

MONOMYTH: THE HERO'S STRUGGLE OF EZIO AUDITORE IN OLIVER BOWDEN'S ASSASSIN'S CREED RENAISSANCE NOVEL

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ABSTRACT

Monomyth as known as hero's journey was created to define the patterns of stages to become heroes. Every part of the stages consists challenges that force hero struggling to complete the stages. The form of struggle itself is variety depends on the condition and situation based on hero's background. This research intended to find the hero's struggle and hero's journey that appeared in Ezio's heroic journey. In this research, the researcher analyzed one of the characters from *Assassin's Creed Renaissance* novel. In specific, a character, named Ezio Auditore, was analyzed through hero's journey theory. The data were analyzed with hero's struggle theory by George R. Goethals and Scott T. Allison, and hero's journey theory by Joseph Campbell. The data were generated from the actions, dialogues, and other's character's narrations as well as Ezio's struggle through his journey to become a hero. In conclusion, the research revealed that Ezio experienced all three struggles that mentioned by Goethals and Allison, those are pain and hardship, vulnerability and weakness, and evil encounter. It also matched eleven stages from seventeen stages of hero's journey by Joseph Campbell, those are the call to adventure, refusal of the call, supernatural aid, the crossing of the first threshold, the road of trials, the meeting with the goddess, woman as the temptress, atonement with the father, apotheosis, the ultimate boon, and the crossing of the return threshold. Finally, the conclusion can be drawn is that the findings above strengthen the fact that Ezio Auditore in *Assassin's Creed Renaissance* is a heroic story.

Keywords: *monomyth*, hero's journey, hero's struggle, *assassin's creed renaissance*.

ABSTRAK

Monomyth yang dikenal sebagai perjalanan pahlawan diciptakan untuk menentukan pola tahapan untuk menjadi pahlawan. Setiap bagian dari tahapan terdiri dari tantangan yang memaksa pahlawan berjuang untuk menyelesaikan tahapan. Bentuk perjuangan itu sendiri bervariasi tergantung pada kondisi dan situasi berdasarkan latar belakang pahlawan. Penelitian ini bertujuan untuk menemukan perjuangan pahlawan dan perjalanan pahlawan yang muncul dalam perjalanan kepahlawanan

Ezio. Dalam penelitian ini, peneliti menganalisis salah satu karakter dari novel Assassin's Creed Renaissance. Secara khusus, karakter, bernama Ezio Auditore, dianalisis melalui teori perjalanan pahlawan. Data dianalisis dengan teori perjuangan pahlawan oleh George R. Goethals dan Scott T. Allison, sebagai teori, dan teori perjalanan pahlawan oleh Joseph Campbell, sebagai teori lainnya. Data tersebut dihasilkan dari tindakan, dialog, dan pernyataan karakter lainnya serta perjuangan Ezio melalui perjalanannya untuk menjadi pahlawan. Kesimpulannya, penelitian ini mengungkapkan bahwa Ezio mengalami ketiga perjuangan yang disebutkan oleh Goethals dan Allison, yaitu rasa sakit dan kesulitan, kerentanan dan kelemahan, dan pertemuan jahat. itu juga cocok dengan sebelas tahap dari tujuh belas tahap perjalanan pahlawan oleh Joseph Campbell dan itu adalah panggilan untuk petualangan, penolakan panggilan, bantuan supranatural, penyeberangan ambang pertama, jalan cobaan, pertemuan dengan dewi, wanita sebagai penggoda, penebusan dengan ayah, pendewaan, anugerah tertinggi, dan penyeberangan ambang kembali. Akhirnya, kesimpulan yang dapat ditarik adalah bahwa temuan di atas memperkuat fakta bahwa Ezio Auditore dalam Assassin's Creed Renaissance adalah kisah heroik.

Kata kunci: *monomyth, perjalanan pahlawan, perjuangan pahlawan, assassin's creed renaissance.*

A. Introduction

Heroic stories are told from ancient *Mesopotamia* about a hero called Gilgamesh to this day. Today most of heroes are appeared in widescreen but although time flies and how people tell hero is changed, there is still a similarity between old time heroes and nowday's. The structure of hero's journey itself, In Moyer's *The Power of Myth* Campbell said that "the basic motif of the universal hero's journey -- leaving one condition and finding the source of life to bring you forth into a richer or mature condition." It is clearly explained that someone who is willing to become a hero must push himself out from his comfort zone and face dangers in order to achieve better condition. Also along the journey heroes have their own kind of struggle that postpone them to achieve their goal, the struggle itself different depends on the background story of the hero. A character named Ezio Auditore is a main character in novel called *Assassin's Creed Renaissance*. This novel took place in Italy on the age of renaissance, Ezio as an ordinary man experienced a shocking moment when he saw his family hanged in the main hall of the city. In order to have revenge for his family Ezio began his journey trained himself as a deadly assassin and join the creed.

The researcher believes this story of Ezio is a heroic story, that is why the researcher presents two research questions that related to the main aim of this research. The first on is What are the struggles that Ezio Auditore encounter in his

hero's journey and the second one is What are the stages that Ezio Auditore has to go through to become a hero. The purpose of these two questions are to describe the struggles that Ezio encounter in his hero's journey and to identify the stages that Ezio has to go through to become a hero. The significance of the research is divided into two main points, those are theoretically and practically. First, theoretically this research is expected to provide better understanding on the theories that the researcher used in this research. Especially the researcher hopes that this research has a good impact to the readers, to understand further about hero's journey theory. Second, practically this thesis can be a reference for further researchers who are planning to conduct research by using the similar theory. Thus, they will apply these theories better.

B. Theoretical Framework

In this chapter the researcher used 5 types of theories. The first one is character and characterization, Characters are the main key of story beside storyline itself. They hold every role that is needed in the story, and also each of the characters in the story has his/her own intention and destiny which is represented based on the author's ideas. "Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue—and from what they do—the action" (Abrams, 32-33). In characterization there are two ways to introduce the characteristic of the character itself, according to Abrams those are *showing* and *telling*, *showing* means the characteristic of character has already been described in any action in the story, meanwhile *telling* the author puts the traits of the character directly in the book. "In *showing* the author simply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind what they say and do. The author may show not only external speech and actions, but also a character's inner thoughts, feelings, and responsiveness to events; for a highly developed mode of such inner showing. In *telling*, the author intervenes authoritatively in order to describe, and often to evaluate, the motives and dispositional qualities of the characters" (Abrams, 33-34).

The second theory is plot. Plot is very crucial in literary works. It has a big aspect as a structure of the storyline. Frye mentions that "The literary works we have so far been considering are works of fiction in which the plot is, as Aristotle called it, the "soul" or shaping principle, and the characters exist primarily as functions of the plot" (52). As he explained before, plot is the core of story's structure. Without plot the storyline does not have structured adventure, abstract and uncoordinated story, "The plot (which Aristotle termed the *mythos*) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and ordered toward achieving particular artistic and emotional effects" (Abrams, 265).

The third theory is hero's characteristic, In Moyer's *The Power of Myth*, Campbell said that "The hero is the one who has given his physical life to some

order of realization of that truth.” each century, each year, each nation, ethnicities, cultures have their own stories of heroes that they hereditary and keep it as a treasure from their ancestors but although they are different they still have one same similarity, the characteristic. “Instead of manifesting largeness, dignity, power, or heroism...” (Abrams, 11).

Every hero has great traits that attracts people to admire and also willing to be like them. The traits that envious people from heroes usually that bring huge impact whenever someone has it, and these are traits that owned by heroes, according to Allison, Goethals, and Kramer, they said that “Kinsella, Ritchie, and Igou (2015b) improved on this methodology by using a prototype analytic approach toward discerning people’s conceptions of heroic traits. Their analysis yielded 12 central characteristics of heroes and 13 peripheral characteristics. Kinsella et al.’s central characteristics are *brave, moral integrity, conviction, courageous, self-sacrifice, protecting, honest, selfless, determined, saves others, inspiring, and helpful*. The peripheral characteristics of heroes are *proactive, humble, strong, risk-taker, fearless, caring, powerful, compassionate, leadership skills, exceptional, intelligent, talented, and personable*” (6-7). But they also mention that all traits above “is that these characteristics are not necessarily the actual characteristics of heroes. They reflect perceptions of heroes” (7)

The fourth theory is hero’s struggle, Struggle is a central, inescapable part of the human experience (210), this sentence is quoted from Goethals and Allison and it is clearly to see that struggle already becomes a part of our life and we cannot take change to separate from it. An interview by CNN Heroes with Ricky Martin an author, writer, and singer about heroes that “Heroes represent the best of ourselves, respecting that we are human beings. A hero can be anyone from Gandhi to your classroom teacher, anyone who can show courage when faced with a problem. A hero is someone who is willing to help others in his or her best capacity”. There are various struggles obstacles in hero’s story and “Superheroes experience at least three different types of struggle. **First**, the prototypical origin story of the superhero features great pain and hardship, usually in the form of childhood trauma. We bestow heroic status to those who overcome severe childhood setbacks and use them to serve the greater good” (211). Perry explained about damage cause by childhood trauma that “Dramatic, rapid, unpredictable, or threatening changes in the environment, however, will activate ‘stress’-response systems. These brain-mediated responses recruit a set of central and peripheral nervous system, neuroendocrine and immune responses that promote adaptive ‘survival’ functions and, later, a return to equilibrium or homeostatic patterns” (2). “**Second**, all superheroes have a unique weakness or Achilles heel that renders them vulnerable. The vulnerability can be in the form of a destructive substance or emotion, and the superhero must overcome this chronic shortcoming to perform noble acts” (211). Furthermore, the form of weakness that appears in this type of struggle often in form of temptation “Such internal obstacles include lack of effort during struggle or failed moral conviction when faced with temptation” “The idea of struggles with temptation points to another aspect of heroism and hero narratives. Oftentimes,

people become heroic by sacrificing their own selfish or personal interests for the greater good” (189). **Third**, all superheroes encounter exceptionally evil, cunning villains whom they must defeat” (Goethals and Allison, 211-212). The criteria that described villain “There may be a parallel implicit theory that heroes generally cause success and salvation, but that evil, ruin, chaos, destruction, and despair reflect the work of villains” (193).

The fifth theory is hero’s journey. Hero’s Journey (*Monomyth*) is one of the literary theories that related to hero is use in every superhero movie, a common man who has fate to change the world and down to underworld to face the monsters and return as a hero. “A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man” (Campbell, 28). On Campbell’s hero’s journey there are three parts, Departure, Initiation, and Return also seventeen subparts, The Call to Adventure, Refusal of the Call, Supernatural Aid, The Crossing of the First Threshold, The Belly of the Whale, The Road of Trials, The Meeting with the Goddess, Woman as the Temptress, Atonement with the Father, Apotheosis, The Ultimate Boon, Refusal of the Return, The Magic Flight, Rescue from Without, The Crossing of the Return Threshold, Master of the Two Worlds, and Freedom to Live as a roadmap to become a hero.

C. Research Method

This research is using a qualitative method, with words as the data. “Qualitative data consist of words and observations, not numbers. As with all data, analysis and interpretation are required to bring order and understanding. This requires creativity, discipline, and a systematic approach. There is no single or best way” (Ellen and Marcus, 1). Like Ellen and Marcus said above that qualitative method focusing on observation, to understand the meaning that requires analysis and some interpretation from the researcher.

The approach that also uses on this research is formalist approach, because all that requires for data can be found on book itself and the data is plot, characterization, and so on. Smith said that “The formalist critic embraces an objective theory of art and examines plot, characterization, dialogue, and style to show how these elements contribute to the theme or unity of the literary work” (5).

There are 5 steps to analyze the data. Step 1, the researcher has to get to know more about the data. The understanding of researcher to the data is effecting how good the analysis, so researcher should read and re-read it until fully understand. Step 2, focus on analyze and review the key questions on research questions. Step 3, after reading and re-reading until fully understand, it is time to categorize the information words, sentences, and paragraphs that related with research questions and hero’s struggles and hero’s journey theory. Step 4, after categorizing it, it is time to identify all the patterns and connections between information on the note and highlight every single data that related with hero’s struggles and hero’s journey theory. Last step 5, interpretation and bringing it all

together, link every single data that relate and use the theories concept that used on this research to find research questions answers. (Ellen Taylor-Powell and Marcus Renner: 2-5).

D. Findings and Discussions

This is a phase where the researcher discusses about the research. After identified the findings and connected to theories, the researcher found a conclusion. Turns out, Ezio as main character which also as an object of research has a story of journey that covers all three points from hero's struggle theory and almost covers all points from hero's journey theory.

These are the data:

1. Hero's Struggles

a. Pain and Hardship

Usually the struggle appears in form of childhood trauma which also appears in *Assassin's Creed Renaissance*. Childhood trauma can cause mental attack to the person and later effect to individual's mentality which determined the character's future. Trauma that leads hero accepts his fate, later this trauma will put hero into a serve for good. As for in *Assassin's Creed Renaissance* novel, Ezio as main character experienced at least childhood trauma which led him entered the *assassins* creed.

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 (69).

From quotation above it is clearly that Ezio had suffered worst experience on his adolescence. He had lost his father and brothers who were hanged to death and they were accused as dangerous traitors. As a young teenager, Ezio was innocent, he did not care about complicated matters that happened to his family and all he knew as a teen was a joyful life. After he saw his family was hanged, he experienced a more horrible condition which later led him to serve the creed.

b. Weakness and Vulnerability

The love of Ezio to Christina would never fade during his escape from Florence. Two years since he left Florence and trained himself as an *assassin* 'Where have you *been*? I have had no word of you for two *years*' (156), as Christina cried to Ezio. The desire to meet the beloved woman has no barricade to stop, even his uncle's warning did not bother him. Ezio's mission was to find an acquaintance of his uncle which later led Ezio into further mission, yet along its path the presence of Christina had disturbed him that led him to meet her in person.

Despite his uncle's warning, there was one person in Florence whom Ezio was determined to see again. In all the time of his absence, she had never been far from his heart, and now the

pangs of love had increased with the knowledge that she was not far away (155).

According to the quotation above Ezio had a nice time to meet Christina but there was a moment when Christina said to Ezio that she was engaged with someone else. Then of course, this statements broke Ezio's feeling. This was happened because he ignored his uncle's warning. Ezio still unsure what to do, the women he loved the most now will marry to someone else. He even intervened deeper with event that occurred at the time which someone was screaming asking for help and it was Manfredo. Then he asks 'Who the devil is Manfredo?' Cristina looked at him as if from the inner side of prison bars. 'My *fidanzato*,' she said (158). The guy was fiancée of Christina, the more Ezio intervened the more he lost from his duty.

c. Evil encounter

In Ezio's journey, he encountered with many enemies that prevent him to save the world. These enemies of Ezio is an organization called Templar order, they have mission to recreate the world. There were around 11 persons that clashed with Ezio in the novel, all of them have a major position in Templar structure and the storyline. Ezio found the list of those who were responsible for his father's death after he murdered the first Templar member, Uberto Alberti, then he prepared himself with some skills that he earned by training with his fellow *assassins* to continue his journey to have revenge on those names listed on the catalogue.

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' (117).

The quotation above shows that Ezio had a long journey with plenty of enemies await. Along the road, Ezio fought with many villains such as Vieri de Pazzi and his family who had a conspiracy to kill Lorenzo de Medici but their conspiracy did not work since Ezio always stepped forward to disturb it. Another family who stood to fight Ezio was Emilio Barbarigo and his family who related in murder of Giovanni Mocenigo, the Doge of Venice. Beside the two previous families there were some individuals who also involved in stopping Ezio, like Dante Moro, Carlos Visconti, Gerolamo Olgiati, Bernardo Baroncelli and many more. And the head conspirator of the Templar order was Rodrigo Borgia, he was the last enemy that Ezio had to fight to fulfil his destiny.

1. Hero's Journey

a. Call to Adventure

Call to adventure stage begins from here, after his family got captured and accused threaten the city Giovanni Ezio's father told Ezio to seek a hidden room inside his father workplace and took everything whatever inside the box. At the first time, Ezio felt strange to see what is in the box, a letter that his father trusted Ezio

to send to Alberti a trusted friend of Giovanni, a white hood, a leather bracer, a cracked dagger blade, a sword and some stuff.

He opened the chest and saw that it contained a white hood, evidently old, and made of some perhaps woollen material which he didn't recognize. **Something compelled him to put it on, and at once a strange power surged through him.** He lowered the hood, but did not take it off (55).

This is where Ezio has "call to adventure" stage. The feeling, strange power that Ezio felt once he wore the hood is an attraction, a sign he must accept this fate, a symbol that he is worthy to wear it. Before he wore it, there was a moment that forced him to take the hood and put it on as the hood itself who told him to. There was no one around or it was probably his instinct.

b. Refusal of the Call

After the execution of his family member Ezio took a change to take his family dead bodies and intended to give better buried. Then time passed, Ezio decided to visit his uncle at Monteriggioni south from Florence where Ezio and the rest of his family were. There his uncle asked him to stay and hope that Ezio was willing to continue his father work as an *assassin* which was still unknown to Ezio. All he knew that his father was only a banker. At that time, Ezio thought was only how to keep his family save no other. Since his mother still has trauma from what happened she needs more time to recover.

Come back here when you've finished and we'll begin.'

'Begin what, Uncle?'

Mario looked surprised. 'I thought you'd come here to train.'

'No, Uncle - that was not my intention. This was the first place of safety I could think of once we had to flee Florence. But my intention is to take my mother and sister further still.'

Mario looked grave. 'But what about your father? Don't you think he'd want you to finish his work?' (115).

From the quotation above Mario, Ezio's uncle showed his seriousness to train Ezio. Mario wanted his nephew to follow his step and Giovanni's as an *assassin* but at the moment Ezio refused it. He refused his uncle offer to join the *assassin*, he refused his fate because he still does not know much about this creed.

c. Supernatural Aid

In Ezio's journey there will be an aid but in a different location and time because later on the journey. Ezio will be hunting a few characters which located all around Italian peninsula, and the aid will come gradually. Ezio was guided by several people, most of the aid will come from Leonardo da Vinci, Mario Auditore, Paola, and Rosa.

Back to the time when Ezio's family was executed, after that moment Ezio gather his rest family and went to Paola's place for safety. A brothel house, with a lot

of courtesans this is where Ezio trained by the owner of the place, Paola. Paola is a well-trained *assassin* but at that time Ezio lacks of knowing that, she has skill to steal other purses, the pick pocket. So, that moment when Ezio knew that he was betrayed by his father's friend he has intention to make a revenge upon him, and he told that to Paola, instead of letting him what to do Paola make some arrangement to Ezio, to teach him a skill that he needs on his way and this skill is a skill which can make him survive especially whenever he travels across the Italia peninsula.

Paola ignore him and completed her sentence: '– but **I can make you one.**'

Ezio fought down suspicion. 'And why would you want to teach me how to kill?'

She shook her head, 'In order to teach you how to survive.'

'I'm not sure that I need any training from you.'

She smiled. 'I know how you feel, but **please allow me to hone the skills I am sure you have naturally. Think of my teaching as an extra weapon in your armoury**' (77-78).

From quotation above Ezio was doubting Paola to train him. All Ezio thought was can she, because he knew her as owner of the brothel. So the training was started with some courtesans which gather at back of the place, a small garden high-walled with fountain on the middle of it. They were all gathered there and Paola told Ezio to walk unseen by other until he can take the pouches in courtesan pocket. The train went pretty long time using charming and moving like a cat many skills that he must learn until he made it. After that Paola told him to walk on the street took some people pouches and try to not get notice or caught and he did. So he came back to Paola and says that he is done, finally he managed to master the skill and he was ready to have revenge on Alberti.

d. Crossing the First Threshold

This stage is where the character ready to leave his or her ordinary life in order to get a prize that lies in the end of the journey, this stage available after the hero already receives common requirement for leaving the ordinary life. In Ezio's journey this condition described in when Ezio believes that he is better far away with his family from Italy, many times his uncle begs him to stay and continue his father's legacy but still his wills not wanted to stay then there is one day where Ezio is looking for his uncle but nowhere to be found the he asks one of the soldier that where is his uncle he says Mario is heading to kill Vieri, after that moment he realized that he does not want to troublesome his uncle much more. After that moment Ezio takes a step towards decided to have all the responsibility that his father left behind.

Ezio took a deep breath. Surely this changed everything. And perhaps it was Fate – the very stimulus he'd unconsciously been seeking. 'Where is my uncle?'

'In the stables.'

Ezio was already halfway out of the room.

'Hey! Where are you off to?'

'To the stables! There must be a horse for me, too!'

Orazio smiled as he watched him go (123).

Before Ezio accepted his fate and help his uncle hunt down Vieri, he is just merely a boy but after he goes to his uncle he is a member of *assassin* and he is leaving his ordinary life behind, withdraw his wills which is he wanted to leave Italy before but now all he wants for his country is no more Templar order. The interesting statement that symbolize the crossing into the unknown world is where Ezio is already halfway out of the room and Orazio, the soldier asks where the Ezio going to, and Ezio replies to the stables, there must be a horse for me too. This symbolize Ezio is ready and soon leaving his ordinary life as a boy into another places that makes him a better human because after he took the horse he went to help his uncle and from there on and on he will start his journey as a member of the creed which he is going to begin to hunt other Templars, to revoke all the plans, and to fix what is wrong and eradicate the Templar order from Italian peninsula.

e. The Road of Trials

The betrayed friend of his father, which Ezio entrusts the letter that contains the proof that his family is not guilty. He betrayed Ezio and let Giovanni executed, turns out he is just another member of the Templar which is the enemy of *assassin*. After some chapter Ezio plans to kill Alberti right by his own hand, before he starts to hunt Alberti, Paola is helping him to improve his skill, the pick pocket skill and the unseen meanwhile he also visits Leonardo to help him fix the broken hidden blade with the codex page. After everything is done he went back to Paola and asks how he could kill Alberti, then there is a gather which people there are talking about art thing of the latest art work by Maestro Verrocchio, Ezio managed to enter the exhibition thanks to the unseen skill, more and more he makes sure getting closer without being notice by people there and Alberti. Finally, when he is already at the edge of the crowd there is no other people which can help him invisible, so he just fast walk straight to Alberti which at that time standing in the middle of the event. After Alberti sees Ezio he shocks and frightened, Ezio here to avenge the death of his family.

'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 (98-99).

A quotation that explains how Ezio laid his revenge on Alberti, the blade sprang through Alberti's throat then makes him cannot speak neither breathe until he died by drowned from his own blood. After that everyone noticed that Alberti is dead and the event went riotous someone scream "*assassino*", Ezio tries to escape because guards are coming to capture him with some fight and unseen skill he managed to escape, when he made it someone passed him and ask what is happen Ezio answered that "justice has been done". This is Ezio first kill before he became an *assassin* and

Alberti is one of the member of Templar who wants Ezio died so beside kill Alberti as a revenge it also another deeds which decrease the member of Templar.

f. The Meeting with the Goddess

Caterina gave Ezio a map of Italian peninsula and there are red dots all over the map separated, this red dots shows the location of the rest of codex pages. Most of the codex pages owned by *assassins* but there are still more, these pages are more than just ancient paper it contains a secret of the world and that is why Templars are so willing to find the vault to see it might contain power to control the world. So in order to find the vault location Ezio and the *assassins* must find all leftovers codex pages.

She showed him the scroll. 'Here – I have brought you a leaving-present.'

'What is it?'

'Something you will need.'

She unrolled it and Ezio saw that it was a map of the entire peninsula, from Lombardy to Calabria, and all across it, as well as the roads and towns, a number of crosses were marked on it, in red ink (407).

The gift from Caterina helps a lot to Ezio and the creed to reach the end of the journey. The location will be reveal after all the pages are collected and it is Ezio and the creed to spread all over Italian peninsula to get codex pages. This is the reason why researcher decided Caterina as a goddess even she is not truly a goddess she can lend Ezio and the creed a big aid which lead them to their target the secret of the world and also to put down Templars forever.

g. Woman as Temptress

Another test for hero worthiness is when hero meet with beautiful woman but this woman will not help or guild hero to a better maturity but more tempting hero to stray from his destiny and make hero unworthy. Before become an *assassin* and pledge himself to the creed Ezio was a teenager and live as teenager having fights and rival also a beloved girl, Christina. But when Ezio accepted his fate to be an *assassin* he must left his ordinary life behind to serve the creed and save the world from conquered by Templar, of course along his journey these memories came back and distract Ezio to fulfil his destiny.

Mario frowned, but raised his voice only slightly. It was enough. 'I have heard good things of you, Ezio, but also bad. You lost control when you killed Francesco. And **you allowed sentiment over Cristina to tempt you from your path.** Your whole duty now is to the Creed, for if you neglect it, there may be no world left for you to enjoy.' He drew himself up.

'I speak with your father's voice when I command your obedience' (200).

Mario knew about Ezio's flaw especially for a woman and this distract Ezio path. It happened when Ezio back to Florence after his training in monteriggioni for another mission to hunt down Pazzi family which at that time planning to kill Duke Lorenzo de' Medici, he visited Christina to cure his miss feeling.

h. Atonement with the Father

The father figure here seems unimportant to Ezio whereas he is the *prophet* which everyone looking for, Ezio and everyone did not recognize this until the last battle which happen between Ezio and Rodrigo. They both hold each key to open the vault, Ezio with the *apple* meanwhile Rodrigo with the *staff* and these two weapons are not ordinary weapon one can control everyone's mind other can strengthen the body, sometimes can make a multiple clones of the owner, these artifacts were owned by the ancient civilization before Ezio's.

In a terrifying moment of clear truth, Ezio realized that his fellow Assassins, so long ago in Venice, had seen what he himself had rejected.

The Prophet was indeed there, in that room, and about to fulfil his destiny. He looked at Rodrigo, almost in pity. 'You never were the Prophet,' he said. 'You poor, deluded soul'(465-466).

Finally, Rodrigo beats Ezio, he fell to the ground and passed out. It means Rodrigo has all keys he needed to open the vault, a few moments passed and Ezio woke up he chases Rodrigo but not for long he found him desperate to open the door which mean he cannot because he is never be a *prophet*, then Ezio realized that whenever he seeks the *prophet* which predicted will appear in some place he did not found the *prophet* no one is around, it is all because Ezio was the *prophet* which destiny to open the vault, and the he accepts that he is the one who can enter the vault to find what ancient power lies within.

i. Apotheosis

The one which made Ezio be in this stage was the knowledge he got from Minerva, because he was the chosen one to carry this message in order to save the world. Since he was also chosen to be a prophet and the one who destined to open the vault. This knowledge only knew by Ezio himself and that made him seen about the future which no one else could.

"Ezio watched as from the total devastation that seemed to have been wrought upon the Earth by the Sun, a single ash-covered arm thrust skyward from the debris. Great visions of a windswept plain swept across the sky, which was the Roof of the Vault. Across it marched people - broken, ephemeral, but brave.

'And we rebuilt.' Minerva continued. 'It took strength and sacrifice and compassion, but we rebuilt! And as the Earth slowly healed, as life returned to the world, as the green shoots thrust up out of the generous earth once more... We endeavoured to ensure that such a tragedy would never be repeated' (470-471). "

Ezio was taught by Minerva and clearly he saw how the entire earth was destroyed by the sun. The great vision Ezio had made him aware about tomorrow and he saw his duty was wider now, it was not only to save the Italian peninsula but it was to save the world. Then Ezio exited the vault after received the prophecy and he walked through Rodrigo which still alive but he took a deadly poison somehow

to ended his life. The dying Rodrigo asked Ezio what he saw inside the vault was there a god or someone immortal then Ezio answered it that there is no one inside.

j. The Ultimate Boon

After long journey and many trials, finally in this stage the hero received his ultimate boon. The goal that hero dreamed about and the reason for hero to begin the adventure is achieved on this stage.

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 (68).

In that hour Ezio ceased to be a boy and became a man. The weight of the responsibility he now felt he carried to avenge and correct this hideous wrong fell on his shoulders like a heavy cloak (69).

For Ezio the reason why he begins his journey was variety, it keeps changing each time he continues his journey. On the beginning the reason was only to have revenges on those who murdered and executed his family. Then the further Ezio was doing for the creed the more he knew about what he was confronting, and then his deed was to eliminate the Templar order and their goal to recreate the world. Time passed by and Ezio finally knew about the prophecy which was dreamed by his father and previous *assassins*.

k. Crossing the Return Threshold

This is the last stage which the researcher could find that could be applied in *Assassin's Creed Renaissance* novel and Ezio as the main character. After achieved everything the hero now must return to his ordinary life with the prize on his hand. Yet on this stage Ezio did not return to his normal life as a financier replaced his father but rather he continued his life as an *assassin* and serve the creed more. The great vision he saw inside the chamber put Ezio into more challenge ahead with bigger enemies.

He walked back out, through the Sistine Chapel and into the sunlight, to find his friends waiting there for him.

There was a new world to be made (472).

Thus, Ezio walked out of the chamber and leaving the vault become a symbol for hero to crossing the return threshold. The prophecy he saw inside the vault made Ezio could not return to his normal life, so it put Ezio went deeper to adventure to save the world from destruction.

E. Conclusions

Based on the findings and discussion in the previous chapter, the conclusions of this study can finally be drawn accordingly to the questions and the aims of this study. The aims are to identify the struggle experienced by Ezio along his journey and to establish connection between Ezio's story with theory of hero's journey.

Based on the previous discussion of Ezio's struggle the researcher summed up that being a hero is not an easy task. This story of Ezio's journey can be concluded as a heroic story since most of struggles that mentioned by Goethals and Allison was completed, those are pain and hardship, vulnerability and weakness, evil encounter. Also, Campbell's hero's journey stages can be found in Ezio's are the call to adventure, refusal of the call, supernatural aid, the crossing of the first threshold, the road of trials, the meeting with the goddess, woman as the temptress, atonement with the father, apotheosis, the ultimate boon, and the crossing of the return threshold. What Ezio had to go through in his journey can be concluded that the theory of *monomyth* has become a useful foundation to shed the light on *monomyth's* theory.

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