

CHAPTER I

INTRODUCTION

This chapter serves as a comprehensive exploration, encompassing the intricate dimensions of the research endeavor, including the establishment of research background, statement of problems, research objectives, research significances, definition of literary terms.

1.1 Research Background

The 2008 release of "Call of Duty: World at War" is frequently lauded for its compelling depiction of wartime events, surpassing certain counterparts within the broader Call of Duty series. Numerous factors contribute to the widely held perception that World at War distinguishes itself in delivering a gripping and impactful war narrative. It contained about the representation of authenticity and realism, World at War embraced a gritty and realistic portrayal of World War II, effectively encapsulating the brutality and adverse conditions inherent in the conflict. The game deliberately confronted the darker facets of warfare, including the intense island-hopping campaign in the Pacific theater and the brutal battles on the Eastern Front (Ramsay, 2016, p. 1). This steadfast commitment to realism significantly heightened the overall narrative, imbuing players with a palpable sense of the historical events' weight.

The game adopted a dual-narrative structure, affording players the opportunity to perceive the war from two distinct vantage points. The American campaign followed the U.S. Marines in the Pacific, while the Soviet campaign depicted Eastern Front engagements from the perspective of the Red Army (Ramsay, 2016, p. 3). This dualistic approach facilitated a more comprehensive understanding of World War II, effectively showcasing the global magnitude of the conflict. Even about character development the game Call of Duty World at War invested significantly in character development, fashioning memorable and relatable

protagonists. The destinies of characters such as Private Miller and Dimitri Petrenko were intricately interwoven into the narrative, fostering a profound connection between players and the characters. This emotional investment served to amplify the impact of pivotal moments within the storyline.

It also configures the narrative pacing, the game executed narrative pacing with precision, achieving a harmonious balance between intense action sequences and more contemplative, character-driven interludes. The storyline unfolded at a compelling cadence, sustaining player engagement from inception to conclusion. The incorporation of diverse mission objectives and environments further contributed to the overall narrative variety. World at War conscientiously endeavored to present an authentic historical experience. The game drew inspiration from genuine events, meticulously incorporating accurate weaponry, uniforms, and locales (Ramsay, 2016, p. 4). This unwavering commitment to historical authenticity endowed the narrative with depth and immersed players in the milieu of World War II.

The design of World at War's narrative was specifically tailored to evoke a robust emotional response. The game fearlessly depicted the human toll of war, affording players poignant moments of loss, sacrifice, and camaraderie. These emotional elements resonated profoundly with players, fostering a deeper connection to the narrative. While assessments of the "optimal" war narrative in a Call of Duty game remain subject to individual perspectives, the amalgamation of authenticity, diverse perspectives, character development, narrative pacing, historical fidelity, and emotional resonance positions Call of Duty: World at War as a distinguished title within the series, particularly for those seeking a compelling and immersive war narrative.

However, it rejoices the understanding that war is a phenomenon that never leave with mankind history as its constructed over the product of war narrative or was as narrative. A "war narrative" denotes the portrayal and communication of a war, conflict, or battle, typically in the context of a narrative structure. It involves the way the occurrences of a war are rendered, as well as the narratives that encapsulate the essence of the conflict. These narratives exhibit a range of perspectives and emotional tones, spanning from the celebratory

and patriotic to the analytical and anti-war (Hanska, 2014, p. 11). These expressions are instrumental in shaping perceptions of war and its ramifications. The significance of war narratives resides in their capacity to chronicle and communicate the experiences associated with armed conflicts. As regarded that narratives are properties of groups or social facts, like culture. For a nation-state, a narrative becomes collectively salient because it restores order by explaining the pain, assigning blame, and, most importantly, setting lessons going forward to avoid a return to the pain of the past (William Waldorf Jr., 2022, p. 9). These narratives function as historical archives, offering insights into the repercussions of war on both individuals and communities. Moreover, they facilitate moral contemplation, foster empathy, and play a pivotal role in the endeavor to deter future conflicts through educational and commemorative means. Simply, literary works is will always put a respond by its narrative.

The relationship between war narratives and literary works is profound and multifaceted, with literature serving as a crucial medium for the exploration and dissemination of narratives related to war and conflict. Literature, as a powerful form of artistic expression, plays a central role in shaping and conveying the experiences, impact, and ethical dimensions of war. War narratives in literary works that delve deeply into the human experience during times of conflict. Through characters, settings, and intricate storytelling, literature provides a platform to depict the physical and emotional trials of soldiers, civilians, and those affected by war and may follow about a narrative structure such as that of the rescue plot (Hawkins & Kim, 2021, p. 31). War narratives within literature frequently serve as a space for moral and ethical reflection. Authors use their works to pose critical questions about the justifiability of war, the conduct of individuals during conflict, and the consequences of violence. These narratives encourage readers to contemplate the ethical dimensions of war and its implications for humanity. Many literary works, particularly those in the genre of anti-war literature, offer poignant critiques of the futility, suffering, and devastation brought about by war. Authors use these narratives to advocate for peace, reconciliation, and the prevention of future conflicts.

In referring narrative, this research is aiming over the understanding that a narrative refers to a structured and often fictional account or story that is created by an author to convey

events, experiences, or a sequence of actions (Manshur, 2019, p. 32). Narratives are a fundamental element of literary works, and they provide the framework for storytelling. Literary narratives can take various forms, including novels, short stories, poems, plays, even a video game. Narrative structure refers to the systematic arrangement and architectural framework employed in storytelling. It encompasses essential components such as the presentation of characters and settings, the progression of a plot characterized by rising action, climax, and resolution, and frequently incorporates thematic elements and the evolution of characters. As regarded that structural framework serves as the foundational scaffold upon which a narrative is constructed, enabling a coherent and captivating narrative progression indeed about narrative structures represent an underutilized opportunity that could be used in interactive digital narratives (Svensson et al., 2022, p. 23). It functions as the guiding blueprint directing the narrative discourse, ensuring audience engagement and emotional investment.

However, as mentioned where the subject is determined in war narrative analysis. This research served the object over Call of Duty: World at War" stands as an exemplary instance within the video game medium, offering a substantial reservoir of war narrative content. Positioned within the historical context of World War II, the game is saturated with the thematic elements inherent to war storytelling. It also Forcing the gamer to switch between soldiers of various nationalities not only broadens perspectives of World War II, it also dilutes the possibility of individual heroism (Ramsay, 2016, p. 8). From the moment players commence their virtual odyssey, they are instantaneously immersed within the tumult and disarray of the conflict, traversing a landscape replete with a diverse cast of characters, battlefields, and historical settings (Saptanto, 2021, p. 17). The narrative unfolds through a sequence of missions and cinematic interludes, seamlessly harmonizing gameplay, and storytelling to construct a unified and immersive war narrative.

The game adeptly encapsulates the essence of war, transcending the realm of intense and authentic combat scenarios to delve into the narrative's thematic dimensions. These dimensions encompass notions of heroism, self-sacrifice, solidarity, and the unforgiving verities of warfare (Ramsay, 2016, p. 9). Players are afforded the opportunity to partake in

the developmental trajectory of characters and the evolution of their interpersonal relationships, a journey marked by the exigencies posed by the conflict's progression. The overarching narrative is underscored by themes of duty, patriotism, and the moral quandaries that inevitably manifest within the crucible of war. These collective elements firmly establish "Call of Duty: World at War" as a quintessential exemplar of a video game that fulfills the role of a medium endowed with a war narrative. Consequently, it provides players with a platform for engagement with the multifaceted dimensions of armed conflict and the intricate tapestry of human experiences woven within its fabric. Thus, it is deserved to examine and evaluate the narrative structure within the video game storyline.

Furthermore, this research is not arbitrary yet has provoked and inspired by previous studies. The first previous studies which inspired this research has come up from Debra Ramsay from The University of Exeter entitled research by "*Brutal games: Call of Duty and the cultural narrative of World War II*" in 2016. This research article discussed whereby World War II is the conflict that features most in First Person Shooters (FPSs) but despite the rapid growth of this sector of the entertainment industry, the way in which the war is recalibrated within this format has been at best ignored, at worst dismissed. Concentrating particularly on Call of Duty: World at War (Activision, 2008), this article establishes how the FPS distils war into its most basic components—space and weaponry— and considers the possibility that the FPS exposes aspects of warfare that have been obscured within representations of World War II in other media.

The second previous study is provoked in the discussion about narrative structure analysis. this research is from Ziyao Li from university of Hongkong entitled by "*A Metanarrative Analysis in Tim O'Brien's 'How to Tell a True War Story'*" in 2022. This research discussed in the context of a series of large-scale wars occurring in the 20s and early 21st century, Tim O'Brien's short story "How to Tell a True War Story" is set in the background of the controversial Vietnam War. While war narratives are often subject to imposing an authoritative, institutional truth, O'Brien refuses to follow this traditional way of representation. Through the lens of Jean-Francois Lyotard's Postmodern Condition, this essay analyzes how, opposite to the grand narrative, his unconventionally fragmented

narrative interrogates the notion of 'truth' in the war narrative. This fragmentation is an intentional gesture to capture the traumatic experiences of individuals that have long been neglected by the historical metanarrative. Highlighting O'Brien's emphasis on individuality and subjective experience, the essay aims to locate his work as a typical postmodern fiction, shedding light on the new way of representing wars and the conception of wars and trauma. Indeed, this research put the keywords upon postmodern narrative, war narrative, traumatic experience, and truth.

The third previous study has provided the inspiration about the video game as an object of literary works analysis. The contribution has emerged from Deswandito with the title *The Dawn of Literature: Video Games as The New Breed of Modern Popular Literature* Deswandito in 2021 from Universitas Ngudi Waluyo Ungaran, Indonesia. This research is promoted that video games have emerged as a contemporary manifestation of popular culture in contemporary society. The objective of this investigation is to scrutinize the structural composition of video games. The author employs a descriptive qualitative methodology, utilizing ludology as the analytical discipline, to discern narrative and narration within the framework of video games. The study posits that video games and their storylines are intricately intertwined, thereby engendering a richly layered dramatic construct constituted by narrative elements contingent upon the player's decisions and choices. This observation serves as an indication that video games represent a novel genre of literary creation situated within the realm of modern popular culture. Through video games, creators establish a distinctive framework for narrative development, affording users the autonomy to explore and engage with stories in alignment with their individual inclinations and perspectives.

The fourth previous study has emerged from Van der Spuy and Jayakrishnan with the title *Making Sense of the Unknown: A Narrative Analysis of COVID-19 Stories as Told by WSU Research Students in 2021* from Walter Sisulu University, South Africa. This narrative research analysis has provided the enclosure about the use of narratives serves as a catalyst for fostering discussions on contemporary global issues. Employing storytelling as an effective pedagogical tool can be viewed to equip students with essential skills in "Twenty-First Century Literacy," while simultaneously enhancing emotional intelligence and social

learning. In the context of this project, storytelling was employed to gather insights into individuals' experiences with COVID-19 and lockdown, specifically focusing on the Eastern Cape of South Africa. Utilizing a content analysis methodology, the study seeks to scrutinize responses obtained from narrative inquiry interviews about the COVID-19 pandemic, conducted by students as part of their introduction to research methodology. These responses aim to yield generalized findings and illuminate individual reactions, shedding light on and providing a contextual understanding of the human experience of the pandemic within an educational framework. Interviewees and students conveyed both adverse and favorable experiences, contributing to a comprehensive exploration of the subject.

While the last previous study is provoked from Fitri Merawati and Iis Suwartini in 2019 from university of Ahmad Dahlan, Indonesia. Entitled by “The Discourse of Cyber Literature in Indonesia”, this study explores the discourse surrounding cyber literature in Indonesia through the lens of Michel Foucault's discourse theories. The research focuses specifically on cyber literature as its subject. Data collection involves the utilization of literary engineering and observation methods. The analytical process employs the excavation method. The analysis reveals a continuity and discontinuity concerning cyber literature in various discourses on the subject in Indonesia. Continuity is observed in the equal rights afforded to authors, whether amateur or professional, acknowledging them as creators. Additionally, continuity is evident in the definition of cyber literature, the genres it encompasses, and the position of readers who can actively engage with authors and cyber literary works. In contrast, discontinuity is apparent in the rejection within Indonesian literary culture of the canonicity of cyber literature. This rejection has curtailed the growth of cyber literature as a recognized literary form in Indonesia.

In such a background conclusion, it can be determined that this research has put the awareness to research the interest over war narrative. The detail may rejoice to discover the representation within the video game of Call of Duty World at War 2008. Thus it may lead about how it provide the understanding over war narrative at such certain area as a structure.

1.2 Research Questions

As followed the construction from the background above, this research sentences its interest within the research question as follow:

1. What is the war narrative in the video game *Call of Duty: World at War* (2008)?
2. What is the representation of war narrative in the intrinsic of video game *Call of Duty: World at War* (2008)?
3. How does the war narrative in video game *Call of Duty: World at War* (2008) serve the understanding of war?

1.3 Research Objective

By doing so, this research has objective goal in presenting the result of the work of research as follows:

1. In order to identify the war narrative in the video game *Call of Duty World at War* 2008
2. In order to identify the representations of war narrative in the intrinsic of video game *Call of Duty World at War* 2008.
3. In order to examine the war narrative in video game *Call of Duty World at War* 2008 that served the understanding of war.

1.4 Research Significance

As the consequence of serve research in academic environment. This research has significant impacts in resulting the contributions from theoretically and practically. Theoretically, this research may contribute over the understanding It introduces a structured framework for the examination of war narratives in video games, exemplified through the case study of "*Call of Duty: World at War.*" This framework not only facilitates the dissection of narrative elements within the game but also stands as a potential model for analogous analyses in the field. Moreover, the study enriches our theoretical comprehension of video game narratives, specifically their effectiveness in conveying intricate stories, particularly

those rooted in wartime settings. This, in turn, contributes to the broader discourse on narrative construction in interactive media.

The research also delves into the theoretical exploration of intrinsic elements within video games, including gameplay mechanics, level design, and player agency, within the context of a war narrative. This examination provides valuable insights into how these intrinsic elements interact with and influence the overall narrative structure of video games, shedding light on the dynamic relationship between gameplay and storytelling. Furthermore, the research encourages comparative analyses, enabling scholars to draw parallels and distinctions between war narratives in video games and those in other narrative forms such as literature, film, and historical accounts.

On the practical contribution, the study extends its contributions to the realm of video game development. It offers practical insights for game developers by showcasing effective storytelling techniques and strategies for integrating war narratives into video games. These insights have the potential to inform the creation of more engaging and thought-provoking gaming experiences, enriching the interactive storytelling landscape. Additionally, the research serves as an educational and analytical resource for students, scholars, and enthusiasts with an interest in video game studies. It equips them with the tools and knowledge to apply the analysis framework to various video games, enhancing their critical understanding of the medium. In summary, this research effectively bridges the theoretical and practical dimensions of video game analysis, offering valuable insights into the complexities of war narratives in video games and their broader implications for scholars, creators, and enthusiasts within the gaming and media studies communities.

1.5 Definition of Key Terms

As the necessary to contrast the research, this research provide the highlight term over keywords which can be followed as the core denotation over the research construction. The definition upon key terms can be followed as depicted in such display down below:

1. Video Game: A video game is an electronic or digital game that involves player interaction with a user interface or input device, such as a joystick, controller, keyboard, or motion sensing devices, to generate visual feedback for a player.
2. Cyber Literature: Cyber literature refers to literary works, including poetry, fiction, or non-fiction, that are created or experienced through digital mediums such as the internet, electronic devices, or computer software. This genre often explores the intersection of technology, culture, and literature, incorporating digital elements and interactive features into the storytelling process.
3. Narrative Analysis: Narrative analysis is a research method that involves the systematic examination and interpretation of stories or narratives to uncover underlying patterns, themes, and cultural influences.
4. War Narrative: A war narrative is a literary or spoken account that chronicles the experiences, events, and impacts of armed conflicts.

