onto a boat he has prepared. He believes that proper burial or cremation is important as a way to honor the deceased, and he rationalizes that completing these tasks will provide a fitting farewell for his loved ones.

The seventh value rational action is when Ezio already had captured Savonarola and his sergeants. After captured them, Ezio leave the judgement to the people who suffered when Savonarola's govern them.

"It's you," he said, raising his voice above the roar of the fire, but in essence the two communicated by an interconnection of their minds. "I knew this day would come. Brother, please show me the pity I did not show you. I left you to the mercy of wolves and dogs."
Ezio raised his arm. "Farewell, Padre," he said, and fired. In the pandemonium around the blaze his movement and the noise the gun made went unnoticed. Savonarola's head sank on to his chest. "Go now in peace, that you may be judged by your God," said Ezio quietly. "Requiescat in pace." (p. 446)

According to the data above, Ezio uses his loaded pistola and attaches it to his right arm mechanism to quickly end Savonarola's suffering and possibly save him from further agony. While the use of a firearm may go against ethical values, it is seen as a practical choice in this

case to achieve a merciful outcome. Ezio's actions exemplify value rational action, as he acts in accordance with his ethical principles, seeking mercy and justice for someone he believes is deserving. His underlying motivation is consistent with his values of alleviating suffering and allowing for divine judgment.

The eighth value rational action occurs when Ezio goes on a hunt for Jacopo de' Pazzi. Ezio saw Rodrigo with Jacopo and as the conversation continued, Rodrigo stabbed Jacopo's neck with his blade, making him dying to lure Ezio out.

> *Ezio knelt over the body of Jacopo de' Pazzi. Battered and robbed of all dignity, all that was left was the shell of a pathetic, desperate old man.*
> *"You poor wretch," he said. "I was angry when I saw that Rodrigo had robbed me of my rightful prey, but now, now—"*
> *He fell silent and reached over to close de' Pazzi's eyes. Then he realized that the eyes were looking at him. By some miracle, Jacopo was still—just—alive. He opened his mouth to speak but no sound could come. It was clear that he was in the last extremes of agony. Ezio's first thought was to leave him. Show mercy, he remembered, even when yourself have been shown none. That too was part of the Creed.*
> *"God give you peace," he said, kissing Jacopo's forehead ah he pushed his dagger firmly into his old adversary's heart.* (p. 224)

According to the data above, Ezio's actions reflect value rational action based on his personal Creed values. Despite the fact that he has been robbed of his target, he feels compelled to show mercy to Jacopo de' Pazzi. Closing Jacopo's eyes shows respect and empathy, highlighting Ezio's value of treating others with dignity. However, faced with Jacopo's excruciating pain, Ezio makes the difficult decision to end his suffering with a fatal blow, which may appear to contradict mercy. This choice, on the other hand, can be interpreted as a calculated decision balancing

competing values. Ezio prioritizes preventing prolonged suffering, which is in line with the Creed's goal. Overall, Ezio's actions demonstrate the complexities of value rational action, which involves weighing moral principles in a specific context.

3. **Affective Action**

This type of action is distinguished by the predominance of feelings or emotions over intellectual reflection or conscious planning. An affective action is demonstrated by someone who is experiencing overwhelming feelings such as love, fear, anger, sadness, or joy and spontaneously expresses those feelings without reflection. Due to a lack of logical reasoning or other rationality criteria, the act was completely irrational.

These actions are mostly governed by feelings or, in the absence of emotions, rational considerations. These actions are frequently carried out without careful planning or full awareness. As a result, it can be described as a spontaneous reaction to an event.

The first affective action occurs when Ezio, who stealthily followed Cristina after got rejected by her, found that Cristina was blocked by Vieri and his men. Vieri expresses his interest in Cristina through inappropriate behavior that jeopardizes her safety. Cristina was terrified and felt trapped in an unpleasant situation as a result of this. However, Ezio's bravery changed the course of events when he appeared to save Cristina from the danger she was in.

"Well, what can I say, Vieri, ciccione. Last time I saw her, your sister Viola seemed quite satisfied with the handling I gave her." Ezio Auditore gave his enemy a broad grin, content to hear his companions snigger and cheer behind him.
But he knew he'd gone too far. Vieri had already turned purple with rage. "That's quite enough from you, Ezio, you little prick! Let's see if you fight as well as you gabble!" He turned his head back to his men, raising his sword. "Kill the bastards!" he bellowed. (p. 4)

Based on the data above, Ezio's action can be characterized as affective, as it is driven by his emotions and feelings. His initial remark about Vieri's sister, Viola, is intended to provoke and insult Vieri, showcasing a certain level of arrogance and confidence. Ezio's broad grin and his satisfaction at the reactions of his companions indicate that he derives pleasure and enjoyment from the situation, suggesting that his action is influenced by his emotional state.

The second affective action occurs after the fight with Vieri. Ezio races to the top of the tower with his brother, Federico. As Federico prepared to descend, he noticed Ezio looking in a familiar direction, Cristina's house.

He made for the edge of the tower in order to climb back down to the roof, but stopped when he saw that Ezio had remained where he was. "What is it?"
"Wait a minute."
"What are you looking at?" asked Frederico, rejoining him. He followed Ezio's gaze and then his face broke out into a grin. "You sly devil! You're not thinking of going there now, are you? Let the poor girl sleep!"
"No—I think it's time Cristina woke up." (p. 15)
"Let Cristina sleep," Federico said again, drawing Ezio back from his reverie.
"Time enough for that—later," he replied. "I must see her."
"All right, if you must—I'll try to cover for you with Father. But watch yourself—Vieri's men may still be about." With that, Federico shinned down the tower to the roof, and bounded off that into a hay-wagon parked in the street which led home. (p. 20)

According to the data above, despite Federico's suggestion to let Cristina sleep, Ezio insists that it's time for her to wake up. This assertion

reflects Ezio's affective action, driven by his emotional connection or desire to see Cristina. His decision to prioritize seeing her over letting her rest indicates that his emotional state strongly influences his behavior. Federico, acknowledging Ezio's emotional need to see Cristina, agrees to cover for him with their father. This shows an understanding of Ezio's affective action and an acceptance of his emotional motivations.

The third affective action occurs when Claudia, Ezio's younger sister, informs him that her fiancé is having an affair. Ezio went to his house right away, but he was not there. Ezio recalls visiting a secluded garden where lovers tend to congregate. He went there and discovered the evidence of the affair right away.

> *Duccio spat. "It's over. Anyway, Father says I can do better than Auditore." He clamped her bottom in his hand. "You, for example!"*
> *"Birbante, let's walk a bit."*
> *"I can think of something that'd be much more fun," said Duccio, putting his hand between her legs.*
> *That was enough for Ezio. "Hey, lurido porco," he snapped.*
> *Duccio was taken completely by surprise, and spun round, releasing his hold on the girl. "Hey, Ezio, my friend," he cried, but there was nervousness in his voice. How much had Ezio had seen? I don't think you've met my . . . cousin?"*
> *Ezio, enraged at the treachery, stepped forward and punched his former friend full in the face. "Duccio, you should be ashamed of yourself! You insult my sister, parading around with this . . . puttana!" (p.33-34)*

In the data above, Ezio's emotional response was triggered when Duccio made inappropriate advances towards his younger sister. Feeling anger and outrage, Ezio confronted Duccio, expressing his disapproval and contempt through an outburst of insults. Ezio's affective action continued as he physically confronted Duccio by punching him in the face, driven by his intense emotions and the desire to defend his sister's honor. This

exemplifies Weber's theory of affective action, emphasizing the role of emotions in shaping human behavior. Analyzing Ezio's actions through this lens provides insight into the emotional motivations behind his behavior.

The fourth affective action takes place after Ezio catches Duccio having an affair. Ezio insulted Duccio's mistress which caused him to be angry.

> *"Don't you talk to her like that," Duccio hissed. "At least she's more generous with her favours than your tight-assed little sister. But I guess she's got a hole as dry as a nun's. Pity, I could have taught her a thing or two. But there again—"*
> *Ezio interrupted him coldly. "You've broken her heart, Duccio—"*
> *"Have I? What a shame."*
> *"Which is why I am going to break your arm."*
> *The girl screamed at this, and fled. Ezio seized the whining Duccio and forced the young gallant's right arm over the edge of the stone bench on which he'd been sitting with a hard-on only moments before. He pushed the forearm against the stone until Duccio's whining turned to tears.* (p. 34-35)

In the data above, Ezio's action is an affective response driven by his emotional reaction to Duccio's disrespectful remarks towards his younger sister. He abruptly interrupts Duccio, expressing his displeasure and defending the girl by threatening to break Duccio's arm. Ezio emphasizes the affective nature of his actions by physically seizing Duccio, forcing his arm onto the stone bench, and applying pressure until Duccio feels pain and begins crying. This physical manifestation of Ezio's emotions reflects his desire to inflict physical pain in response to Ezio's little sister's emotional harm.

The fifth affective action occurs when Ezio arrives at the Piazza della Signoria, which houses the stage where hanging executions are usually held. Uberto Alberti is there with a suspicious man, as well as his father and brothers, who are about to be executed. This causes Ezio to have a strong affective reaction, which may manifest as feelings of intense anxiety, anxiety, tension, or even empathy for those about to be executed.

> *The crowd roared again. At a signal from Alberti, the hangman prepared the nooses, while two of his assistants took first little Petruccio, who was fighting back tears, to the gallows. The ropewas placed round his neck as he prayed rapidly and the attendant priest shook Holy Water on to his head. Then the executioner pulled a lever set into the scaffold, and the boy dangled, kicking the air untul he was still. "No!" mouthed Ezio, barely able to believe what he was seeing. "No, God, please no!" But his words were chocked in his throat, his loss overcoming all.* (p. 66)

> *He bowed his head and fell silent. A deep silence, interrupted only by the murmured prayers of the priest, followed as Giovanni Auditore walked with dignity to the gallows and commended his soul to the last great adventure it would travel on.*
> *Ezio was too shocked to feel grief at first. It was as if a great iron fist had slammed into him. But as the trap opened below Giovanni, he couldn't help himself, "Father!" he cried, his voice cracking.* (p. 67)

According the data above, Ezio's actions demonstrate the intense emotional response he experiences, beginning with shock and disbelief and progressing to overwhelming grief, as described by Max Weber's affective action of social action theory. His emotional reactions are shaped by his subjective meaning and personal connection to the individuals being executed, while his inhibited expression reflects the profound impact of the situation on his ability to communicate his feelings fully.

The sixth affective action happened after Ezio witnessing his family's execution. Alberti noticed Ezio presence then ordered the guards to chase after him.

Slumping down on a pile of discarded sacks, he felt his whole body begin to shake. His word had just been torn apart. His father . . . Federico . . . and, God, no, little Petruccio . . . all gone, all dead, all murdered. Holding his head in his hands, he broke down-unable to control the pouring out of sorrow, fear, and hatred. (p. 69)

According to Max Weber's theory, Ezio's action in the preceding data exemplifies the affective aspect of social action. He physically manifests his grief, fear, and hatred in response to the devastating news of his family's death. He breaks down, unable to control his overwhelming emotions, displaying a lack of rationality and an immediate expression of his intense feelings. According to Weber's framework, this type of action is affective, meaning it is motivated by strong emotional impulses rather than deliberate thought or adherence to norms or values. When applying Weber's theory to individual behavior, it is critical to consider the larger sociocultural context.

The seventh affective action occurs after Ezio has finished mourning the loss of his brothers and father. He went to Cristina's house with the intention of giving her his family pendant.

Ezio looked at her gently. Though they were the same age, his recent experience had made him suddenly far more mature than she was. He had no family to depend on any more, just responsibility and duty, and it was hard. "I was wrong to ask. And who knows? Perhaps some day, when all this is behind us—" He put his hands to his neck and from the folds of his collar withdrew a heavy silver pendant on a fine chain of gold. He took it off. The pendant bore a simple design-just the initial letter "A" of his family name. "I want you to have this. Take it, please." (p. 71-72)

In the data above, Ezio's behavior demonstrates affective action, as defined by Max Weber's social action theory. Despite being the same age as the person with Cristina, Ezio's recent experiences have resulted in

emotional maturity, making him more mature than the other individual. His admission that he was wrong to ask implies emotional intelligence and introspection, both of which are traits of affective action. Furthermore, Ezio's sense of responsibility and duty suggests that his actions are guided by personal values and a moral compass, which is consistent with the affective dimension of social action. His act of offering a sentimental pendant that represents his personal identity and heritage exemplifies affective action motivated by emotional attachment and the desire to show care and affection.

The eighth affective action occurs when Ezio learned that Cristina was in the same city as him through Leonardo. Despite knowing that Cristina already has a husband, Ezio cannot hold back his feeling to meet her.

> *"Perhaps it would be better not to tell you, but if you found out by accident, it would be worse. Look, Ezio, Cristina Calfucci is in Venice with her husband for Carnevale. Of course she's Cristina d'Arzenta now."*
> *"Where is she staying?"*
> *"She and Manfredo are the guests of my patron. That is how I know."*
> *"I must see her!"*
> *"Ezio—are you sure that's such a good idea?"*
> *"I'll collect the gun in the morning. I'll need it by then, I'm afraid—I have some urgent business to attend to."* (p. 309)

According to the data above, Ezio's emotional reaction to learning that Cristina will be in Venice during Carnevale reveals a strong desire and urgency to see her. This suggests that his actions are motivated by personal emotions and attachment to Cristina. These actions are consistent with the affective aspect of Weber's social action theory, as his emotional attachment, combined with determination, motivates him to take specific

steps to meet her, despite the risks. The following is the content of letter Ezio wrote to Cristina:

> *Heart pumping, Ezio made his way to the Palazzo Pexaro, via the office of a public scribe whom he paid to write a short note, which read:*
> *Cristina my darling*
> *I must meet you alone and away from our hosts this evening at the nineteenth hour. I will await you at the Sign of the Sundial in the Rio Terra degli Ognisanti—* (p. 309)

The ninth affective action occurs when Ezio has already inflicted a fatal wound on Vieri. While lying on his deathbed, Vieri expressed a desire to be friends with Ezio in another realm, which only served to further inflame Ezio's already intense anger.

> *But then the pain of his wound welled up again, together with the stark memory of the death of his kinsmen, and he was riven with a cold fury. "Friends?" he said to the corpse. "Friends! You piece of shit! Your body should be left on the side of a road to rot like a dead crow! Nobody will miss you! I only wish you'd suffered more! I—"*
> *"Ezio," said a strong, gentle voice behind him. "Enough! Show the man some respect."*
> *Ezio stood and whirled to confront his uncle. "Respect? After all that's happened? Do you think, if he'd won, he wouldn't have hanged us from the nearest tree?"* (p. 138)

In the data above, Ezio's actions are driven by intense emotions such as pain, fury, and anger as a result of his wound and the death of his kinsmen. He reflects his affective action by expressing his rage and resentment towards the deceased through insults and negative wishes. This is consistent with Weber's concept of affective action, which states that strong emotions influence behavior. Ezio's words and actions clearly show the importance of affect in shaping his behavior.

The tenth affective action was when Ezio met Cristina at the appointment place after sending her a fake letter on behalf of Manfredo, Cristina's husband.

> *Finally she broke free and, taking off her mask, she looked at him uncomprehendingly. Then, before he could stop her, she had reached up and removed his own mask.*
> *"Ezio!"*
> *"Forgive me, Cristina. I—" He noticed she no longer wore his pendant. Of course not.*
> *"What the hell are you doing here? How dare you kiss me like that?"*
> *"Cristina, it's all right . . ."*
> *"All right? I haven't seen or heard from you in eight years!"*
> *"I was just afraid you wouldn't come at all if I didn't use a little subterfuge."*
> *"You're quite right—of course I wouldn't have come! I seem to remember that the last time we met you kissed me in the street and then, as cool as a cucumber, saved my fiance's life and left me to marry him."*
> *"It was the right thing to do. He loved you, and I—"*
> *"Who cares what he wanted? I loved you!"*
> *Ezio didn't know what to say. He felt as if the world had fallen away from him.* (p. 310)

According to the data above, Ezio's primary motivation appears to be his desire to reconnect with Cristina, whom he hasn't seen or heard from in eight years. His actions are motivated by his attachment to and love for her. Individuals' behaviors are influenced by their emotional states, thus emotional motivation is an important aspect of affective action theory. The following data shows further what Ezio felt at that time:

> *"Don't seek me out again, Ezio," continued Cristina, tears in her eyes. "I can't bear it, and you clearly have another life now."*
> *"Cristina—"*
> *"There was a time when you would only have had to crook your finger, and I—" She interrupted herself. "Goodbye, Ezio."*
> *He watched helplessly as she walked away. Rejoined her companion, and disappeared round a corner of the street. She had not looked back.*
> *Cursing himself and his fate, Ezio maade his way back to the Thieves' headquarters.* (p. 310)

4. Traditional Action

Traditional actions are social actions performed by someone because they adhere to traditions or habits that have been passed down through generations, have been standardized, and cannot be changed. As a result, this action is not the result of careful planning, both in terms of means and goals. Because it is a habit that has been passed down through generations. This is an inherited action that is passed down from generation to generation or applies for generations to the next generation.

The first data is a sentence '*Requiescat in pace*' said by Ezio, which translates to "rest in peace" in English. This sentence is used after killing a high-ranking target of Assassin's Creed's sworn enemy, the Templar Order.

> *Francesco's throat was rattling now. Then his limbs stiffened and shook as he reached his death throes, his head arching back, his mouth open wide as he fought the last impossible battle with the invincible foe whom we all have to face one day; and he sank down, an empty bag, a slight shrunken, pallid thing.*
> *"Requiescat in pace," murmured Ezio.* (p. 188)

Weber's concept of traditional action helps us understand that Ezio's use of "Requiescat in pace" is more than just a personal preference or choice. It is, instead, a reaction shaped by the cultural, religious, and social frameworks within which Ezio operates. Ezio demonstrates his acceptance of the customary practices associated with death as well as his willingness to uphold the values and beliefs embedded in his cultural context by conforming to this traditional action. The data presented below shows that Ezio became angry when Vieri expressed his desire to be

friends, despite being responsible for the death and devastation of Ezio's family.

> *"Ezio," said a strong, gentle voice behind him. "Enough! Show the man some respect."*
> *Ezio stood and whirled around to confront his uncle. "Respect? After all that's happened? Do you think, if he'd won, he wouldn't have hanged us from the nearest tree?"*
> *Mario was battered, covered with dust and blood, but he stood firm. "But he didn't win, Ezio. And you are not like him. Do not become a man like he was." He knelt by the body, and with a gloved hand reached down and closed its eyes. "May death provide the peace your poor, angry soul sought," he said. "Requiescat in pace."* (p. 138)

Ezio expressed his anger towards Vieri's motionless body, driven by intense emotions. Nevertheless, his uncle, Mario, advised him to exhibit reverence towards the deceased, regardless of whether they were enemies or not, by uttering the phrase *'Requiescat in pace.'* After this incident, Ezio began incorporating this phrase into his routine after eliminating his enemies.

The second data is when Ezio gotten acknowledged as the proper assassin that worthy to join the high rank assassin by the Assassin's Creed.

> *When they had finished, Mario took Ezio's left hand. "It is time," he told him. "In this modern age, we are not so literal as our ancestors. We do not demand the sacrifice of a finger. But the seal we mark ourselves with is permanent" He drew in his breath. "Are you ready to join us?"*
> *Ezio, as if in a dream, but somehow knowing what to do and what was to come, extended his hand unhesitatingly. "I am," he said.*
> *Antonio moved to the brazier and from it drew a red-hot branding iron ending in two small semi-circles which could be brought together by means of a lever in the handle. Then he took Ezio's hand and isolated the ring finger. "This only hurts for a while, brother, he said. "Like so many things."* (p. 369)

In *Assassin's Creed: Renaissance*, cutting the ring finger is a symbolic act of commitment and loyalty performed by members of the Assassin Order. Assassins demonstrate their dedication to the cause and

distance themselves from mainstream society by cutting off their ring finger. The ritual also promotes trust and unity within the Order by serving as a symbol of shared values and goals.

B. The Main Character's Attainment of Goals through Social Action

Rational instrumental action in social action by Max Weber (1978) refers to a cognitive process employed by individuals to select the most appropriate means of achieving their desired goals. It involves a conscious evaluation of various available options, taking into account their potential effectiveness and efficiency. This decision-making process entails considering the advantages and disadvantages associated with different courses of action and strategically selecting the one deemed most likely to yield the desired outcomes. In essence, rational instrumental action denotes the deliberate and purposeful utilization of reason and planning to guide decision-making towards the attainment of specific objectives.

Ezio Auditore possesses a multitude of objectives that drive his narrative. These encompass seeking retribution against the individual responsible for his family's betrayal and the demise of his father and brothers, unraveling the intricate web of conspiracy that entangles him, eradicating the influential Templar order, safeguarding the city of Florence from imminent threats, and locating the enigmatic artifact known as the Apple of Eden.

1. Getting Revenge Against His Family's Betrayer

As previously stated, driven by an unwavering determination to avenge the grievous injustice inflicted upon his family, Ezio Auditore embarks on a compelling quest to seek retribution for the wrongful execution of his father and brothers, propelling him into an epic odyssey of self-discovery, relentless pursuit, and the pursuit of vengeance against the perpetrators accountable for the untimely demise of his beloved kin. It is stated in the following data:

> He threw the body aside and turned to the rostrum, fixing Alberti with his eye. "I will kill you for this!" he screamed, his voice straining with hatred and rage. (p. 68)

> At that moment, Ezio knew his former life was over—Ezio the boy was gone forever. From now on, his life was forged for one purpose and one purpose alone—revenge. (p. 69)

Subsequently, Ezio dedicates himself to the objective of assassinating Alberti, whom he holds responsible for the demise of his family. To accomplish this, he engages with various individuals affiliated with the Assassin order, such as Leonardo da Vinci, who assists in constructing a hidden blade based on the knowledge gleaned from the Codex pages discovered in his father's hidden chest. Additionally, he seeks tutelage from Paola to refine his stealth abilities.

The application of rational instrumental action becomes evident as Ezio covertly infiltrates Santa Croce, drawing upon the stealth skills acquired through Paola's instruction. Subsequently, he employs the hidden blade to fatally strike Alberti's neck, executing a rational instrumental action in achieving his objective. These actions

serve as instruments enabling him to eliminate Alberti and retrieve the important document he had entrusted to Alberti on the evening prior to his father and brothers' execution.

2. Uncovering the Conspiracy Surrounding Him

Through his investigations, Ezio realizes that his family's deaths are part of a larger conspiracy. He seeks to uncover the truth behind this conspiracy, unraveling the web of corruption and intrigue that surrounds him. Ezio aims to expose the individuals and organizations responsible for his family's demise.

> *"No—but it is something I hope you may be able to help me find answers to." And Ezio went on to tell his uncle about the hidden chest in the family palazzo and its contents, and of his revenge on Alberti and the documents he had taken from him. "The most important-looking is a list of names," he added, then broke off in grief. "I cannot believe this has befallen us!"* (p. 113)

> *"No, Ezio, he was much more than that. He was born and bred to kill. He was a senior member of the Order of Assassins." Mario hesitated. "I know you must have found out something more about all this in the library. We must discuss the documents that were entrusted to you, and which you—thank God!—had the wit to retrieve from Alberti. That list of names—it isn't a catalogue of debtors, you know. It carries the names of all those responsible for your father's murder—and they are men who form part of a still greater conspiracy."* (p. 117-118)

Drawing from the information presented in the preceding data, Ezio strategically employed the documents discovered in Alberti's wallet as a tool or instrument. By doing so, he intended to convey a significant message to his uncle, Mario, indicating the existence of a larger conspiracy orchestrated by individuals with greater influence, ultimately implicating them in the downfall of his family.

3. Eradicating the Templar Order

The Templar Order serves as the primary antagonistic force in the novel. Ezio dedicates himself to eliminating key Templar figures and disrupting their schemes. He carries out assassinations on influential Templars to weaken their grip on power and prevent them from achieving their goals.

> Mario shook his head. *"Of course, it was a ruse to ensure their own survival. They went underground, hoarding the riches they had salvaged, maintaining their organization, and bent more than ever now on their true goal."*
> *"And what was that?"*
> *"What is that, you mean!" Mario's eyes blazed. "Their intention is nothing less than world domination. And only one organization is devoted to thwarting them. The Order of the Assassins, to which your father—and I—have the honour to belong."*
> *Ezio needed a moment to take this in. "And was Alberti one of the Templars?"*
> *Mario nodded solemnly. "Yes. As are all the others on your father's list."* (p. 119)

In light of the information presented in the data, Ezio becomes aware of the goals of the Templar Order and initiates his training. In this context, value rational action becomes relevant as the Templar Order serves as the antagonist with ambitions of world domination using any means necessary. Ezio, guided by his moral values rooted in the Creed, embarks on a journey to prevent the Templars from causing harm to the world.

4. **Protecting the Florence City from Threats**

Ezio's actions extend beyond personal revenge and involve protecting the city of Florence. He strives to cleanse it of corruption, ensuring the safety and well-being of its citizens. By eliminating

corrupt officials and Templar agents, Ezio aims to restore justice and stability to the city.

> *"Oh yes," said Machiavelli. "As I said, friend Rodrigo—I'll never get used to calling the bastard Alexander—keeps trying. He sends his soldiers into Florence, and Florence sends them back, usually in pieces."*
> *"So he does know the Apple's here?"*
> *"Of course he does! And I must admit, it's an unfortunate complication."*
> *And where is Savonarola?"*
> *"He rules the city from the Convento di San Marco. Almost never leaves it. Thank God Fra' Angelico didn't live to see the day Brother Girolamo moved in!"* (p. 434)

> *It saddened Ezio to the core to see the city of his birth, his family, his heritage so abused by the hatred and insanity off religious fervour. It was with a hardened heart that he plied his trade of death—a cold icy wind cleansing the bastardized city of those who had pulled Firenze from her glory. As ever, he killed with compassion, knowing that no other way was possible for those who had fallen so far from God. Through these hours of darkness, he never once swerved from his duty to the Creed of the Assassin.* (p. 440)

Following the demise of Cristina and the riots incited by religious fanatic Savonarola resulted in significant loss of life and the destruction of his birth city, Ezio becomes significantly more compelled to address the underlying sources of danger within the city of Florence. The loss of Cristina and the urge to save his city serves as an instrument for rational instrumental action, fueling Ezio's determination to restore justice in Florence, which is presently under the despotic rule of the Savonarola twins.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the analysis conducted in the previous chapter is summarized and the resulting conclusions are presented. Additionally, this chapter offers suggestion for future researchers to consider.

A. Conclusion

This research centers around the novel *Assassin's Creed: Renaissance* written by Oliver Bowden. It is in accordance with Max Weber's sociological theory of literature, which delves into the motivations and behaviors of individuals. More specifically, this study examines the social conduct of the main character, Ezio Auditore, by applying Weber's theory of social action. Weber's theory classifies actions into four categories: rational instrumental action, value rational action, affective action, and traditional action.

In relation to the findings of the first research question, the researcher identified four distinct classifications of social action performed by Ezio Auditore. It is worth mentioning that the affective action types were the most frequent, with ten sets of data providing support. The value rational action category had a lower number of data sets, specifically eight. The instrumental rational action category only had five sets of data. The traditional action category had the lowest count of data sets, comprising only two data.

In line with the previous paragraph, Ezio Auditore accomplishes his goals through social action in response to the second research question. These goals encompass seeking retribution against the individual responsible for

betraying his family, unearthing the intricate web of conspiracy surrounding his circumstances, eliminating the pervasive presence of the Templar order, and safeguarding the city of Florence from potential dangers. The rational instrumental action is shown in the first goal which is assassinating Alberti and retrieving the document he held, second goal which is using the Alberti's document to uncover the conspiracy, and fourth goal which is protecting Florence city after Cristina passing from the Savonarola twins, while the value rational action is shown in the third goal which is eliminating the Templar order that serves as the antagonistic force in the novel. Through the employment of social action, Ezio successfully attained his goals.

B. Suggestion

There are still many opportunities for social action in the novel, but due to the limitations, the researcher only focuses on four. As a result, researchers provide opportunities for anyone to conduct additional research.

As for the research done by researchers on the *Assassin's Creed: Renaissance* novel by Oliver Bowden, there are still many flaws, so the researcher hopes that future researchers will make more references related to the sociology of literature.

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