

# The Analysis of Social Action in Assassin's Creed: Renaissance's Main Character

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### ABSTRACT

*This research investigated various forms of social action exhibited by the protagonist, Ezio Auditore, in Oliver Bowden's novel Assassin's Creed: Renaissance. Drawing from Weber's theory of social action (1978), the research categorized these actions into four types: instrumental rationality action, value-oriented action, affective action, and traditional action. This research was included in literary criticism study because it examined literary composition. The data of the study consisted 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 revealed 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 identified four main goals pursued by the character, which were 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 were highlighted in this study. The findings offered insights into Ezio Auditore's motivations and behaviors, shedding light on the social dynamics depicted in the novel.*

**Keywords:** social action, sociology of literature

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## INTRODUCTION

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 (1978), 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 (1978), individual behavior can be categorized into four distinct ideal types, including 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.

The selection of the 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.

Several studies have been conducted about social action and *Assassin's Creed: Renaissance*. There are seven researches with the same social action theory, those are from Basid & Niswah (2018), Hasbi (2020), Lestari & Pramono (2021), Muharni (2017), Pujianti (2019), and Triani et al. (2019). While the same object has been researched by Abdalla (2014), Farhan (2020), and Octavideta (2018). This research analyzes the literary work *Assassin's Creed: Renaissance*, which follows the story of Ezio Auditore da Firenze seeking revenge for his family's murder. As he seeks vengeance, Ezio becomes involved with two powerful groups, the *Assassin's Creed* and the Order of the Templars, which greatly influence his character development and the overall plot of the book.

This research explored the character of Ezio Auditore in the novel *Assassin's Creed: Renaissance* using Weber's social action theory (1978) and the sociology of literature approach. It aims to contribute new insights to literary criticism by examining how Ezio

achieves his goals and seeks revenge throughout his hero's journey. The narrative focuses on Ezio's quest for vengeance after his family's murder and his involvement with the Assassin's Creed and the Order of the Templars, which greatly influences his character development and the overall storyline.

## RESEARCH METHOD

This research was included in the category of literary criticism due to its objective of examining a literary composition. The employed methodology adopted a sociological perspective in examining literature, specifically focusing on the sociological aspects of literary works. The theoretical framework employed in this study encompassed Weber's theory of social action (1978), which served 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*.

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

This study followed 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 were carefully highlighted. Finally, the collected data is meticulously organized and categorized based on its respective classifications.

Once the data from the novel has been gathered, the researcher proceeded to examine the various categories of social action and the manner in which Ezio employed social action to accomplish his goals. The initial step involved 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.

## FINDINGS & DISCUSSION

### Forms of Social Actions Carried out by the Main Character

The data collected revealed 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.

#### *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.

*Datum 1*

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 paragraph above, Ezio exhibited rational instrumental action through his strategic use of symbolic gestures and persuasive speech. By raising his fist in solidarity and declaring unity, he aimed to inspire and unite others towards a shared objective. His goal is to gain support and foster a sense of togetherness. Additionally, Ezio acknowledges the importance of taking action and makes a rational decision based on an evaluation of the situation, despite his typical hesitation. Overall, his behavior showcases rational instrumental action as he strategically employed gestures and words to achieve his objectives and demonstrated a calculated understanding of the circumstances.

The second instrumental action occurred when Ezio hunted Alberti down. Alberti, who thought that Ezio had no threat to him did not know that he would become the biggest threat to him.

*Datum 2*

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 could be seen as rational instrumental action, driven by his desire for justice and protection of his family. He confronted Alberti to avenge his father's death, employing strategic decision-making and rational calculation. Additionally, his demand for Alberti's documents demonstrated his calculated approach to obtaining crucial information. Ezio strategically utilized instrumental means to achieve his ultimate goal of safeguarding his family and uncovering the truth surrounding his father's demise.

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

*Datum 3*

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 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)

Ezio's behavior showcased goal-oriented actions through strategic positioning and silent elimination of a guard, employing means-end rationality as he targeted the vulnerable neck area with precision. His efficient use of a sharp blade reflected instrumental rationality, demonstrating a calculated decision-making process that prioritizes effectiveness and accomplishing objectives. These actions aligned with Weber's concept of rational instrumental action, characterized by calculated decision-making, efficiency, and a focused pursuit of specific goals.

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

*Datum 4*

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 was addressed by Machiavelli's provision of truthful information, which represented a rational instrumental action. Ezio's determination to oppose Savonarola's rule stemmed 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 occurred when Ezio went to the address that Antonio gave. The place was like a salon that reminded him of Paola's salon back in Florence. Ezio and Antonio were having a conversation and suddenly there was a scream from one of the rooms.

*Datum 5*

The man swung round to face him, an ugly expression on his face. *"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)

Ezio's actions reflected Weber's rational instrumental action, characterized by strategic decision-making and a goal-oriented approach. He consciously evaluated available options and chose to use his pistol to deter the attacker and protect the girl. Despite acknowledging potential challenges, he prioritized the girl's safety, demonstrating his understanding of the urgency of the situation.

### *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.

#### *Datum 6*

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)

Ezio's intervention in the mistreatment of a woman by Vieri demonstrated value-rational action according to Max Weber's social action theory. Acting consciously and deliberately, Ezio confronted Vieri, expressing concern for the woman's well-being and condemning Vieri's unacceptable behavior. Motivated by ethical values such as fairness and respect, Ezio upheld justice and preserved the woman's dignity, exemplifying a morally-driven stance rather than pursuing personal gain or acting on emotional impulses.

The second value rational action occurred 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.

#### *Datum 7*

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, though 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 deviated from the Creed's principles by violently attacking the dying Francesco. However, he received guidance from Mario, leading him to contemplate his actions and restrain himself, realizing the significance of upholding the Creed's values. Despite being unable to fulfill Francesco's request for a priest, Ezio proposed a Mass instead, illustrating his endeavor to harmonize his principles with the practical constraints he faces. This highlighted Ezio's inner conflict between his immediate emotions and his unwavering dedication to the Creed, as he endeavors to prioritize decisions based on his core values.

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

*Datum 8*

*"Hmmm! 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 showcased his values and ethics as he prioritized aiding others and protecting lives. Faced with Caterina's concerns and Girolamo's negligence, he recognized the gravity of the situation. Demonstrating his unwavering commitment, Ezio removed his sword, shoes, and doublet before diving into the lagoon to align his actions with his values, ultimately swimming back to the quay while pulling the gondola to ensure Caterina's safety and prioritized the well-being of others over external influences.

The fourth value rational action occurred 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.

*Datum 9*

The pope sank back, old and gross and pathetic. Then he spoke with resignation. *"The price of failure is death. Give me at least 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)

Ezio's decision not to kill the Pope was driven by his belief in a higher moral principle and the realization that violence won't undo the deaths of his loved ones. He understood that killing the Pope won't resolve his grievances and losses. His statement, "Nothing is true, everything is permitted," reflected his departure from conventional morality, acknowledging the absence of absolute truths and emphasizing personal agency and the Pope's journey towards inner peace.

The fifth value rational action occurred when Ezio, upon hearing a cry for help, discovered that the person in need was one of Bartolomeo's soldiers. The soldier revealed that Bartolomeo had been captured by Silvio Barbarigo, a Templar, after being ambushed. Despite the soldier's unfortunate demise, Ezio swiftly made his way to Bartolomeo's location to mount a rescue mission.

*Datum 10*

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 what 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 demonstrated his agility and tactical prowess by swiftly neutralizing an approaching patrol using his poison-blade and sword, while also ensuring the safety of Bartolomeo. Their subsequent conversation established a connection between the two and revealed Ezio's true identity. These actions showcased Ezio's calculated and goal-oriented mindset, as he strategically employs his skills to achieve desired outcomes.

The sixth value rational action came 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 demonstrated Ezio's ability to make decisions with full consideration and responsibility, as well as respect the life values that are important to him.

*Datum 11*

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 given data, Ezio's main motivation was to pay tribute to his late father and brother, as evident from his emotional response upon encountering their corpses. He demonstrated value rationality by actively adhering to his own principles and pursuing a specific objective that aligned with those values. Ezio's aim was to give his deceased family members a dignified farewell by moving their bodies to the river's edge and placing them onto a prepared boat, considering it a meaningful act of honoring them through proper burial or cremation.

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

*Datum 12*

*"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 used his loaded pistol and attached it to his right arm mechanism to quickly end Savonarola's suffering and possibly saved him from further agony. While the use of a firearm may go against ethical values, it was seen as a practical choice in this case to achieve a merciful outcome. Ezio's actions exemplified value rational action, as he acted in accordance with his ethical principles, seeking mercy and justice for someone he believed was deserving. His underlying motivation was consistent with his values of alleviating suffering and allowing for divine judgment.

The eighth value rational action occurred when Ezio went 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.

*Datum 13*

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 as he pushed his dagger firmly into his old adversary's heart. (p. 224)

In the given scenario, Ezio's actions reflected his adherence to his personal Creed values through a value rational approach. Despite being denied his original objective, he chose to show mercy to Jacopo de' Pazzi by closing his eyes, demonstrating respect and empathy. However, faced with Jacopo's prolonged agony, Ezio ultimately decided to end his suffering, a decision that may seem contradictory to mercy but could be understood as a calculated choice to balance competing values and prioritize the prevention of prolonged pain in line with the Creed's objectives. These actions illustrated the complex nature of

value rational action, where moral principles were carefully considered within a specific context.

### *Affective Action*

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

The first affective action occurred when Ezio, having been rejected by Cristina, secretly followed her and discovered that she was being confronted by Vieri and his men. Vieri's inappropriate behavior put Cristina's safety at risk, leaving her feeling terrified and trapped. Thankfully, Ezio intervened and rescued Cristina from the dangerous situation, altering the outcome of events.

#### *Datum 14*

*"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)

Ezio's actions were driven by his emotions and feelings, making them affective. He intentionally provoked and insulted Vieri by making a remark about Vieri's sister, demonstrating arrogance and confidence. His enjoyment and satisfaction from the reactions of his companions further suggested that his actions were influenced by his emotional state.

The second affective action occurred after the fight with Vieri. Ezio raced 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.

#### *Datum 15*

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 Federico, 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)

The data presented revealed a situation where Federico suggested allowing Cristina to continue sleeping, while Ezio strongly believed it's time for her to wake up. This highlighted Ezio's emotional attachment to Cristina, leading him to prioritize seeing her over her rest. Federico, recognizing Ezio's emotional drive, agreed to support him with their father, indicating an understanding and acceptance of Ezio's actions was driven by his emotions.

The third affective action occurred when Claudia shared with Ezio that her fiancé was cheating on her, prompting Ezio to rush to the fiancé's house, only to find him absent. Remembering a secluded garden known for clandestine encounters, Ezio headed there and quickly uncovered evidence confirming the affair.

*Datum 16*

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 provoked by Duccio's inappropriate advances towards his sister, leading to anger and outrage. He confronted Duccio, expressing disapproval and contempt through insults, and physically confronted him by punching him in the face. This incident demonstrated Weber's theory of affective action, highlighting the influence of emotions on human behavior. Analyzing Ezio's actions in this context provided understanding of the emotional motivations behind his behavior.

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

*Datum 17*

*"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 response to Duccio's disrespectful remark towards his sister was driven by his emotional reaction. He interrupted Duccio abruptly, expressing his displeasure and defending his sister by threatening to break Duccio's arm. By physically seizing Duccio and forcing his arm onto a stone bench, Ezio demonstrated the affective nature of his actions and inflicted pain on Duccio, reflecting his desire to respond to the emotional harm caused to his sister.

In the fifth affective action, Ezio reached the Piazza della Signoria where executions took place. He discovered Uberto Alberti with a suspicious individual, and witnesses his own father and brothers facing execution. This triggers a powerful emotional response in Ezio, characterized by intense anxiety, tension, and empathy towards the impending fate of his family members.

*Datum 18*

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 rope was 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 until he was still. "No!" mouthed Ezio, barely able to believe what he was seeing. "No, God, please no!" But his words were choked 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 to the data above, Ezio's actions demonstrated the intense emotional response he experienced, 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's presence then ordered the guards to chase after him.

*Datum 19*

Slumping down on a pile of discarded sacks, he felt his whole body begin to shake. His world 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)

Ezio's actions aligned with Max Weber's affective social action theory, as he exhibited intense emotions of grief, fear, and hatred following his family's tragedy. This emotional breakdown reflected a lack of rationality and an immediate outpouring of overwhelming feelings, fitting Weber's category of affective action driven by strong emotional impulses rather than deliberated thought or societal norms. Applying Weber's theory to individual behavior required considering the larger sociocultural context.

The seventh affective action occurred 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.

*Datum 20*

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)

Ezio's behavior aligned with Max Weber's theory of affective action, demonstrating emotional maturity, introspection, and a sense of responsibility. His acknowledgment of his mistake showcased emotional intelligence, while his offer of a sentimental pendant

reflected a deep emotional attachment and a desire to show care and affection. Overall, Ezio's actions exemplified affective action driven by personal values and a moral compass, emphasizing the importance of emotions and subjective meaning in his behavior.

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

*Datum 21*

*"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 response to discovering Cristina's presence in Venice during Carnevale indicated a deep longing to see her. This revealed a personal attachment and drives him to take action. His actions aligned with Weber's theory of social action, as his emotional connection and resolved compel him to overcome obstacles and pursue a meeting with her, despite potential dangers.

The ninth affective action occurred when Ezio had 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.

*Datum 22*

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)*

The data showed that Ezio's actions were strongly influenced by intense emotions like pain, fury, and anger due to his own injury and the loss of his loved ones. He expressed his emotions through insulted and negative wishes towards the deceased, reflecting Weber's concept of affective action. This suggested that Ezio's behavior was significantly shaped by his emotional state, highlighting the role of affect in his actions.

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.

*Datum 23*

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 appeared to be his desire to reconnect with Cristina, whom he hadn't seen or heard from in eight years. His actions were motivated by his attachment to and love for her. Individuals' behaviors were influenced by their emotional states, thus emotional motivation was an important aspect of affective action theory.

### *Traditional Action*

Traditional actions are social behaviors rooted in longstanding customs and habits that have been inherited and standardized over generations. They were not typically driven by deliberate planning in terms of both means and objectives. These actions were deeply ingrained and perpetuated across successive generations, forming a continuity of inherited practices.

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

#### *Datum 24*

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 revealed that Ezio's use of "Requiescat in pace" held deeper meaning tied to cultural and social influenced rather than being a mere personal preference. By conforming to this traditional action, Ezio displayed his acceptance of customary death practices and his commitment to upholding the values of his cultural context. The provided data indicated that Ezio reacted with anger towards Vieri's attempt to establish friendship, considering Vieri's role in causing the death and destruction of Ezio's family.

#### *Datum 25*

*"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, was 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 was when Ezio gotten acknowledged as the proper assassin that worthy to join the high rank assassin by the Assassin's Creed.

Datum 26

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

## CONCLUSION & SUGGESTION

The researcher identified four classifications of social action performed by Ezio Auditore, which were affective action, value rational action, instrumental rational action, and traditional action. Affective action was the most frequent, followed by value rational action, instrumental rational action, and traditional action. In achieving his goals, Ezio utilized social action, with rational instrumental action being employed for assassinating Alberti and uncovering the conspiracy, value rational action for eliminating the Templar order, and protecting Florence city. Through the use of social action, Ezio successfully accomplished his goals.

The researcher in the novel focused on four specific opportunities for social action, acknowledging that there are more possibilities to explore. The research conducted on Oliver Bowden's *Assassin's Creed: Renaissance* novel has some limitations and flaws. The researcher encourages future scholars to delve deeper into the sociology of literature and make further references in their studies.

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