

# CHAPTER I

## INTRODUCTION

This chapter consists of Background of Research, Statement of problem, Research Objective, Research Significance, Previous Studies, and Organization of Paper.

### 1.1 Background of Research

Presently, video games have a position that is almost the same as the film or television media. Video games that were initially just an entertainment tool turned out to have capabilities that far exceeded the original purpose made. One of them is the players are able to communicate indirectly to the developer using symbol in the game. A construction in every detail of video games with the symbol contained its name as a sign of every hidden meaning which it communication between the player and the game publisher itself.

The developers of the game approach the representation of symbol in the game itself in order to make it easier to understand, familiar and uncomplicated. The game publisher uses the symbol which formed as text of the game as a sign of every hidden meaning which makes the games become more spectacular and interesting. In accordance with Vara (2009: 213) argues that, “by giving cues to the player, the simulation can communicate what to do without being explicit or overbearing, thus designing the experience while giving the player enough leeway to explore the world.” The statement above is supported from development of technology which makes a better performance for all genres of game to make communicate easier. The graphic design is the special thing to make the gaming impression more interesting although it uses some symbols to describe something.

*Assassin's Creed: Odyssey* is an action-adventure video game developed by UBISOFTQUEBEC and published by UBISOFT on October 2018. The action-adventure genrelet the player control the actions of the main characterwho have so many unique abilities. It is also exploring the open world map for finding goods, killing a lot of enemies, and traveling from one place to another like common adventurer does. McGath (1984:5) argues that, “Adventure has all the features that are now traditional parts of the genre. The player gives two-word commands to direct the character's actions. The more treasure the character finds and brings to their surface, the more points he gets. And if he solves the entire labyrinth, he is finally carried away on the shoulders

of the cheering elves.”

The researcher is interested in analyze symbols in hero's abilities on *Assassins Creed: Odyssey* because the symbol can actually be found in textual word. Besides, the researcher chooses the text from the hero abilities because the game is still popular and the ability itself contains a lot of hidden meanings in the symbols itself. Moreover, there are so many abilities in one character which the player may choose which one is the best or more powerful and useful in several different situations. Another interesting thing is the picture of the icon's ability presenting the abilities work for main character from the game itself and the picture of ability gives the direct over view about how the abilities use in the kind of situations.

There are many of different forms of the language symbol in one game. The language symbol depends on who uses the symbol, for example the developer uses symbol language in logo, icon, and text. In order to make the player easier to understand many things in the game, the developer uses the symbol language to make the players follow the main mission in order to stay in the path of the story and so on. Holdcroft (1991: 42) argues that, “an ideogram and as spoken word are both symbols of an idea; to him writing is a second language, and if two words that have the same sound are used in conversation, he may resort to writing in order to express his thought.”

The statement above proves that each symbol is every form they use which design a hidden meaning in every design made. The symbol of design gives a message to those who read and view the design.

Usually, the developer of the game uses iconic design which side by side with text in order to clarify the meaning of the word. For example, the developer wants to describe the ability to control fire, the developer uses the iconic design of fire beside the text because of language expression is icon. Icon design is the process of designing a graphic symbol that represents some real, fantasy or abstract motive, entity or action. In accordance with (Adams and Searle. 2005: 10), “Those whose relation to their objects is a mere community in some quality, and these representations may be termed likeness”. Pierce (in Chandler 1999: 39) declared that an iconic sign represents its object 'mainly by its similarity'. A sign is an icon 'insofar as it is like that thing and used as a sign of it'. Indeed, he originally termed such modes, 'likenesses'. He added that 'every picture (however conventional its method) is an icon.

For some people, iconic design has become a part of important things as a communication facilitate in game but there are many people sometimes still do not understand about the meaning

of the icon. In some games, the publisher of the game sometimes uses some icons beside the text, especially in image form, such as the other games genre, in order to make the meaning deliver shorter or faster to understand.

To make the action-adventure game more interesting to play, the developer makes the *Assassin's Creed: Odyssey* game becomes more attractive as much as possible by adding some unusual features such as a simple text, object, context or a picture of sign. All of those aspects are used to deliver the message to the player. The Signs take the form of words, images, sounds, acts or objects, but such things have no intrinsic meaning and become signs only when we invest them with meaning (Chandler. 2007: 13). In other hand (Zoest. 1993: 86), all texts are iconicity, especially in the text that used beyond the conversation situation. It can be explained that in situations where the sender and receiver communication are equally present, semiotic systems other languages can be replaced.

In action-adventure game there are a lot of missions such as main mission which focused on the storyline. In *Assassin's Creed: Odyssey*, the developer has created so many abilities to use for the main character which contains the iconic design, the symbol which formed as text, and also the example about how the ability used by the character. From this moment, there are a lot of communications which happen in that time between developer and the player. The indirectly communication happens when the player see the iconic design and read the symbol which formed as a text. This case shows that the developer is communicating indirectly by giving explanation about the ability to the player.

The side missions and killing contracts are other examples about the indirect communication. The players are required to know how to communicate with NPC (non player character) in order to make the mission successful. According to Killworth (1984: 17) "the player of an Adventure will need a vocabulary with which to communicate." In other hand, Durall says that the basic of action-adventure game is the players decide everything from many options that lead the players become succeed or fail.

*"a rules framework that allows players to enact stories of adventure, acting out the parts of the main characters. The game rules provide guidelines for what can or can't be done, and dice rolls determine whether the characters succeed or fail at what they attempt to do. In roleplaying games, one player takes on the role of the gamemaster (GM), while the other players assume*

*the roles of player characters (PCs). The GM also acts out the roles of characters not guided by players: these are called non-player characters (NPCs).”(Durall, Jason. 2009: 4)*

The player's perception of the dialogs is manipulated by the virtual communication. For example, when the players press the interaction button in front of an NPC (Non Player Characters), the NPC will directly answer the same question or the same answer. Their answer to this unasked question will not appear in order to make the story focused in one point. Even when the game gives several options to the player, the options will take the form of very general topics.

The scenario of the action-adventure game always made an attractive story. Some games give their appeal by giving the symbol represented as hero ability to make it very charming and also easily accepted by the reader and some of the games are none. Usually, there is a simple text, object, context or a picture of sign that make the player be more interested to play the action-adventure game. All of those aspects are used to deliver the message to the player.

There are a lot of ways to analyze the signs and symbols. One of the ways that gives a lot of approximation about signs and symbols is semiotics. The study of signs and symbols and the way they work is called semiotics or semiology. Semiotics is the study of interpretations in all cultural aspects of human life. Actually, the theory of the general linguistics usually applied to interpret the meaning of every sign and symbol. This study aimed to detect the function and semiotic meaning of every hero abilities that used in *Assassin's Creed: Odyssey* as form of communication non-verbal between the game publisher and the gamer. Based on the point of view above, it is necessary to have further research about finding out what the true meaning related to the game in each symbols. The form of the paper with will be elaborated in the research entitled: **“Triadic Relation of Hero Abilities on *Assassin's Creed: Odyssey*.”**

## **1.2 Statement of Problem**

This research, the way of interpreting the game based on symbol of Pierce's semiotics theory is focuses on the signs of several text of abilities name. The signs (text, object, and context) are focused on the names of the hero abilities.

In this research, the researcher will be focus on finding out what the representamen, object, and interpretant appear on the hero's abilities and its pictures on the game, and how are the relation

between text and icon on hero's abilities. Based on the background of research above, the questions are formulated for getting more specific purposes. The research questions are:

1. How is the process symbol of hero's abilities in each text on *Assassin's Creed: Odyssey*?
2. How is the process of triadic relation in each picture of hero's abilities on *Assassin's Creed: Odyssey*?
3. How are the relation between the text and it's picture of every hero abilities on *Assassin's Creed: Odyssey*?

### 1.3 Purpose of Research

In accordance with the problem of the study above, the purposes of this research are as follows:

1. To find out the process symbol of hero's abilities in each text on *Assassin's Creed: Odyssey*?
2. To find out the process of triadic relation in each picture of hero's abilities on *Assassin's Creed: Odyssey*?
3. To find out the relation between the text and it's picture of every hero abilities on *Assassin's Creed: Odyssey*?

### 1.4 Significance of Research

This research is basically meant for a specific purpose. Based on the background of research, this research is expected to provide scientific input and contribution to the linguistic study especially the study of semiotics. Research inculcates scientific and inductive thinking and it promotes the development of logical habits of thinking and organization.

Theoretically, this research is expected to enrich the study of semiotics. Besides of that, this research also uses knowledge that has been learned during college so that the knowledge that has been learned can be used and useful for others. This research also describes the object in interpreting the meaning or messages in order to giving the totally research for the beginner who want to study the semiotic.

Practically for *Assassin's Creed: Odyssey* player itself, this research can give them

information about meaning or messages in every name of hero's abilities at *Assassin's Creed: Odyssey* which that usually the players have encountered at the game. In order to giving the information about meaning and messages, the researcher chooses in every name of hero active abilities at *Assassin's Creed: Odyssey*.

## 1.5 Previous Studies

The researcher takes some similar research before. The first research was entitled "*Analysis Emoticon in Black Berry Messenger*" (2010) by Ismail. The first previous study uses semiotic analysis of Ferdinand de Saussure and C.S Pierce as supporting theory. This research he aimed to find out the clear meaning of the emoticon which used for communication and repetition as verbal message. Trough this research, the researcher is able to find out how to analyze the text based on Pierce's theory using of Ferdinand de Saussure and C.S Pierce as supporting theory. Meanwhile, in this research, the researcher chooses the *Assassin's Creed Odyssey* in order to find out the representation of the hero abilities. The researcher uses C.S Pierce as grand theory while Ismail uses the theory of Ferdinand de Saussure as grand theory and C.S Pierce as supporting theory.

The second previous research was entitled "*An Analysis of symbol in Nathaniel Hawton's 'The Scarlet Letter': A Study of Semiotics*" (2012) by Gani. Trough this research, the researcher is able to find out how to analyze the symbol based on semiotics theory using. Gani analyzed the symbol in *Nathaniel Hawton's 'The Scarlet Letter'* which focused to find the meaning of symbol in each dialogue. Meanwhile, in this research, the researcher didn't take the symbol as only a representation of meaning but also combining the symbol, text and picture in order to find out the meaning from the heroes abilities.

The third previous research was entitled "*Semiotic Analysis of Advertising Message Meanings in Samsung Galaxy*" (2008) by Susanti. The research uses semiotic analysis Roland Barthes and C.S Pierce as supporting theory. This research tells how to analyze the object using Roland Barthes theory and how the advertisement works in communication and repetition as verbal message. Trough this research, the researcher is able to find out how to analyze the text.

## 1.6 Definition of Key Terms

### 1. Semiotics

Semiotics is a study of signs and symbols and of their meaning and use (Hornby, 2008:1342). Semiotics became study area that learn about meaning from a sign or symbol human by the instrumentally marking.

### 2. Triadic relation

Triadic relation is a model of the sign created by Charles Sanders Peirce. He formulated his own model of the sign, of 'semeiotics'. In contrast to Saussure's model of the sign in the form of a 'self-contained dyad', Peirce offered a triadic (three-part) model consisting of representamen, object, and interpretant (Chandler, 1999: 29).

### 3. Symbol

Chandler (2007: 27) argues that the symbol or symbolic is a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional - so that the relationship must be learnt :e.g. language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, morse code, traffic lights, national flags and other things which the same as them.

### 4. Icon

Icon design is the process of designing a graphic symbol that represents some real, fantasy or abstract motive, entity or action that would be expected to be instantly recognized as famous by any fully fledged member of a particular culture or subculture.

### 5. Action adventure games

Action adventure game is a type of game that let the player control the actions of a character who is exploring some area for finding goods and gold like common adventurer does. McGath (1984:91) argues that, "a close relative to the text adventure is another kind of adventure game, frequently called an 'action adventure'."

### 6. *Assassins Creed: Odyssey*.

*Assassin's Creed: Odyssey* is an action role-playing video game developed by Ubisoft Quebec and published by Ubisoft. It is the 11th major installment, and 21st

overall, in the Assassin's Creed series and the successor to 2017's *Assassin's Creed: Origins*. Set in the year 431 BCE, the plot tells a mythological history of the Peloponnesian War between Athens and Sparta. Players control a male or female mercenary who fights for both sides as they attempt to unite their family.

*Assassin's Creed: Odyssey* was released worldwide for Microsoft Windows, PlayStation 4, Xbox One, and (in Japan only) for Nintendo Switch on October 5, 2018, with a Stadia version launching alongside the service in 2019. The game received generally favorable reviews.

