

**THE STORY OF HUMANITY IN “DETROIT: BECOME HUMAN” : A  
UNIFIED DISCOURSE ANALYSIS**

**THESIS**

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang

in Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra (S.S.)

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MALANG  
2022**

## STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“The Story of Humanity in “Detroit: Become Human” : A Unified Discourse Analysis”** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, October 30th 2023

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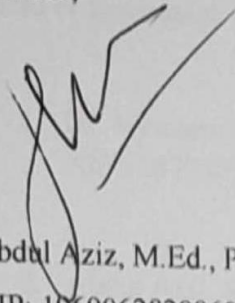
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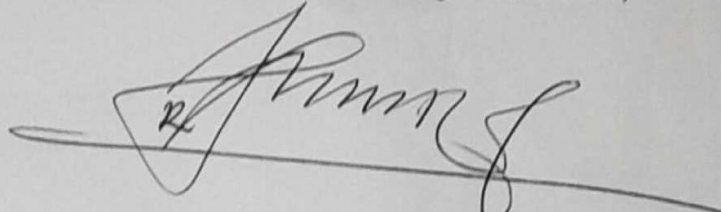
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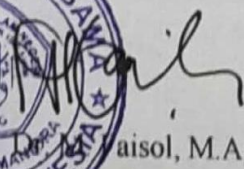
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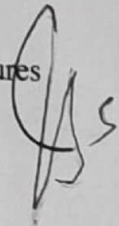
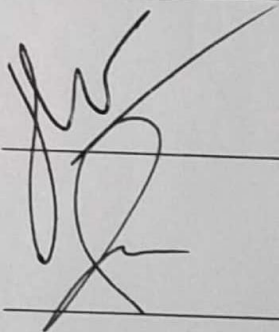
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**MOTTO**

*“An eye for an eye makes the whole world blind.”*

-Mahatma Gandhi

## **DEDICATION**

My sincere gratitude and warmest respect are that I dedicate this work to my  
mother and father.

I also dedicate this thesis to myself, with all the joys and sorrows that have gone  
through. All people who love the researcher, especially my family.

Last, I dedicate this thesis for all the people who said that video games are only  
damaging ourselves.

## ACKNOWLEDGEMENT

All praise and gratitude to the presence of Allah SWT, for His endless mercy and abundant blessings, so that the researcher can complete this thesis with the title "The Story of Humanity in 'Detroit: Become Human': A Unified Discourse Analysis." This thesis is the result of the researcher's hard work and dedication in exploring the world of games as an art form that is not only entertaining, but also presents a deep reflection on human existence through stories as a form of literary work.

First, the researcher would like to express his deepest gratitude to all parties who have provided support, guidance, and encouragement during the process of writing this thesis, especially to Mr. Ribut Wahyudi, M.Ed., Ph.D. who have provided direction and guidance as well as valuable feedback on this research, the researcher would like to thank him for his patience and understanding.

Second, the researcher would also like to thank Mr. Abdul Aziz, M.Ed., Ph.D. as a supervisor who has made this research easier, so the researcher would also like to thank him for his patience and understanding. Not to forget, the researcher would also like to thank all family, friends, and all parties who have provided moral support and motivation during the research process.

This thesis is an attempt by researchers to explore the meaning of the story in the video game "Detroit: Become Human" and examine the narrative as a reflection of the human journey. This game has become one of the most thought-provoking works of digital art in the gaming world. Through a descriptive analytical

approach and qualitative methods applied in this thesis, the researcher hopes to take the reader on an in-depth journey to understand the meaning and messages contained in this game. This thesis was prepared with full dedication and humility. The author is aware that this work is not without shortcomings, but the author hopes that the results of this research can provide new insights and a deeper understanding of the relationship between humans and technology in the world of video games.

Finally, the author hopes that this thesis can provide benefits and inspiration for readers who are interested in the world of video games, digital narratives, and reflections on humanity. Hopefully this thesis can make a meaningful contribution to our understanding of the relationship between digital art and reflection on the human self.

Batu, October 30th 2023



Yugos Ahmadan Leonardo B



## ABSTRACT

Ahmadan, Yugos. 2023. The story of Humanity in “Detroit: Become Human” : A Unified Discourse Analysis. Ungraduated Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Abdul Aziz, M.Ed., Ph.D.

Keywords: Discourse Analysis, Video Games, Humanities

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The culture of playing video games has developed in various circles of society. In video games, players are not only presented with stunning actions, but also spiced up with epic stories and moral messages that can touch the hearts of the players. Balanced with increasingly developing technology, the use of Artificial Intelligence also gives a more immersive impression in playing games. Video games also contain linguistic elements which are presented through stories and dialogues in English. Video game developers not only offer video games as entertainment but also add some moral messages as seasoning for the players. Video games include various elements, such as storylines, gameplay, cutscenes, characters, characters, time and place settings, and many more. So, video games are also considered works of art by developers. In this research, the researcher will only be focusing on the story through Markus in Detroit: Become Human about humanity that exists in the dialogue between characters and the environment in the video game "Detroit: Become Human", using the theory of Unified Discourse Analysis by Gee (2014). This research departs from the assumption that the video game "Detroit: Become Human" has an aspect of humanity in the dialogue represented by the androids as a machine, so it needs to be explored deeper. The second assumption is the humanity that is depicted in language in the form of an environment such as sentences on banners, or other propaganda. The last assumption is that theory from Gee (2014) can be used to explain the story, either through dialogue or the environment in the video game “Detroit: Become Human”.

## ABSTRAK

Ahmadan, Yugos. 2023. Kisah Kemanusiaan dalam “Detroit: Become Human”: Analisis Wacana Terpadu. Tesis Belum Lulus. Jurusan Sastra Inggris Fakultas Ilmu Budaya Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Abdul Aziz, M.Ed., Ph.D.

Kata Kunci: Analisis Wacana, Video Game, Humaniora

Budaya bermain video game telah berkembang di berbagai kalangan masyarakat. Dalam video game, pemain tidak hanya disuguhkan aksi-aksi memukau, namun juga dibumbui dengan cerita epik dan pesan moral yang mampu menyentuh hati para pemainnya. Diimbangi dengan teknologi yang semakin berkembang, penggunaan Artificial Intelligence juga memberikan kesan yang lebih imersif dalam bermain game. Video game juga mengandung unsur kebahasaan yang disajikan melalui cerita dan dialog dalam bahasa Inggris. Pengembang video game tidak hanya menawarkan video game sebagai hiburan saja, namun juga menambahkan beberapa pesan moral sebagai bumbu penyedap bagi para pemainnya. Video game mencakup berbagai elemen, seperti alur cerita, gameplay, cutscene, karakter, karakter, pengaturan waktu dan tempat, dan masih banyak lagi. Jadi, video game juga dianggap sebagai karya seni oleh para pengembang. Dalam penelitian ini peneliti hanya akan fokus pada cerita melalui Markus dalam Detroit: Become Human tentang kemanusiaan yang terdapat pada dialog antara karakter dan lingkungan dalam video game “Detroit: Menjadi Manusia”, dengan menggunakan teori Unified Discourse Analisis oleh Gee (2014). Penelitian ini berangkat dari asumsi bahwa video game "Detroit: Become Human" memiliki aspek kemanusiaan dalam dialog yang direpresentasikan oleh android sebagai sebuah mesin, sehingga perlu ditelaah lebih dalam. Asumsi kedua adalah kemanusiaan yang digambarkan dalam bahasa dalam bentuk lingkungan seperti kalimat pada spanduk, atau propaganda lainnya. Asumsi terakhir adalah teori dari Gee (2014) dapat digunakan untuk menjelaskan cerita, baik melalui dialog maupun lingkungan dalam video game “Detroit: Become Human”.

## خلاصة

أحمدان، يوغوس. 2023. قصة الإنسانية في "ديترويت: كن إنساناً": تحليل الخطاب الموحد. أطروحة غير التخرج. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة الإسلام نيجري مولانا مالك إبراهيم مالانج. المستشار عبد العزيز، ماجستير، دكتوراه.

الكلمات المفتاحية: تحليل الخطاب، ألعاب الفيديو، العلوم الإنسانية

تطورت ثقافة ممارسة ألعاب الفيديو في مختلف دوائر المجتمع. في ألعاب الفيديو، لا يتم تقديم إجراءات مذهلة للاعبين فحسب، بل يتم أيضاً تزويدهم بقصص ملحمية ورسائل أخلاقية يمكن أن تمس قلوب اللاعبين. لتحقيق التوازن مع التكنولوجيا المتطورة بشكل متزايد، فإن استخدام الاصطناعي يعطي أيضاً انطباعاً أكثر انغماساً في ممارسة الألعاب. تحتوي ألعاب الفيديو أيضاً على عناصر لغوية يتم تقديمها من خلال القصص والحوارات باللغة الإنجليزية. لا يقدم مطورو ألعاب الفيديو ألعاب الفيديو كوسيلة للترفيه فحسب، بل يضيفون أيضاً بعض الرسائل الأخلاقية كتوابل للاعبين. تشمل ألعاب الفيديو على عناصر متنوعة، مثل القصص وأسلوب اللعب والمشاهد السينمائية والشخصيات وإعدادات الزمان والمكان وغير ذلك الكثير. لذلك تعتبر ألعاب الفيديو أيضاً أعمالاً فنية من قبل المطورين. في هذا البحث سوف يركز الباحث فقط على القصة من خلال ماركوس في ديترويت: كن إنساناً حول الإنسانية الموجودة في الحوار بين الشخصيات والبيئة في لعبة الفيديو "ديترويت: كن إنساناً"، وذلك باستخدام نظرية الخطاب الموحد تحليل جي (2014). ينطلق هذا البحث من الافتراض بأن لعبة الفيديو "Detroit: Become Human"؛ له جانب إنساني في الحوار يمثلها androids كآلة، لذلك يجب استكشافه بشكل أعمق. والافتراض الثاني هو الإنسانية التي يتم تصويرها في اللغة على شكل بيئة مثل الجمل على اللافتات، أو غيرها من الدعاية. الافتراض الأخير هو أنه يمكن استخدام نظرية جي (2014) لشرح القصة، إما من خلال الحوار أو البيئة في لعبة الفيديو "ديترويت: كن إنساناً".

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## CHAPTER I: INTRODUCTION

### A. Background.

The phenomenon of video gaming has permeated various segments of society, offering players not only visually stunning actions but also immersive narratives and moral messages that resonate deeply. According to Vandewalle et al. (2022, cited in Kowert et al., 2017), video games provide an abundance of action, often exceeding the preferences of male players. Advancements in technology, coupled with the integration of Artificial Intelligence, contribute to the heightened immersive experiences in gaming. Video games also incorporate linguistic elements through English stories and dialogues, elevating them beyond mere entertainment to works of art as perceived by developers.

As video games asserted dominance in the modern era, researchers have increasingly turned their attention to understanding the intricacies of this medium. Language in video games is not merely a complement or guide but an essential component for conveying stories and dialogues, enhancing the overall immersive experience. RPG video games, as highlighted by Mattson (2018, cited in Carlson, 2007), heavily rely on verbal language, including storytelling and conversation, to craft distinct realities. "Voice-acting" is utilized by developers to give life to dialogue, making language a central element in the evolution of next-gen video games. Moreover, Jemmali et al. (2018, cited in

Juul, 2001) note that narrative video games function as a discourse, harboring numerous incidents within the storyline.

A plethora of studies on video games, available both online and in published books, have explored linguistic theories that adopt video games as subjects of analysis. The allure lies in the complexity of video games, comprised of diverse components rich in linguistic elements. Among the linguistic theories, discourse analysis emerges as a significant branch. Gee's (2014) *Unified Discourse Analysis*, for example, emphasizes that discourse in games extends beyond character dialogues, encompassing the linguistic elements within the game environment.

In examining video games, qualitative research methods prevail due to their compatibility with linguistic analyses. These methods offer in-depth insights into specific dynamics and explanations, generating verbal data rather than numerical data. Qualitative research, as expressed by Ibrahim (2019), facilitates comprehensive details about language, considering communication through letters forming words, words composing sentences, and sentences leading to monologues or dialogues. The emphasis on verbal data aligns seamlessly with the linguistic nature of language studies, which typically eschew numerical data.

Research on video games often converges with studies on narratives enriched with linguistic elements. Narratives within video games vary from realistic to fantasy concepts, as posited by Naul & Liu (2020). Moreover,

narratives extend beyond traditional storytelling to include commercials within video games, crafted by professional designers to create interactive virtual experiences.

Unfortunately, the integration of video games and discourse analysis is often perceived as unrelated, with varying interests. The utilization of video games as a medium or object in pragmatic studies has been limited in the past five years. Studies like Steenbakker's (2021) on *Assassin's Creed III: Liberation* or Gilbert's (2019) on psychological effects focus on aspects other than linguistics. Most discourse analysis studies turn to news or social media posts as their objects, such as Pacheco's (2022) study on human trafficking or Anwar's study (2020) on economic, political, and social issues related to Indonesia.

Conversely, studies leveraging video games both as a medium and an object are predominantly found in cultural and educational studies. However, recent years have seen limited research endeavors combining these perspectives. Observation indicates that most articles concerning video games delve primarily into language studies from an educational rather than a linguistic standpoint. For instance, Thompson & Von Gillern (2020) use video games as a medium in research aimed at English as Second Language (ESL) learners, while Ibrahim (2019) employs simulation genre video games as tools for Foreign Language Practice (FLP), exploring specific dynamics resulting from the incorporation of video games in FL learning. These studies highlight video games not only as a medium for language learning but also as an approach to

comprehend linguistics. Some video games are predominantly utilized by ESL learners, as explored in studies by Thompson and Von Gillern (2020) and Ibrahim (2019).

Researchers commonly rely on quantitative methods in studying the intersection of video games and discourse analysis. Many articles employing quantitative methodologies predominantly center around video games as their focal point. For instance, Thompson & Von Gillern (2020) utilized a "Bayesian meta-analysis" to examine English learners in the context of video games. Additionally, Dalton et al. (2020) employed quantitative approaches, collecting data in numerical form. While researchers often combine quantitative and qualitative methods to enhance the flexibility and depth of their investigations, the study on language in a story becomes challenging with quantitative methods. This is because the data obtained is in the form of words or sentences, making it difficult to map to specific categories. Thus, in this research on the stories from "Detroit: Become Human," the researchers opted for descriptive qualitative methods. This choice ensures that the research results, presented in the form of words or sentences, can be easily explained, aiding readers in understanding the researcher's intentions.

The focus of this research is on the story of Markus in "Detroit: Become Human," exploring the theme of humanity within the dialogue between characters and the game environment. The theoretical framework employed is Gee's (2014) Unified Discourse Analysis. "Detroit: Become Human" stands out with its unique features, developed by Quantic Dream, presenting an

immersive role-playing video game with rich narratives, dialogue decisions, and quick time events. Set in the city of Detroit in 2036, the game portrays the coexistence of humans and android robots. The storyline revolves around three main characters, each an android with a human-like appearance, offering players distinct backgrounds to explore. The player's choices, driven by emotions towards characters or the dynamics between them, dictate the unfolding of the story, leading to varied endings.

The main character, an android, serves as the embodiment of humanity in the narrative, introducing diverse language variations based on the chosen storyline. This aligns with the theoretical concept of Unified Discourse Analysis by Gee (2014), forming the scientific foundation for this study.

The research stems from the researcher's curiosity about understanding storylines and plots in video games through language. Beyond entertainment, video games carry intrinsic messages that warrant exploration. "Detroit: Become Human" specifically delves into the theme of humanity, intertwined with human experiences and the challenges faced by individuals in confronting the world. The researcher assumes that the video game holds an aspect of humanity in its story through characters' dialogue and actions, prompting a deeper exploration. Another assumption posits that the theme of humanity in "Detroit: Become Human" can be depicted in language through the environment, such as sentences on banners or other propaganda. The last assumption centers on the applicability of Gee's (2014) theory to explain the story, be it through dialogue or the in-game environment.

This study aims to unveil the form of sentences encapsulating the concept of humanity between humans and androids, facilitating a better understanding of the story and enhancing the immersive gameplay experience for players. The results of this research are anticipated to aid players, reviewers, or beta-testers in comprehending the narrative presented by the video game, ultimately contributing to more effective age ratings for video game players.

#### B. Research Questions.

This research is guided by the following questions:

- a. What specific linguistic expressions or environmental cues within Markus' storyline in "Detroit: Become Human" depict facets of humanity?
- b. How are themes of humanity portrayed within the storyline and environmental components of "Detroit: Become Human"?
- c. In what manner does the idea of humanity emerge through Markus' interactions in "Detroit: Become Human"?

#### C. Significance of the Study.

This research holds significance with the aim of enabling players to comprehend the underlying humanity within the narrative of "Detroit: Become Human." By examining the grammatical concepts portrayed in the dialogue between Markus and other characters, as well as those embedded in the environmental elements, such as place settings or commands for players to shape their own stories, the study seeks to unveil the messages communicated

by the developers of "Detroit: Become Human." The ultimate goal is to enhance the immersive experience of playing the video game, emphasizing that video games are not solely captivating due to gameplay mechanics but also boast stories that can be both enjoyed and studied as literary works.

#### D. Scope and Limitation.

This study delved into various forms of dialogue, interactions, and environmental elements within the virtual world, shedding light on the portrayal of humanity between Markus, other characters, and the dynamic relationship between players and the video game itself. It scrutinized language elements intertwined with visual cues and contextual situations within the video game "Detroit: Become Human," employing the "Unified Discourse Analysis" framework by Paul Gee (2015) for analysis.

The research specifically concentrated on the video game "Detroit: Become Human," narrowing its focus to the gameplay and storyline involving Markus exclusively. The analysis honed in on specific segments and cutscenes played by the researchers, covering three hours of Markus's gameplay within the broader ten-hour duration of "Detroit: Become Human." This deliberate limitation allowed for an in-depth examination of the thematic elements pertinent to Markus' narrative, recognizing that the full gameplay extended beyond the scope of this study.

#### E. Definition of Key Terms.

The following is an explanation of some of the key terms in the study:

1. **Unified Discourse Analysis:** A theory developed by Gee (2014), it is a prominent branch of discourse analysis that explores the interaction of language, images, and sound, especially in the context of video games. It encompasses the analysis of discourse, language, meaning, video games, the real world, the imaginary world, human development, and life. Despite the traditional perception of discourse analysis as less engaging, Gee (2014) highlights its relevance in understanding language in specific contexts, particularly within the evolving landscape of multi-modal communication.
2. **Syntax and Semantics:** Integral components within Discourse Analysis, closely tied to the Unified Discourse Analysis theory by Gee (2014). In discourse analysis, these terms involve structured syntax and semantics, operating at different levels of language. Gee (2014) emphasizes that discourse analysis begins with structured sentences or utterances, incorporating syntax for grammatical structure and semantics for the literal meanings of these units.
3. **Detroit: Become Human:** An AAA video game developed by Quantic Dream, published by Sony Interactive Entertainment, and released in 2018 and 2019 for PlayStation 4 and PC. Set in the city of Detroit in 2036, the game explores the coexistence of humans and android robots with human-like appearances. The narrative unfolds through three main



characters, offering players diverse storylines based on their choices. The game is known for its captivating plot, interactive decision-making, and visually appealing graphics.

## **CHAPTER II: REVIEW OF RELATED LITERATURE**

In this chapter, the researcher explained related theories and studies relevant to the research topic, which served as the basis for the research itself. This chapter was divided into two sections which discussed related studies, starting from the most general basic knowledge to the specific theories used by researcher in conducting research.

### **A. Discourse Analysis.**

Discourse Analysis, as observed by Fairclough (2003), has emerged as a prevalent field within linguistics, particularly among researchers in the humanities and social sciences. It extends beyond mere word and grammar studies, focusing on the wider study of language. Fairclough's book expounds on the abstract use of the term 'discourse,' which describes domain statements using abstract nouns. 'Discourse' is articulated as a 'count' noun, signifying multiple discourses, which collectively shape groups of statements.

The development of discourse analysis has evolved in response to the digital age. As per Gee (2014), discourse analysis encompasses expressions in terms of perspectives, actions, and movements within relevant contexts, extending beyond the physical realm into imaginative and meaningful analyses for different purposes. It involves transcribing expression data, whether real or imaginary, in various levels of detail to produce a broad spectrum of possible transcripts, from detailed to overarching transcripts.

## 1. Discourse and Discourse Analysis.

Discourse analysis aids in understanding how language, whether in written or spoken form, conveys information, whether explicit or veiled. It is instrumental in comprehending language's role in representing the world, reinforcing social hierarchies, solidifying opinions, and constructing individual or group identities. Fairclough perceives Discourse as a means to describe aspects of the world across various domains, including material, mental, and social aspects.

A discourse reflects a perspective of the world. Different discourses offer distinct views based on a person's position, social identity, or personality, influencing their relationship with the world. Furthermore, discourses are also projective and imaginative, projecting the possibility of a fantasy world, entwined with endeavors to effect change.

Discourse analysis helps reveal language style variations, hierarchies in social roles, and the way language in conversations or texts bolsters or undermines certain groups. Wooffitt (2005) highlights how discourse analysis serves as a tool for analyzing language to decipher power dynamics between individuals or groups in society.

## 2. Computer-Mediated Discourse.

The advent of digital media has prompted discourse analysis theories to adapt to modern communication forms. The emergence of Computer-Mediated Discourse (CMD), detailed by Herring & Androutsopoulos (2015), is a form of communication facilitated by digital media. CMD originates from interactions among individuals through short messages using network or cellular computers, encompassing any digital communication device.

CMD involves Computer-mediated Communication (CMC) and extends to various digital textual media, such as email, online forums, social media chat, and games. The field is becoming more sophisticated with the incorporation of audio/video, graphical visualization, and multiple modes available on Smartphones. This has given rise to a new generation of narrative in the form of "small stories" that users can interact with, forming part of CMC. This interdisciplinary study focuses on analyzing language within computer-mediated communication by utilizing discourse analysis methodologies to explore the language used in each utterance. CMD varies in nature, depending on the technical system's context, social relations, and cultural features.

### 3. Discourse Analysis in Narrative.

Narrative analysis has garnered interest from humanistic and socio-scientific researchers, particularly with the emergence of digital environments where narratives extend beyond traditional storytelling mediums. According to De Fina & Johnstone (2015), narratives provide insight into various aspects of human existence, highlighting rationality's role in understanding the world.

Based on Labov and Waletzky's studies (1967, 1997), De Fina & Johnstone (2015) delve into the formal analysis of narrative, aiming to identify deep and static semantic structures in narratives. These studies aim to establish correlations between surface differences and the narrator's social characteristics.

Narrative clauses, according to De Fina & Johnstone (2015), have both referential and evaluative functions. Referential clauses focus on story contents, such as events, characters, and settings. Evaluative clauses offer insights into the narrator's reasons for narrating and the reader's intent for reading. Narrative clauses cannot be rearranged without altering the hierarchical order; events are assumed to have occurred in a particular sequence.

#### 4. Discourse in Digital Environment

Despite numerous discourses in various digital environments, discourse analysis applied to video games is limited and primarily relies on theories from CMD. According to Gee (2015), discourse analysis revolves around 'sentences' or 'utterances' constituted by structures such as syntax, conveying basic units and their combinations to understand their underlying meanings.

Video games, being digital media constructed through visual images, exhibit similar syntax and semantics to the human visual world. Gee (2015) elaborates on players' extensive control, allowing them to perceive the game world differently by using avatars as their representatives, thus interacting and manipulating the game world to solve problems and achieve goals.

By employing Gee's theory, researchers attempt to apply discourse analysis to comprehend the portrayal of humanity within the video game "Detroit: Become Human."

## B. Unified Discourse Analysis

Discourse analysis within the realm of video games is an evolving field that is yet to be comprehensively defined. Gee (2015a) addresses the focus of discourse analysis, concentrating on the sentence structure, syntax, and semantics, revealing the basic meanings of these units and their combinations. Gee (2015) centers discourse analysis on language and meaning, encompassing both real and imaginary worlds, specifically in video games. Gee emphasizes that discourse analysis is an essential, albeit rigorous, area within linguistics.

Gee's (2015b) discourse analysis concept is closely intertwined with language usage and meaning within the context of semantics. It attempts to decipher and comprehend discourses expressed both in written and spoken forms. Moreover, discourse analysis aims to identify the relationships, combinations, and patterns between sentences, forming a hierarchy of sequential and time patterns in spoken and written language, encapsulating suitable contexts and situations.

Unlike speech, literature does not conform to the concept of 'turn-taking.' Literature is responsive but lacks the immediate interaction characteristic of 'turn-taking' seen in real-time conversations. However, modern forms of writing and communication, such as short messages and social media, create a novel 'turn-taking' system where writers and readers can interact more directly. This paradigmatic shift adds a new layer to the hierarchical 'turn-taking'

system, characterized by production, consumption, and interaction between participants.

Video games stand as a new medium in the digital world where individuals can engage in conversations and shape new experiences. Gee (2015b) highlights that video games have their unique conversational structure and empower players to explore, comprehend, and engage in the real world within these digital realms. The nature of conversations in video games differs from conventional exchanges, as it revolves around the hierarchy of players setting and achieving goals through a sequence of actions.

Apart from being an innovative form of conversation, video games cater to role-playing and simulation, tapping into human instincts and realized imagination. The interaction in video games enables players to explore the simulated worlds, make decisions, and solve problems using controllers and avatars.

1. Avatar, Affordances & Effective Abilities, X-ray Vision

- a. Avatar

Almost all types of video games have avatars or characters that are played by players. According to Gee (2015b), Avatar itself is the embodiment of 'affordances.' Just like the real world, avatars also have their own effective abilities with their respective abilities and limitations in the game world. With an avatar, the player does not need to align



himself with the game world to discover its abilities and uses and can use the avatar himself. If the avatar only has certain and limited abilities, then the player must accept and maximize it. Quoted from Gee (2015b), Avatar is a medium for players to align themselves with the world of video games, so it is important for players to understand what an avatar is.

The avatar itself has three representative traits (Gee, 2015b). First, the avatar as a substitute body for players in the game world. This becomes a benchmark for players in determining what and how the game world can be seen and felt by players. Second, Avatar becomes an identity for players in the world of video games. This identity is determined by the narration of the video game itself, where the narration tells the name, function, reason for its presence, and how far it is used. Third, the avatar is a "tool" for players to achieve goals and solve problems in the game. These tools can be abilities and skills that avatars offer players as a means of achieving goals and solving problems.

Avatar here is depicted in the form of a character named Markus. Markus has the characteristics shown by Avatar such as being a tool-kit for players in manipulating and exploring the world of Detroit: Become Human, being

an identity for players in manipulating and exploring the world of Detroit: Become Human, and being the body of players manipulating and exploring the world of Detroit : Become Human. These three characteristics will later be able to help players achieve The Acting "I" (apart from the environment in the world of Detroit: Become Human), so that players can communicate well. Before playing, researchers must reach The Acting "I" first in order to complete the goal and achieve the final goal, namely finding the concept of Humanity through a Good Ending.

b. Affordances & Effective Abilities.

If humans have difficulty achieving a goal, they will consciously look for something that can be used to reach and make it easier for them to achieve their goal. Gee (2015b) mentions that this is what is called 'affordances.' According to Gee, (2015b) quoted from Gibson (1979), that 'affordances' is the use of something, depending on how the user uses it. Broadly speaking, 'Affordances' is only a form of literal function, depending on how the potential user has the ability to use the object properly. According to Gee (2015b), not only have effective abilities, the user must also have the ability to effect 'affordances.'

Basically, humans have the effective ability to use things according to their rules, both in the real world and in the world of video games, such as reading texts, talking to people, and even conducting research based on affordance-effective abilities pairing. When human actions are based on goals and curiosity, they will be motivated to learn new abilities, be innovative, or discover other 'affordances' and other effective abilities.

c. X-ray Vision

Every person in the world, even an avatar in a video game has its own purpose. In the process of achieving goals, a person or avatar must develop and use various things in their environment. One of them is "X-ray Vision" (Gee, 2015b). In the modern era of video games, many of the video games come with realistic, highly detailed graphics. However, solving problems in the real world, humans have to put aside fine and superfluous details to focus on the elements that are essential to problem solving.

Video Games provide a choice of functions through the X-ray feature for players. Of course, the detailed graphics and beautiful environment in the game world can increase enjoyment, aesthetic appreciation, and emotional realism,

but when the player acts, he must act in a world without irrelevant details and open to expert X-ray vision of avatars and players as technology develops. As in the real world, in the game world, players are also provided with devices that function like night goggles to "see" goals and problems in video games, and even see other possibilities to solve problems and achieve player goals.

- As an Avatar, Markus is also equipped with X-ray vision abilities as a form of affordances and effective abilities. Markus' X-ray Vision also has three forms. The first form is X-ray Vision which functions more as guidance. This shape shows 'Main Quest' and 'Side Quest' as well as road directions (if there are any). Nevertheless, this form of X-ray can be accessed by players at any time. The second form is X-ray Vision which functions as a scanner. Even though only Connor often uses X-ray Vision like this, Markus also has X-ray vision which functions as a scanner. This can be seen at the beginning of the chapter 'The Stratford Tower' and later. Even though it was only shown once, this is still part of Markus' abilities. The third form of Markus' X-ray Vision functions to make predictions. This prediction functions to find the best route for carrying out actions, such as in the chapters 'Spare Parts', 'Jericho', and 'Capitol Park'. This form

of X-ray Vision gives Markus the ability to carry out his effective abilities.

## 2. Syntax, Semantics, and Discourse Analysis in Video Games.

Gee's (2015b) definition of discourse analysis focuses on understanding the structure and meanings of 'sentences' or 'actions' within a sentence (syntax) and their components as well as their combinations, understanding the literal meaning of the components within these units and their combinations (semantics). Syntax is essentially the rules of language that arrange words into phrases and phrases into sentences based on a hierarchical structure. Discourse analysis serves three functions: explaining how things are conveyed, how they could differ in expression, and what distinguishes variations in expressions.

This form of analysis operates in two contexts: one involves the grammatical design of language, and the other relates to how one sentence flows sequentially and interacts with other sentences in various interpretations (Gee, 2015b). Syntax illustrates the sentence structure, while semantics unveils the literal meaning of sentences and their constituent parts. According to Gee (2015b), discourse analysis explores the design of sentences, their syntactic structure, semantic interpretation, and their hierarchical order in

communication to elicit specific meanings within a particular context.

a. The Syntax and Semantics of Video Games

The syntax and semantic composition in video games differ significantly from traditional language. Video games are constructed from various components that blend to generate visual sequences. As a result, video games share a relationship with the syntax and semantics of the human visual world. Gamers perceive the gaming world uniquely, utilizing controllers and avatars to manipulate and interact, addressing challenges and achieving goals.

Syntax in video games comprises objects and spaces that pertain to specific actions. Semantics involves the contextual meanings of these spaces and objects, beyond real-world identities, extending to their functionality within the game environment (e.g., transporting items of value). According to Gee (2015b), players are equipped with unique tools within the game's visual landscape, empowering diverse interactions with the game world.

Semantics in linguistics maintains a connection to the 'literal meaning' of words and phrases, considering their limitations in actual contextual usage (Gee, 2015b). Similarly, in video games, semantics encapsulates the literal

descriptions of on-screen objects, such as a box that can be carried or damaged. However, the world of discourse in gaming isn't solely determined by these objects, as it's predominantly influenced by the story, not merely by the objects present in the game. Stories within video games primarily function as a repository of knowledge, depicting existing elements and the nature of actions. The gaming discourse is a composite realm that involves objects, characters, and avatars as facilitators and justifications for actions.

#### C. Detroit: Become Human: Discourse Analysis Context.

Detroit: Become Human, developed by Quantic Dream and published by Sony Interactive Entertainment, stands as an AAA video game released for PlayStation 4 and PC in 2018 and 2019. This game's uniqueness lies in its immersive, narrative-heavy, role-playing nature, combining dialogue decisions and quick-time events. The storyline unfolds in a future Detroit, set in 2036, where humans coexist with android robots. Players engage with the narrative via three android protagonists – Kara, Connor, and Markus – each possessing their unique background stories and distinct objectives, all influenced by the player's choices throughout the gameplay.

The player embodies Kara, maneuvering a poignant journey toward self-emancipation from her master and safeguarding innocent beings. In the role of Connor, players serve as a robotic detective tasked with chasing down rebellious cyborgs, prompting moral deliberations concerning his existence as an artificial being. Markus, on the other hand, rebels against his robotic status, endeavoring to lead a revolution to secure the rights and liberties of robots.

Every decision made by the player significantly impacts the storyline and conclusion of the game, shaping the narrative intricately. The game boasts exceptional graphics and voice acting that construct an emotionally charged atmosphere throughout its duration. *Detroit: Become Human* delves into intricate social and ethical dilemmas, including artificial rights, racism, and the essence of humanity. Encouraging players to reflect on their choices, the game initiates profound discussions around multifaceted issues embedded within this futuristic tale.

In the context of discourse analysis, *Detroit: Become Human* offers a significant platform to explore and dissect the impact of player decisions and narrative outcomes. The game's multifaceted narratives, its immersive environment, and the multiple perspectives presented by the distinct characters become a fertile ground for discourse analysis. Every choice made, every interaction, and the varied outcomes can be examined through the lens of discourse analysis, shedding light on the representation of humanity, ethics, decision-making, and the implications of these aspects in an interactive gaming narrative. The game becomes an arena.



## **CHAPTER III: RESEARCH METHODS**

In a study, the method plays an important role as a systematic part of conducting research. This chapter will explain the flow and procedure of this research clearly. This chapter consists of research design, research instruments, data collection, and data analysis.

### **A. Research Design**

This study employed qualitative research methods as its foundational approach. According to Corbin & Strauss (2008), qualitative research facilitated the researcher's immersion in experiences similar to those of participants and audiences. It enabled the exploration of meaning shaped through and within culture, ensuring that the interpreted meaning aligned with that of participants and audiences. Qualitative research focused on phenomena related to quality, differences in perceptions, and contextual variations influenced by perspectives. However, it excluded objective determinations of cause and effect related to range, frequency, and place (Busseto et al., 2020).

In this study, the focus was on language in the narrative of Detroit: Become Human. The choice of qualitative methods was grounded in the nature of the data, primarily consisting of words or sentences and their mapping to specific categories. Descriptive qualitative methods were preferred to present the research results in a form easily understandable to readers, ensuring clarity in conveying the researcher's intentions.

### **B. Research Instrument**

For this research, two primary instruments formed the basis, supplemented by additional tools to support the study, including a computer, internet, paper, and specific software like OBS (Open Broadcast System) and Steam replays (captured using the F12 key) to document images from Detroit: Become Human gameplay. The first instrumental approach involved observation, focusing on three hours of Markus's gameplay in the video game "Detroit: Become Human," played by the researcher. In navigating the branching storyline of the game, the researcher made optimal choices to ensure the best results. Given the game's nature, where the player's decisions significantly impact the storyline, the researcher carefully selected options with positive character feedback and storyline outcomes, aiming for a favorable ending. This strategic approach aimed to provide comprehensive insights into the theme of humanity.

The second instrument was the human element, embodied by the researcher. Independent data collection occurred through the researcher's three-hour Markus gameplay. The researcher conducted an autonomous analysis, extracting findings directly from the field. The process involved drawing conclusions from the research results and proposing recommendations for future studies. Data were derived from the gameplay experience, where the researcher transcribed subtitles using <https://detroitbecometext.github.io/home>, aligning chapters based on the video game's flowcharts. Subsequently, the researcher adjusted the transcript to reflect the actions undertaken during gameplay, drawing on additional sources

like [https://detroit-become-human.fandom.com/wiki/Detroit:\\_Become\\_Human#Chapters](https://detroit-become-human.fandom.com/wiki/Detroit:_Become_Human#Chapters) to align choices with specific chapters. This comprehensive approach facilitated the organization of data based on played chapters, ensuring a systematic analysis of the researcher's in-game actions and decisions.

### C. Data Collection

The data collection process involved playing the video game "Detroit: Become Human" with a focused recording of Markus's gameplay for evidential purposes. Specifically, the researcher gathered three hours of Markus's gameplay, encompassing dialogues and environments rich in language. To obtain this data, the researcher played the video game personally and captured in-game evidence through screenshots during Markus's gameplay.

In addition to the direct gameplay experience, the researcher referred to an existing transcript at <https://detroitbecometext.github.io/home> to align and adapt the transcript to the actual gameplay. Supplementary sources from [https://detroit-become-human.fandom.com/wiki/Detroit:\\_Become\\_Human#Chapters](https://detroit-become-human.fandom.com/wiki/Detroit:_Become_Human#Chapters) were consulted to ensure accurate adaptation of actions and choices made during the gameplay. During the selection process, the researcher aimed for a balanced representation of gameplay, incorporating both cutscenes and action sequences. Notably, the researcher excluded chapters involving Markus with other characters to prevent bias in the obtained ending, particularly concerning

actions against characters like Connor or Kara. This stage marked the initiation of data categorization, laying the groundwork for a structured and comprehensive analysis.

#### D. Data Analysis

In the realm of research, the critical phase involves the meticulous analysis of collected data. As outlined by Busetto et al. (2020), data must be transcribed into written form, with or without annotations encompassing behaviors such as laughter, crying, etc. The choice of including or excluding phonetic transcription of dialects hinges on the specific analytical requirements within the scope of the study. Following the data collection and observational phase, the researcher initiated the analysis of Markus's dialogues and in-game environments containing language. Each character's dialogue was transcribed, accompanied by relevant images serving as evidence to identify instances of linguistic irony.

The subsequent step involved an in-depth analysis of utterances encapsulating the theme of 'humanity' using the Unified Discourse Analysis framework proposed by Paul Gee, J. (2014). This analysis extended beyond individual utterances, delving into the dynamic conversation between the player and the game itself.

Initially, researchers applied the Syntax and Semantics theory proposed by Gee (2015b) to scrutinize expressions. Upon obtaining the analysis results, the researcher discerned the actions undertaken as a manifestation of

'Conversations with the World of Video Games.' This comprehension paved the way for understanding the underlying basis of the "universe of discourse" through the scrutinized expressions within the Syntax and Semantics framework. Subsequently, researchers delved into an examination of the Syntax and Semantics of Video Games, elucidating the intricacies of 'Conversations with the World of Video Games' unearthed during the analysis. Additionally, the researcher cross-referenced the identified subtitles using a transcript obtained via <https://detroitbecometext.github.io/home> to scrutinize the intricacies of transcription and annotation in greater detail.

## CHAPTER IV: FINDINGS AND DISCUSSIONS

Prior to delving into the discussion, it's crucial to underscore that the narrative explored is exclusively from the viewpoint of the protagonist, Markus, serving as the playable character. The video game footage and interactions documented are a deliberate manifestation of the researcher's conceptualization of 'humanity.' Textual excerpts have been sourced directly from the game, ensuring precision through subtitles provided by Detroit: Become Human and community contributions via <https://detroitbecometext.github.io/home> to enhance accuracy.

The ensuing discussion and analysis will unfold within the context of pertinent plot chapters within the video game. Distinctions will be drawn between the primary and ancillary plotlines, offering insights into the significance of each. Given the dearth of prior studies in this domain, the research draws upon established theories, particularly those posited by Gee (2015b), to provide a robust analytical framework.

It's imperative to highlight that the gameplay, data collection, story choices, and subsequent consequences within Detroit: Become Human were driven solely by the researcher's individual preferences and intuition. The absence of external guidance underscores the authenticity of the gameplay experience, reflecting the perspective of a bona fide amateur player.

### A. Findings

In the video game Detroit: Become Human, players can use Tools to explore and manipulate the world of Detroit: Become Human:

- Avatar with affordances and effective abilities in the form of a character named Markus. Markus has the characteristics shown by Avatar such as being a tool-kit for players in manipulating and exploring the world of Detroit: Become Human, being an identity for players in manipulating and exploring the world of Detroit: Become Human, and being the body of players manipulating and exploring the world of Detroit : Become Human. These three characteristics will later be able to help players achieve The Acting "I" (apart from the environment in the world of Detroit: Become Human), so that players can communicate well. Before playing, researchers must reach The Acting "I" first in order to complete the goal and achieve the final goal, namely finding the concept of Humanity through a Good Ending.
- As an Avatar, Markus is also equipped with X-ray vision abilities as a form of affordances and effective abilities. Markus' X-ray Vision also has three forms. The first form is X-ray Vision which functions more as guidance. This shape shows 'Main Quest' and 'Side Quest' as well as road directions (if there are any). Nevertheless, this form of X-ray can be accessed by players at any time. The second form is X-ray Vision which functions as a scanner. Even though only Connor often uses X-ray Vision like this, Markus also has X-ray vision which functions as a scanner. This can be seen at the beginning of the chapter 'The Stratford Tower' and later. Even

though it was only shown once, this is still part of Markus' abilities. The third form of Markus' X-ray Vision functions to make predictions. This prediction functions to find the best route for carrying out actions, such as in the chapters 'Spare Parts', 'Jericho', and 'Capitol Park'. This form of X-ray Vision gives Markus the ability to carry out his effective abilities.

- Apart from Markus as an Avatar with affordances and effective abilities, players can also use the Controller to manipulate and explore the world of Detroit: Become Human. According to Gee (2015b), a video game player has a controller as a tool to analyze and manipulate the world in the video game and through an avatar to solve a problem in the video game. The controller itself functions more to move the Avatar and functions as a controller like a remote. This allows players to see a world that is different from the real world, so that players can communicate with the video game Detroit: Become Human. The controller itself has various types, depending on the device used. Researchers use a device in the form of a Personal Computer (PC). PC allows players to use Keyboard-Mouse and Joystick as Controllers, and can be used interchangeably without having to reconfigure.
- Detroit: Become Human also has game mechanics in the form of a Flowchart as a tracking device in each chapter. This flowchart is like a report to the player which shows what choices the player has



chosen, what choices the player has not chosen, and what part of the story path the player has chosen. The flowchart also shows statistics on the percentage of choices and relationship status for several supporting characters who are considered the main support in the story.

- There are several forms of conversations with the world of video game from Detroit: Become Human. Unlike other video games which give you the freedom to explore the world, Detroit: Become Human tends to give you a small world to explore. However, this is not a significant drawback. Even though the world that can be explored is quite small, the gameplay and story of the world are more linear so it seems spacious. One form of conversation with the world of video game from Detroit: Become Human that is clearly visible is Given Choices, where the player is given several choices that are still linear with the story branch that has been determined by the video game itself, thus giving the impression to the player that the player can choose your own storyline. Not only that, in several scenes and chapters, there are several Quick-time Events (QTE). QTE itself is a form of gameplay where players are required to be deft in pressing specified buttons in a short time. If the player fails to press the specified button – either pressing the wrong button, or running out of time – the player will suffer fatal consequences such as losing the battle and even death for the character.

## 1. Chapter 3 – Shades of Color

### A. Background.

The chapter titled 'Shades of Color' serves as Markus's inaugural chapter in Detroit: Become Human. Following the prologue, which featured gameplay with other characters, this chapter marks the initial introduction to Markus, the primary focus of this research. Notably, players, including the researcher, are assumed to be familiar with the basic game controls at this point, allowing for a smoother gaming experience using a Keyboard-Mouse setup.

Set on November 5th, 2038, at 09:38 AM, this chapter unfolds in the futuristic city of Detroit, USA. The narrative unveils a captivating world where advanced androids play a pivotal role in aiding human tasks. This setting provides a glimpse into the intricate and technologically sophisticated environment of the game.

### B. Findings.

Each analysis will be based on checkpoints and other important points in the video game Detroit: Become Human. This is used to make it easier for researchers to conduct research.

#### a. Walking in the Park. (Checkpoint)

The chapter commences with a cutscene featuring an android strolling in the park, our designated Avatar named Markus. Initially,

there is no substantial dialogue, lacking syntax and semantics, as per Gee's theory (2015b). The chapter introduces main and side quests, along with basic tutorials, aligning with Gee's concept of Conversations with the world of games (2015b). Players can navigate Markus within the confines of a linear world environment corridor, freely moving the camera and manipulating the surroundings through direct and indirect interactions.

In this chapter, Markus serves as the main Syntax of the video game, embodying the avatar role for players exploring the world of Detroit: Become Human. This aligns with Gee's Semantics of video games (2015b), emphasizing the player's ability to accomplish goals and fulfill the objectives outlined by Detroit: Become Human.

During this gameplay segment, the encounter with a hot dog vendor unveils a microcosm reflecting human attitudes toward androids within the Detroit: Become Human universe. This interaction serves as a lens into the established discourse, as suggested by Gee (2015b), presenting a distinctive and revealing conversation framework within the gaming environment.

**Vendors** : *“Hey, move it! You're scaring away my customers.”*

*\*Hot dog vendor will push Markus if he doesn't move when he tells Markus to leave*

**Vendors** : *“Are you deaf, you plastic f\*\*\*? I said move it!”*

The vendor's response is notably hostile and prejudiced. The statement, "Hey, move it! You're scaring away my customers," implies a sense of threat caused by the android's mere presence, indicating a deep-seated fear or discomfort associated with androids. Furthermore, the aggressive expletive, "Are you deaf, you plastic f\*\*\*? I said move it!" clearly demonstrates the human vendor's outright disdain and contempt for the android, utilizing derogatory language that reflects the pervasive prejudice against the robotic beings. Gee's (2015b) analysis of the syntax here highlights these word choices as a representation of the broader negative sentiment of humans towards androids.

The derogatory terms used, such as "scaring" and "plastic f\*\*\*," underpin the unfavourable human perception and disdain for androids. The syntax, encompassing the choice of words and expressions used, serves as a clear representation of the linguistic elements that reveal the aversion humans harbour towards androids. This succinct dialogue encapsulates the broader thematic elements of the discourse initiated by Gee (2015b) in illustrating this tension between humans and androids.

Examining the section through the lens of video game syntax and semantics, Gee (2015b) points out that the hot dog vendor functions as a 3D object, a part of a series of interconnected 3D elements including human figures and the hot dog stand. This arrangement visually delineates the perception of multiple mundane jobs fulfilled by humans alongside more significant responsibilities. The presence of the hot dog vendor is instrumental in constructing a semantic layer within the video game that paints a vivid portrait of the diverse activities taking place within the game world, supporting the notion of different roles and functions.

In essence, this brief yet impactful encounter with the hot dog vendor serves as a microcosm reflecting the broader discriminatory attitudes prevalent within the Detroit: Become Human universe. The hostility conveyed through language and actions becomes a powerful tool in portraying the challenges faced by androids in a society where biases and prejudices run deep. Next, the players can see a busker singing near the fountain. Through indirect interaction, players can listen to the singing of the busker. This is a form of conversations with the world of video games by Gee (2015b) apart from the previous hot dog seller. After a while, the scene cuts to the writing made by the busker.

**“HUMAN MUSIC! \$1 TO HEAR MUSIC WITH SOUL”**

In this article, the syntax is clear and consists of 2 sentences combined into one. The use of the syntax 'Human' 'Soul' which is associated with 'Music' as an art, shows how humans seem so superior, when in reality there are still many people who are below the poverty line. However, this depiction also shows that humans have souls while androids do not have souls because androids are just machines. Because it is written, the discourse created is also simple and does not seem long-winded. With an environment like this, players can increase their knowledge of the Universe of discourse in video games initiated by Gee (2015b).

Apart from that, what becomes the Syntax of video games by Gee (2015b) is the busker himself, where he is a 3D object that forms two perceptions. The first perception can be assumed that humans are still superior to androids because they can feel things and have emotions – seen from the article above – and the perception is that there are still many humans who are at the stage of being 'underprivileged' financially and this is made worse by the presence of androids taking their jobs. These two perceptions are the Semantics of video games by Gee (2015b).

Not far from the buskers, the players can see a preacher. The preacher was seen giving a sermon with a face full of anger. Before interacting indirectly with the preacher as a form of conversations

with the world of video games by Gee (2015b), players can also listen to the sermon delivered by the preacher himself.

*“Poor sinners! The end is nigh! ... technology is Evil! We are playing God by creating machines, but we are not God! We are nothing but dust! ... We built these androids to be our slaves, but the slaves are becoming the masters! ... Technology is our God now! It was supposed to serve man, but it is becoming our new master! Androids are Evil. ... A life of plastic and metal, a life with no soul, a pale copy of our Creator! The machines are observing us, they're waiting in the darkness for the right moment to take our place. ... My brethren, we have to turn our backs on sin! We have to burn the androids! Let us burn them all!”*

You can see several uses of syntax by Gee (2015b) who describe anger with words and sentences full of judgment towards androids. The forms of Discourse include:

*i. Technology is Evil! We are playing God by creating machines, but we are not God! We are nothing but dust!*

*ii. We built these androids to be our slaves, but the slaves are becoming the masters! We can no longer live without them.*

*iii. Technology is our God now! It was supposed to serve man, but it is becoming our new master! Androids are Evil.*

*iv. A life of plastic and metal, a life with no soul, a pale copy of our Creator! The machines are observing us, they're waiting in the darkness for the right moment to take our place.*

The discourse above shows that syntax such as ‘Android’, ‘technology’, and ‘machines’ are closely related to the word’s ‘darkness’, ‘evil’, and other judgments as if it describes the existence of androids as evil. The discourse used also contains enthusiasm and anger, which can be seen with various emphasis with exclamation marks (!) as well as short and concise sentences. This will also become one of the player's knowledge about the Universe of discourse in video games by Gee (2015b) regarding the future storyline.

Not long after the players have an indirect interaction with the preacher and Markus as a form of Conversations with the world of video games by Gee (2015b), the preacher will feel the presence of Markus, who in fact is an Android as a form of reply like a turn-taking system. Without hesitation, the preacher also passed judgment on Mark directly.

**Preacher** : *“Why do you look at me so, demon? I know who you are, I can see through you! You are the one by*



***whom The Evil will come! You are the one who will  
destroy Detroit!”***

Based on the expression above, the preacher really wants to view androids as bad influence on humans, even the city of Detroit. Similar to the sermon he delivered previously, the Discourse shown also contained Syntax such as Demon, evil, even destroy which described the judgment that the existence of androids was so evil.

In this section, the Syntax of Video Games by Gee (2015b) is the preacher himself, who is a religious expert who has the ability to preach and invite people to follow God's path. However, the sermon delivered is closely related to androids which are full of evil and immorality, such as judgment - As a form of Semantics of Video Games by Gee (2015b). This interaction also marks the end of the first part of the 'Shades of Color' chapter.

b. Visit Bellini Paints Store.

In this section, the players and Markus as the avatar will be directed to the hallway of a mall so that the players can complete the main goal in this chapter. Enter the Bellini Paints store which is on the left side of the hall. After that, players are asked to approach the Android shopkeeper and press the displayed buttons on the counter to confirm. Transactions are carried out through a system that is

embedded in Markus. After this, the player will pick up the paints using Markus as an Avatar, and exit the store. This kind of direct interaction is a form of Conversations with the World of Video Games by Gee (2015b) which contains a series of turn-taking systems that are connected into a conversation by completing objectives to achieve the final goal in the form of the ending of the chapter.

Even though it is rich in different forms of conversation, unfortunately in this section there is no meaningful dialogue, so it has no syntax and semantics according to Gee (2015b). However, because the conversations that occur are different and related to the world of video games, of course they have different syntax and semantics which are also in accordance with the nature of the world of video games. (Gee, 2015b)

In this section, the syntax of video games by Gee (2015b) is Markus himself. Of course, Markus is here as one of the Avatars used by players to manipulate the world of Detroit: Become Human. If we refer to the semantics of the video game by Gee (2015b), the labelling of 3D objects is based on their function in the world of video games and remains within the corridor of the 'Universe of Discourse in Video Games'. This means that Markus as an android

function to make it easier for humans to complete their affairs like a servant.

c. Collect the Package.

After receiving a package in the form of painting paint, players using Markus can continue the gameplay towards the final goal of the 'Shades of Color' chapter. However, on the way, the players will see demonstrators holding a demonstration. The players can watch from a distance and listen to the speeches they echo.

**Protesters** : *“WE – WANT - WORK!”*

**Protesters** : *“We need to ban Androids NOW! What do we want?”*

**Protesters** : *“BAN ANDROIDS!”*

**Protesters** : *“When do we want it?”*

**Protesters** : *“NOW!”*

**Protesters** : *“What do we want?”*

**Protesters** : *“BAN ANDROIDS!”*

**Protesters** : *“When do we want it?”*

**Protesters** : *“NOW!”*

From the speech above, the discourse shown uses syntax by Gee (2015b) such as 'BAN ANDROIDS!' 'WE – WANT – WORK!' and other orations that describe the true meaning in accordance with semantics by Gee (2015b). Because it is in the form of an oration, the discourse shown through subtitles is also short and clear. Other forms of syntax by Gee (2015b) such as 'Yeah' and 'Now' have the same interpretation of semantics by Gee (2015b) according to literal meaning.

However, If the player wants to see the advanced form of Conversations with the world of video games by Gee (2015b) as carried out by researchers, players can move Markus as an avatar to approach the demonstrators, so that Detroit: Become Human can generate responses to these actions through cutscenes and several game mechanics as a form of Turn-taking system.

**Protesters** : *“Where the fuck are you going, tin can? Hm? No kiddin’... Hey guys, check it out, we got one of those tin cans here...”*

**Woman** : *“Look at this little motherfucker. You steal our jobs, but you can't even stand up.”*

*\*Markus tries to get up, but gets kicked.*

**Woman** : *“You job stealer! Kick him outta here! Yeah! You deserve it!”*

*\*The police officer notices and intervenes in the action.*

From this dialogue, it shows the use of Syntax by Gee (2015b) such as 'Tin Can' 'Little Motherf\*cker' 'B\*tch \*ss' and other expletives that describe humans' dislike of androids. The reason for their dislike can be seen from the speeches expressed by the demonstrators. Also visible is Syntax by Gee (2015b) 'You Job Stealer!' which has Semantics by Gee (2015b) that you (referring to Mark as an android) have stolen jobs from several groups of humans, so that many humans are angry as a result of the existence of this android.

Apart from approaching the demonstrators as a continuation form of Conversations with the world of video games by Gee (2015b), the players are also given several small tasks such as pressing a designated button so that Markus can stand up as a form of Conversations with the world of video games by Gee (2015b). Seeing the players doing this, Detroit: Become Human also provides a response to the players as a form of Turn-taking System by showing the violence faced by Markus as an android. This gives the impression to players to feel the atmosphere in the video game Detroit: Become Human in a more immersive way and doesn't seem boring. So, apart from using the forms of Syntax and Semantics by Gee (2015b), players can also understand what is happening in the world of Detroit: Become Human through Conversations with the

world of video games by Gee (2015b) and this can be used as knowledge for the players to Universe of Discourse in video games by Gee (2015b) which is the basis for players in reaching The Acting "I".

After going through the series of processes above, researchers can understand that the Syntax of Video Games by Gee (2015b) is the demonstrators themselves. If it is based on researchers' knowledge of the 'Universe of Discourse' in the real world, the demonstrators are just a group of people who gather together, to make speeches with the same goal. However, after understanding the various gameplay sequences and cutscenes that increase the researcher's knowledge of the Universe of Discourse in Video Games by Gee (2015b), the researcher can interpret the demonstrators from a video game perspective based on the Universe of Discourse in Video Games that has been obtained and tried to be conveyed by Detroit: Become Human itself. The demonstrators here are a reflection of humans who are angry because their jobs have been taken by androids, (especially lower middle-class workers such as waiters, housemaids and construction workers) just as humans would be angry if something was taken from them without someone's permission. itself. This kind of understanding is what became the Semantics of Video Games by Gee (2015b).

d. Markus Took the Bus.

Continuing the gameplay from the 'Shades of Color' chapter, players are now getting closer to the final goal of the 'Shades of Color' chapter. As a form of Conversations with the world of video games by Gee (2015b), players are asked to get on the bus, with several direct interactions when boarding the bus as a form of game mechanics.

What's interesting about this part is that there is clearly visible writing on the part of the bus that separates the seats for humans and androids on the bus.

**“ANDROID COMPARTMENT”**

Because the writing was created to mark one part of the bus, the Syntax by Gee (2015b) which was created is also quite simple and clear. This is to indicate that this section is a place for androids on the bus, according to its literal meaning as a form of Semantics by Gee (2015b). If we refer to the previous Universe of Discourse in Video Games by Gee (2015b), where humans don't like the existence of androids, and if the Syntax of Video Games by Gee (2015b) is also the same as the Syntax by Gee (2015b) (ANDROID COMPARTMENT on the back of the bus ), then the 'ANDROID COMPARTMENT' at the back of the bus, can be associated as a form of segregation for androids, for human safety. This can be said

to be the Semantics of Video Games by Gee (2015b) because the understanding obtained is based on the Universe of Discourse in Video Games by Gee (2015b) itself.

## 2. Chapter 5 – The Painter.

### A. Background.

Chapter 'The Painter' is the second chapter of Avatar Markus. This chapter is a continuation of the previous chapter, where the time setting is still the same as on NOV 5TH, 2038, but occurs 20 minutes after the first chapter, namely at 09:58 AM. In this chapter, players will be presented with a different world than before and only focuses on a few side characters.

### B. Findings.

Each analysis will be based on checkpoints and other important points in the video game Detroit: Become Human. This is used to make it easier for researchers to conduct research.

#### a. Arriving Home. (Checkpoint)

As a starting point in the chapter, there is no meaningful dialogue so it has no syntax and semantics, as stated by Gee (2015b) in his theory. This part is just a cutscene that starts with Markus getting off the bus, walking for a while in the owner's neighborhood, then arriving at the owner's house. Again, cutscenes like this provide



additional insight into the Universe of Discourse in Video Games by Gee (2015b).

Even though it is only a cutscene and there is no meaningful dialogue, this part still has its own Syntax and Semantics of Video Games by Gee (2015b). At this point, Carl's House or Mark's owner's house is Syntax of Video Games by Gee (2015b). So, what does this have to do with the Semantics of Video Games by Gee (2015b)? Carl's House is not only the setting for the chapter 'The Painter', but also adds to the players' insight into the background story of who Markus really is, which is the Universe of Discourse in Video Games by Gee (2015b). This existence is what makes it Semantics of Video Games by Gee (2015b).

b. Drop Off the Package.

This is where the gameplay begins. After players place the package they took in the previous chapter using Markus' avatar, there are many things that players can explore and interact with, such as turning on the android bird in a cage, reading magazines in the living room, preparing breakfast first, or just walking around as a form of exploration. All of these parts of Conversations with the World of Video Games by Gee (2015b) are just options that can be done at the beginning of the chapter. This is useful for players to be able to understand the Universe of Discourse in Video Games by

Gee (2015b) which has been demonstrated by *Detroit: Become Human* so that players can reach the point of The Acting "I" and can complete goals well so they can achieve their goals.

Through exploration as a form of Conversations with the World of Video Games by Gee (2015b), players can see the environments in Carl's House, such as paintings, quite strange antiques, and lots of books, even a Giraffe statue. From an environment like this, players can see the Universe of Discourse in Video Games by Gee (2015b) in the form of an environment full of works of art, and it can be confirmed that Carl is an artist.

Thus, environments in the form of works of art such as paintings, statues, or strange antiques provide players with knowledge of the Universe of Discourse in Video Games by Gee (2015b). This is what is called Syntax and Semantics of Video Games by Gee (2015b) where the environment acts as the Syntax of Video Games by Gee (2015b), and its meaning is based on the Universe of Discourse in Video Games by Gee (2015b) acts as the Semantics of Video Games by Gee (2015b).

However, *Detroit: Become Human* is a linear video game, where players only need to follow what the video game says through the quests listed. However, *Detroit: Become Human* gives players

the option to choose their own storyline. However, players must still complete the quests listed in exploration mode.

c. Wake Carl.

As a form of Quest, players are asked to wake Carl using Markus as an Avatar and in essence as an android. As stated previously, video games communicate with players through commands and actions in the form of game mechanics, and players respond to them by carrying out these commands through appropriate actions based on the given game mechanics. This will continue continuously, forming a complex turn-taking system. This is what is called Conversations with the World of Video Games by Gee (2015b).

The players use Markus asked to open the curtain and wake Carl. Followed by dialogue from Markus who provides information regarding the nature of androids which function to help humans.

**Markus** : *"Good morning, Carl."*

**Carl** : *"Good morning."*

**Markus** : *"It's 10 AM. The weather's partly cloudy, 54°, 80% humidity, with a strong possibility of afternoon showers."*

**Carl** : *"It sounds like a good day to spend in bed..."*

**Markus** : *“I did go to pick up the paint that you ordered.”*

**Carl** : *“Oh yes, I'd forgotten! That is the difference between you and me, right Markus? You never forget anything...”*

The form of Syntax by Gee (2015b) expressed by Markus tends to be clearer, more concise and detailed, as if providing information based on existing statistics. This use of Syntax by Gee (2015b) can be understood according to the literal meaning of the Semantics theory initiated by Gee (2015b). The use of a compound sentence form containing information with statistics that is easy to understand becomes a short form of Syntax by Gee (2015b), but a straightforward delivery based on Semantics by Gee (2015b) that is intended to be conveyed.

This is different from Carl as the owner of Markus who uses figurative language with implicit meaning as Syntax by Gee (2015b). So, the understanding of Semantics by Gee (2015b) will deviate slightly. It can be seen from the expression 'That is the difference between you and me, right Markus? You never forget anything...' which seems long and full of meaning, like an artist who sees art from a different perspective. The subsequent dialogue also shows this.

*\*Markus prepares the medication.*

**Markus** : *“Show me your arm please, Carl.”*

**Carl** : *“No!”*

**Markus** : *“Carl... Thank you.”*

**Carl** : *“I just opened my eyes and I'm already gritting my teeth... Humans are such a fragile machine... They break down so quickly... All this effort to keep 'em going...”*

Syntax looks like the sentence 'Humans are such a fragile machine', which if understood using Semantics by Gee (2015b), the meaning will feel bland and a little distorted. The word 'Human' is something that is biological and natural, and is in contrast to the word 'Machine' which has a mechanical and technological nature. However, these two words are placed in one sentence which does not describe the opposition between the two words. So, understanding based on the Universe of Discourse in Video Games by Gee (2015b) is necessary to understand the true meaning of the sentence expressed by Carl. Carl tends to use discourse which is full of figurative language with implicit meaning. So the depiction of Carl as an artist becomes more immersive.

After going through one chapter, maybe the impact of the story choice is still not visible much. However, one form of consequence of the action chosen by the player can be seen in this

chapter. Because in the previous chapter, the researcher moved Markus towards the demonstration and Markus got intercepted by the demonstrators and a demonstration leader, the researcher found that Markus was hit by a physical attack which resulted in Markus' clothes being torn. Carl also knew this. So, Detroit: Become Human responds to the researcher's actions through Carl with a short dialogue.

*\*Carl notices Markus' Clothes*

**Carl** : *"What happened to your clothes?"*

**Markus** : *"Oh, it's nothing... Just some demonstrators on the street, Carl..."*

**Carl** : *"What a bunch of idiots... They think they can stop progress by roughing up a few androids? I hope they didn't harm you..."*

**Mark** : *"Oh, no, no... They just pushed me around, Carl. I'm fine."*

Please note that this dialogue will appear if Markus got intercepted by the demonstrators and a demonstration leader, and got attacked by those in the previous chapter. This dialogue becomes a form of consequence of the choices chosen by the researcher, thus creating an additional Conversations with the World of Video Games by Gee (2015b) through Turn-taking systems in the form of

additional cutscenes. Just like before, Carl tends to use discourse which is full of figurative language with implicit meaning. The use of Syntax by Gee (2015b) in the form of the phrase 'What a bunch of idiots' is a sign of the use of figurative language, and this will be ambiguous if interpreted with Semantics by Gee (2015b). After helping Carl with his medical treatment, players as Markus carry him to the bathroom and drop him on his wheelchair. Finally, Markus was asked to take Carl in his wheelchair into the living room, in front of his dining table.

Waking up Carl, helping his medical treatment, carrying and assisting him to the bathroom and carrying him to his wheelchair and taking him downstairs to the living room are forms of interaction given by Detroit: Become Human as commands and actions that must be carried out by the players. in order to complete the goals set by Detroit: Become Human and achieve the final goal in each chapter. This form of interaction is a form of Conversations with the World of Video Games by Gee (2015b).

In this section, the Syntax is Carl himself. Markus' function in the story Detroit: Become Human is as an android who makes human work easier. The human here is Carl, so the essence is that apart from being the owner of Markus, Carl is also a supporting character for Markus in the deepening of the story. This understanding is the form of Semantics of video games by Gee

(2015b) because its function is based on the world in Detroit: Become Human itself.

d. Serve Carl's Breakfast.

In this part, players need to serve Carl's breakfast. After taking Carl in front of the dining table, enter the kitchen on the left side. Approach the supper, and press the displayed buttons to complete the interaction. After this, take the supper to the Carl, and serve the breakfast. When Markus is ready to serve Carl his breakfast, a dialogue will come up.

**Carl** : *"I'm starving."*

**Markus** : *"Well, your breakfast is ready. Bacon and eggs, just the way you like them."*

In this section, Syntax by Gee (2015b) is realized from the use of the phrase 'I'm starving' as a use of figurative language. However, the meaning of Semantics by Gee (2015b) in accordance with literal meaning can still be done. As in the previous section, Carl tends to use Discourse with figurative language so that the depiction of Carl's character as an artist becomes clearer, like someone who has a broad view.

In this section, it is clear that Markus has to serve breakfast to Carl, so that a tray with a breakfast becomes Syntax of video



games by Gee (2015b) because of its role in the gameplay as an object for completing goals. Not as food that Markus needs to eat, but as a 3D object that needs to be given to complete goals. And this becomes the Semantics of video games by Gee (2015b).

e. Find Something to do. (Checkpoint)

After serving him breakfast, Carl will send Markus to find something to keep himself preoccupied. If players don't do anything for some time, Carl may turn off the tv and a side dialogue will be spoken.

**Carl** : *“Why don't you find something to do while I finish my breakfast?”*

**Mark** : *“Sure. Okay, Carl.”*

*\*Markus waits Carl*

**Carl** : *“Television: off. Mankind is so depressing... Nothing but greed, stupidity and violence... 5,000 years of civilization just to get to where we are...”*

As previously discussed, Carl tends to use discourse which is full of figurative language with implicit meaning, so that the depiction of Carl's character as an artist becomes more immersive. It can be seen in the two sentences 'Mankind is so depressing', and 'Nothing but greed, stupidity and violence' which is Syntax by Gee

(2015b). Using sentences like this, it will be complicated if the researcher tries to define its literal meaning. The use of words that contain figurative meaning makes it a little difficult to understand through Semantics by Gee (2015b).

After that, several options are given to complete the objective, such as playing the piano, reading a book on the bookshelf, or playing chess while waiting for Carl to finish his breakfast. This is what is unique about *Detroit: Become Human*, where players are free to determine their storyline according to the players' own wishes as a form of *Conversations with the World of Video Games* by Gee (2015b).

Here, researchers use Markus to choose to read books as a form of *Conversations with the World of Video Games* by Gee (2015b), because reading books will add new insights to anyone who reads them. Apart from that, there are other choices of books to read. Based on the interest of the researcher and the background of the researcher who is an English literature student, the players chose the book *Tragedies* by William Shakespeare. Because players are given the freedom to choose their own storyline, each choice will also trigger different dialogue. Because the player chooses to read a book by William Shakespeare, the dialogue that appears will also be related to this choice.

**Carl** : *"So, what do you think?"*

**Markus** : *"Human emotions are... intriguing... Though, I can't really say that I fully understand them."*

**Carl** : *"Humans don't understand them either. They rule our lives and we have no idea why they make us feel like beggars or kings. Life without emotions wouldn't be worth living."*

As previously discussed, the form of Syntax by Gee (2015b) expressed by Markus tends to be clearer, shorter and more concise. Seen from the Discourse 'Human emotions are... interesting... Though, I can't really say that I fully understand them.' This use of Syntax by Gee (2015b) can be understood according to the literal meaning of the Semantics theory initiated by Gee (2015b). So, players can easily understand what Mark means.

This is different from Carl who tends to use figurative language with implicit meaning more often as Syntax by Gee (2015b). It can be seen from the Discourse that he expressed that it had a deep meaning, such as 'They rule our lives and we have no idea why they make us feel like beggars or kings'. So, researchers can better understand this sentence through the Universe of Discourse in Video Games by Gee (2015b). Researchers understand the sentence to be 'The strong feelings themselves make the living

creatures (Human) like a person who lives with another person's help (beggars) or like a person who can rule an entire kingdom (kings), so the human's emotions are playing the human itself'.

In this section, the book that Markus reads becomes Syntax of video games by Gee (2015b) because of its role in gameplay as an object for completing goals. Looking at the Universe of Discourse in Video Games by Gee (2015b), the book Tragedies by William Shakespeare becomes a means for Markus to seek other knowledge as a form of adjustment for androids towards humans as servants, but androids still cannot become humans because of fundamental differences such as the nature of the two different. This kind of understanding forms the Semantics of video games by Gee (2015b). Then Carl continues his dialogue in the form of a cutscene.

**Carl** : *“One day, I won't be here to take care of you anymore. You'll have to protect yourself, and make your choices... Decide who you are, and want to become... This world doesn't like those who are different, Markus. Don't let anyone tell you who you should be. Let's go to the studio.”*

The syntax by Gee (2015b) used by Carl in Discourse this time looks simple and compact. The discourse used consists of various sentences to add a dramatic impression through the advice

given to Mark. As we have understood, Markus as an avatar is an android. So Markus' understanding of words is still too shallow, like the understanding of Semantics by Gee (2015b) which interprets a word through its literal meaning.

f. Take Carl to His Studio.

As a form of Quest, players are asked to take Carl using Markus as an Avatar and essentially as an android to the studio, as a form of Conversations with the World of Video Games by Gee (2015b) where video games communicate with players through commands and actions in the form of Game mechanics, and Players do this by carrying out these commands through appropriate actions based on the given game mechanics. After arriving at the studio, Markus was asked to help Carl open the curtain so that Carl could continue his work as a form of Conversations with the World of Video Games by Gee (2015b).

**Carl** : *“Let's see where we left off... Remove the sheet!”*

This time, Carl used a short and clear Syntax by Gee (2015b) through the Discourse 'Remove the sheet!'. This sentence has the meaning 'Take away the large piece of cloth that covers the painting', as a form of command with literal meaning according to the context of Semantics by Gee (2015b).

Then as an android, Markus helped Carl tidy up and clean his studio. In this section, no dialogue appears so the player will only focus on the gameplay through the existing game mechanics as a form of Conversations with the World of Video Games by Gee (2015b). Through this part of the gameplay, researchers understand that the Syntax of Video Games is Markus himself, not as an Avatar but as an android in essence. Markus functions as an assistant for Carl and helps Carl with homework, as a form of Semantics of Video Games by Gee (2015b).

After Carl finished his painting, he asked Markus about his opinion. When Carl finishes his painting, the gameplay suddenly becomes a cutscene with the dialogues appears.

**Carl** : *"So... What's your verdict, Markus?"*

**Markus** : *"Yes, there's something about it."*

**Carl** : *"Hm..."*

*\*Player Choose Like.*

**Markus** : *"Something I can't... quite define. I guess I like it."*

**Carl** : *"The truth is I have nothing left to say anymore... Each day that goes by brings me closer*

*to the end... I'm just an old man clinging to his brushes..."*

**Markus** : *"Carl..."*

**Carl** : *"But enough about me... Let's see if you have any talent! Give it a try. Try painting something."*

Like the previous section, Carl tends to more often use figurative language with implicit meaning as Syntax by Gee (2015b), through discourse such as 'brings me closer to the end', 'clinging to his brushes' which cannot be interpreted using Semantics by Gee (2015b) which is based on literal meaning. If you pay attention, the phrase 'brings me closer to the end' has several meanings depending on which point of view the player wants to understand it. The word 'end' can mean death if it is related to Carl's condition or retirement if it is related to Carl's work.

In this section, players are given several options to choose from based on the player's interest in Carl's paintings. This choice does not have much of an impact on the story, and is purely the player's opinion on the painting that Carl has created. Because the researcher felt that Markus had a strong connection, the researcher chose the 'LIKE' option as a form of Conversations with the World of Video Games by Gee (2015b). This feeling of the researcher is the point where the researcher has achieved The Acting "I" well.

Because this section is not gameplay and is only a short cutscene, there is no Syntax and Semantics of Video Games by Gee (2015b). However, in the next section, there is a short game mechanics where players can choose which object Markus will paint.

Players choose a statue as the object of the painting that will be drawn by Markus as a form of Conversations with the World of Video Games by Gee (2015b). Through simple game mechanics, players use Markus to paint the statue, and true to the nature of androids, the painting created is perfect. After that, dialogue appears through a cutscene.

**Carl** : *“That is a perfect copy, of reality. But painting is not about replicating the world, it's about interpreting it, improving on it, showing something you see.”*

**Markus** : *“Carl, I don't... think I can do that. It's not in my program... I...”*

**Carl** : *“Go on, go, try, grab that canvas. Do something for me ... Now, concentrate... on how it makes you feel... and let your hand drift across the canvas.”*

There are several Syntaxes by Gee (2015b) such as 'a perfect copy, of reality', 'replicating the world', and 'let your hand drift across the canvas'. If interpreted using Semantics by Gee (2015b),



the phrase 'a perfect copy, of reality' has the meaning of Something that looks the same as the original thing that belongs to the real situation that happens in life. Then, the phrase 'replicating the world' has the meaning of Copying the exact same thing. Finally, the phrase 'let your hand drift across the canvas' has the meaning of allowing a part of Markus' body to move along smoothly in the medium that the artist is painting on.

Because the form of Conversations with the World of Video Games by Gee (2015b) is a simple game mechanic where players use Markus to paint statues, what becomes the Syntax of Video Games by Gee (2015b) is Markus painting itself. This painting is a depiction of what Markus saw and was applied into a painting perfectly based on what Markus saw, and proves that androids really don't have the soul to see the other side of art. This kind of understanding of the Semantics of Video Games by Gee (2015b) emerged because of the Universe of Discourse in Video Games by Gee (2015b).

Referring to the dialogue that follows, players are asked to choose several options as a form of game mechanics about what Markus will paint. The results obtained will be in accordance with what the player chooses. Unfortunately, this choice doesn't have much of an impact on the story. Nevertheless, this section remains a form of Conversations with the World of Video Games by Gee

(2015b). Here the researcher chooses the options Humanity (according to the research context) and Anger (as a description of humans in the previous chapter).

**Carl** : *"Oh my God..."*

The dialogue above will appear after Markus finishes his painting. In the form of a short phrase 'Oh my God' as Syntax by Gee (2015b), and the meaning in the form of an expression of something astonishing as Semantics by Gee (2015b).

The same as the previous section, what becomes Syntax of Video Games by Gee (2015b) is Markus painting itself. The second painting is a depiction of Markus' imagination and is applied into a painting perfectly based on the choices chosen by the player. This surprised Carl because basically Markus didn't have this kind of program. And this is the Semantics of Video Games by Gee (2015b).

g. Leo Intruded to Ask for Money

After finishing painting, Leo, who is Carl's son, suddenly enters and starts a cutscene with the following dialogue.

**Carl** : *"Leo... I didn't hear you come in..."*

**Leo** : *"Ah, I was in the neighborhood... I thought I'd stop by... It's been a while, right?"*

**Carl** : *"You all right? You don't look so good."*

Leo : *“Oh, yeah, yeah, I'm fine... Hey listen, uh... I need some cash, Dad.”*

Carl : *“Yeah... Yeah, you're on it again, aren't you?”*

Leo : *“No, no, no, I swear it's not that...”*

Carl : *“Don't lie to me, Leo.”*

Leo : *“What difference does it make? I just need some cash, that's all!”*

Carl : *“Sorry... the answer's no.”*

Leo : *“Yeah, yeah... I think I do know why. ... This thing is not your son. IT'S A F\*\*\*ING MACHINE!”*

Carl : *“Leo, that's enough! ENOUGH!”*

Leo : *“You don't care about anything except yourself and your goddamn paintings. ... Dad... You've never loved me.”*

From the dialogue above, it can be seen that Leo lives alone and does not live with Carl. This fact is demonstrated through Syntax by Gee (2015b) in the form of the phrase 'It's been awhile'. This phrase has the meaning It has been seen for a long time, in accordance with the meaning based on the Semantics theory by Gee (2015b).

Leo is also a person who gets angry easily due to the influence of illegal drugs. The fact that Leo is an addict is the use of Syntax by Gee (2015b) in the form of the phrase 'you're on it again' with the meaning You are on (taking drugs) for one more time as a form of Semantics by Gee (2015b). Leo's anger is also reflected in Syntax by Gee (2015b) in the form of the phrase 'IT'S A FUCKING MACHINE!' where this is a form of swear words expressed because of his annoyance with machines referring to Android. And in this scene, Leo is also shown pushing Markus because he is annoyed. Leo's annoyance with androids is also described in Syntax by Gee (2015b) in the form of the phrase 'plastic toy' which is addressed to Markus as an android.

Because it is a cutscene, this section does not have the form of Conversations with the World of Video Games by Gee (2015b), so there is no Syntax and Semantics of Video Games by Gee (2015b).

### 3. Chapter 8 – Broken.

#### A. Background.

The 'Broken' chapter is the third chapter of Markus' avatar. Continuing the story from chapter 2 with the same setting, namely Carl's house. This chapter is quite short because the gameplay only lasts around 5-10 minutes. However, this chapter is the main plot in the

character development of Markus' avatar. This chapter has various endings that can be explored by the player depending on the player's choices. The time setting is NOV 5TH, 2038 and still on the same day as the 'Shades of Color' and 'The Painter' chapters and gameplay starts at 09:42 PM.

#### B. Findings.

Each analysis will be based on checkpoints and other important points in the video game Detroit: Become Human. This is used to make it easier for researchers to conduct research.

##### a. After party (checkpoint).

The chapter begins with a cutscene where Markus and Carl have returned home after attending an event. There is a short dialogue which is quite interesting. Again, cutscenes like this provide additional insight into the Universe of Discourse in Video Games by Gee (2015b).

**Alarm** : *"Good evening, Carl. Welcome back."*

**Carl** : *"That was by far the most boring party I've been to in the last 25 years. ... I hate cocktail parties and all the schmoozers that go there."*

**Markus** : *"Well, it's a chance for all those people who admire your work to meet you."*

**Carl** : *"No one gives a damn about art. ...All the excitement of this whole thing has made me thirsty..."*

Similar to before, Carl as the owner of Markus tends to use discourse that uses figurative language with implicit meaning as Syntax by Gee (2015b), as the character of an artist is full of abstract and figurative depictions. One syntax that contains figurative meaning is 'gives a damn' from the discourse 'No one gives a damn about art'. The syntax 'gives a damn' is a rude way to say don't care, damn is a swear word to show our annoyed, and unsatisfied feelings. Apart from that, there are also syntaxes like 'the schmoozers' with the meaning of a whole kind of person who often talks kindly and informally with people to gain some advantage like money, fame, or anything that is valuable.

b. Enter Living Room.

As a form of Quest, the players are asked to take Carl who is in the back chair using Markus as the Avatar and in essence as an android, to the living room. As stated previously, players carry out appropriate actions based on the game mechanics provided through

quests as a form of Conversations with the World of Video Games by Gee (2015b).

After the players took Carl who was in a wheelchair to the living room, the players were asked to pour Carl a drink as a continuation of Conversations with the World of Video Games by Gee (2015b). Here, Markus acts as an android who serves his owner and whatever the owner's request is, Markus must carry out the order.

**Markus** : *“Scotch, neat, as usual?”*

**Carl** : *“Absolutely.”*

**Markus** : *“Okay! But you know what your doctor would say...”*

*\*Markus pours the scotch*

**Carl** : *“Yeah... Well, he can kiss my ass! I'm old enough to choose my own medication...”*

Through the dialog above, you can see Syntax 'kiss my ass' as one of the syntaxes in the form of meaningful idioms is to tell someone that we won't do something that they told us. This expression is a form of non-compliance with established rules and systems. As previously understood, idioms cannot be interpreted

using Semantics by Gee (2015b) because the expressions have a different meaning from the actual meaning.

After going through various forms Conversations with the World of Video Games by Gee (2015b), researchers concluded that this is a form of Syntax of video games is Markus himself. Not only as an avatar, but also as an android with its essence and function for humans. In various shapes In Conversations with the World of Video Games by Gee (2015b), Markus is also seen assistant for Carl, and shows the function of the Android as an assistant for humans, as the meaning of the Semantics of video games. Not only as an assistant for Carl, Markus also maintains security at Carl's house.

This can be seen when Markus pours a drink for Carl, but Carl realizes something wrong is happening at his house, where the light in Carl's studio room is still on. Immediately, Markus carried out his duties as security at Carl's house by calling the police and reporting the incident, through a short conversation.

*\*Markus calls the police*

**Police** : *“Detroit Police, what's your emergency?”*

**Markus** : *“This is Carl Manfred's android, at 8941 Lafayette Avenue. We've just returned home and found the lights on. There may have been a break-in...”*



**Police** : *“A patrol car is on the way.”*

**Carl** : *“Let's go check it out.”*

In this section, it can be seen that the police use a different syntax from Carl, as one of Markus' interlocutors. Even though it uses a different discourse with police terms, this discourse can still be understood using Semantics by Gee (2015b). One of them is the use of Syntax in the form of phrase 'A patrol car', which means a car that belongs to the police department as the Semantics by Gee (2015b).

c. Check studio with Carl.

After calling the police, Markus and Carl, who was riding in a wheelchair, checked the condition of Carl's studio room with the aim of seeing whether someone had broken into Carl's house by force or sneaky tricks as a form of Conversations with the World of Video Games by Gee (2015b). After entering the studio, Leo was seen taking several paintings by Carl. It turns out, Leo entered Carl's house without permission because the alarm recognized Leo as Carl's only son. After Carl found out that it was his own son Leo who broke into his house, Carl was angry.

**Carl** : *“Leo! What are you doing?”*

**Leo** : *“You refuse to help me, so I'm helping myself... It's crazy what some people will pay for this shit...”*

**Carl** : *“Don't touch 'em!”*

**Leo** : *“Look, they're all going to be mine sooner or later anyway... Just think of it as a down payment on my inheritance...”*

**Carl** : *“Markus, get him away from there. Get him outta here!”*

Through the dialogue above, it can be seen that Leo wants some money from Carl as his father. Such as the use of Syntax in the form of the phrase 'a down payment', which means the first layer of a transaction for a large payment to confirm the purchase as a form of Semantics by Gee (2015b) which is likened to the first step of the form 'inheritance' which means something that will be received after someone was died as a form of Semantics by Gee (2015b).

d. Confront Leo.

After receiving orders from Carl, the players will be given the choice of what approach Markus will take as a form of confrontation against Leo for infiltrating Carl's house. Here, the researcher chose 'WARN' as a form of approach for Markus towards Leo. This choice has no impact on the story, and this approach will result in dialogue as a manifestation of this approach.

**Markus** : *“Look, I've already called the Police. You should go now before you get yourself into more trouble.”*

**Leo** : *“All you ever do is tell me to go away... What's wrong, Dad? I'm not good enough for you? Not perfect like this F\*\*\*ING THING?!”*

**Leo** : *“Come on, let's see what you got!”*

**Carl** : *“Stop it!”*

**Leo** : *“What's the matter? Too much of a p\*\*\*y?”*

**Carl** : *“STOP IT, LEO! STOP IT!”*

**Leo** : *“Too scared to fight back, you f\*\*\*ing b\*\*\*h?”*

Feeling unacceptable because of the treatment he received, Leo felt angry and showed a sense of inferiority towards Markus. This can be seen from the use of Syntax in the form of the phrase 'this F\*\*\*ING THING'. If interpreted using Semantics, the phrase means that it is just a thing. But because Leo felt inferior to Markus, Leo dramatized that discourse using a swear word to emphasize that he was really upset with it. Apart from that, Leo also uses Syntax which is full of swear words such as 'Too much of a\*ssy' and 'f\*cking b\*tch'.

Even though it is only a cutscene, the players are shown the form of human nature through Leo as the Syntax of video games,

which shows the human nature of being greedy and only wanting to satisfy the desires of lust alone. This shows that humans are easily negligent so they often take actions that are not measurable. This is different from Android which can estimate things in a measurable and targeted manner. Since androids do not have souls, androids also do not have desires that make them go down the wrong path. This understanding becomes a manifestation of the Semantics of Video Games.

e. Break Mind Palace.

While making fun of Markus, Leo also pushed Markus with the intention of provoking Markus to fight back. While being pushed by Leo, Markus' android system feels something is wrong and Markus tries to break his program as players can follow the instructions as it appears on the screen. Before players can follow the instructions as it appears on the screen, there are several writings indicating that Markus must choose his own fate like humans.

**“I MUST DECIDED FOR MYSELF”**

This writing is one of the syntaxes which means that Mark must make a reasonable judgment for himself as a form of Semantics. The following instructions that appear on the screen are one of the gameplay mechanisms that form Conversations with the World of Video Games by Gee (2015b).

After players follow the instructions that appear on the screen as a form of Conversations with the World of Video Games by Gee (2015b) through the gameplay mechanism, the scene of Leo being angry because he feels inferior continues. Leo keeps saying harsh expressions like 'F\*\*\*ING PIECE OF PLASTIC' as a Syntax, which means a little thing made of a plastic as it refers to Markus as an android that is made of plastics and becomes the Semantics as well.

f. Markus Broke the Program and Pushed Leo

When Leo pushed Markus, Carl tried to warn Leo not to damage Markus. At this point, Markus has become a, or more precisely, a deviant, namely a condition where the android has succeeded in changing the factory system so that it can think and feel like a human who has logic and feelings.

At this point, the players are given a choice as a form of Conversations with the World of Video Games by Gee (2015b) and the players can determine their own story. Because the researcher wanted to get the best ending, the researcher chose 'PUSH LEO' as a form of self-defence.

When Markus pushed him, Leo fell and hit his head on something, causing a lot of blood to bleed. Suddenly, Carl was shocked and immediately came over and hugged Leo, who was

unconscious. Markus was also shocked and shocked to see Leo lying helpless because he had pushed him. Carl also told Markus to leave immediately before the police arrived. However, before Markus managed to leave, the police arrived first and considered Markus to be the murderer. Before Carl explained the situation to the police, the police shot Markus and caused Markus to become unconscious. The 'Broken' chapter ends with Markus losing consciousness due to being shot.

Ending the chapter, now Markus has become a Deviant. Markus, who is a deviant, is a form of Syntax of Video Games. Deviant is a point where androids can do things for their own benefit, and not because of their owner. This is like a system failure that occurs on an Android where the Android can feel emotions and feelings like a human. They have fear, empathy, even love. This understanding forms the Semantics of Video Games.

#### 4. Chapter 11 – From The Dead.

##### A. Backgrounds

The chapter 'From the Dead' is the fourth chapter of Markus' avatar. Continuing from the 'Broken' chapter where previously Markus was shot by the police and damaged, so that Markus ended up being thrown into the android dump. Shows the setting of a new place in the Android dump, where there is a lot of junk from Android. Through gameplay that lasts around 5-

10 minutes and feels quite short with little dialogue, this chapter is the birth of Markus' character in his character development. The time setting is NOV 6TH, 2038, exactly the day after the events in the 'Broken' chapter and gameplay starts at 03:34 AM.

## B. Findings

Each analysis will be based on checkpoints and other important points in the video game *Detroit: Become Human*. This is used to make it easier for researchers to conduct research. This chapter will only focus on gameplay due to the minor dialogue, so there will only be various forms of Conversations with the World of Video Games.

### a. Back to Life. (Checkpoint)

The chapter begins with Markus waking up in the middle of a pile of android junk. As a gameplay mechanism, players can follow the instructions as it appears on the screen to control Markus as a form of Conversations with the World of Video Games by Gee (2015b). Because his legs had been damaged and removed, Markus was forced to move by crawling. Not only that, as an avatar who has the ability to use X-Ray Vision, Markus also analyzes the damage to his body, as well as the abandoned body parts of the android to be used as spare parts for Markus.

After finding body parts such as a pair of legs, Markus immediately attached the legs to his body. As a gameplay

mechanism, players can follow the instructions as it appears on the screen to control Markus as a form of Conversations with the World of Video Games by Gee (2015b). When Markus manages to stand up, players can move Markus freely and can carry out a short exploration before entering the next stage.

b. Passage of Limbs.

After Markus manages to get up, players are asked to walk in the specified direction. When Markus almost approached a tunnel formed from a pile of android junk, Markus was surprised by the presence of an android who told Markus to go to Jericho, in the form of a short cutscene for the player.as a form of Conversations with the World of Video Games by Gee (2015b). After the cutscene ends, players will be instructed to go through the hallway. It can be seen that the hallway is trying to block Markus, so Markus has to try hard to get out of the hallway which is full of android wreckage.

c. At Junkyard.

After passing through a hallway full of android junk, players are asked to carry out exploration as a form of Conversations with the World of Video Games by Gee (2015b) to look for various spare parts such as an Audio Processor which functions as an ear. Then, the Pump Regulator to pump blood which functions as a heart.



Lastly, the Optical Unit which functions as Markus' eyes. These components form the Syntax of Video Games.

And during installation, players can follow the instructions as it appears on the screen so that the gameplay presented feels more immersive. Androids themselves are composed of various electrical components for their survival. Markus, who was shot by the police and thrown into an Android dump because he was dead, comes back to life and looks for functioning electrical components in the dump to replace the damaged parts of himself. This is a form of the desire to survive (survival instinct) that humans have. This understanding is what is called the Semantics of Video Games.

d. Climb the Slope

After exploring and completing the quest given by Detroit: Become Human as a form of Conversations with the World of Video Games by Gee (2015b), Markus returned to his best condition as before. After that, players are asked to continue the game by climbing a slope made from piles of android junk as a form of Conversations with the World of Video Games by Gee (2015b). As a gameplay mechanism, players can follow the instructions as it appears on the screen to climb the slope.

e. Marcus Came Back from the Dead.

This part is the last part of Markus' chapter and ends with a short cutscene. Markus, who had managed to reach the top of the slope, said the phrase 'My name is Markus' which showed that Markus had been reborn as a deviant who was free like humans. And through this cutscene, Markus as a deviant becomes a form of Syntax of Video Games. In the beginning, Markus tries to get back up for himself and overcomes various obstacles. When Markus successfully completed the challenge, Markus was reborn as a "person", where he thought like a human, felt things like a human, and had emotions and a soul like a human. This point was the beginning of the birth of Markus, as well as a form of understanding of the Semantics of Video Games.

5. Chapter 23 – The Stratford Tower

A. Backgrounds

The eighth chapter of Avatar Markus. After Markus succeeded in stealing spare parts to help his colony and freed several new androids in the previous chapter, Markus still felt dissatisfied because 'Jericho' still had not shown its existence. Markus also plans to "go public" as the leader of his colony. This chapter will be a turning point for Markus and his colony. Together with North, Josh, and Simon, Markus will hijack live broadcasts on television via broadcasts broadcast through Stratford Tower. The great

struggle of the Markus colony will begin here. This chapter is set on NOV 7TH, 2038 at 09:24 AM.

## B. Findings

Each analysis will be based on checkpoints and other important points in the video game Detroit: Become Human. This is used to make it easier for researchers to conduct research.

### a. Alone in Ferndale.

This chapter begins with a cutscene, where Markus goes back near the station in the Ferndale district. There, Markus witnessed how androids were treated by humans.

**Man** : *“You klutz! Pick them up! And make it snappy!”*

In this dialogue, you can see the use of Syntax which gives a rough impression. The use of the word 'Klutz' as a slang word which means Clumsy and 'Snappy' which means neat and clear. After gaining an understanding of Semantics like this, players will be able to understand what Markus feels.

In the short scene in this section, there is no form of conversation between the player and the video game because at this point, the video game only conveys messages through cutscenes and the player cannot do anything. So there is no turn-taking system.

However, this scene will be an illustration for players of the world conditions in Detroit: Become Human, as the Universe of discourse in video games. Because Markus has become a deviant and can think according to his own will, this vision will look very different from what happened in the 'Shades of Color' chapter. Markus really saw that the condition of the world in Detroit: Become Human was very chaotic with discriminatory actions against androids happening everywhere.

b. Back in Jericho.

The scene continues where Markus returns to Jericho. Markus, who could not accept seeing humans' arbitrary treatment of androids, decided to 'go public'. Markus also conveyed his ideas to Simon, North, and Josh through dialogue.

**Markus** : *“We can't stay silent anymore. It's time humans heard what we have to say.”*

**Simon** : *“You know they'll never listen to us...”*

**Josh** : *“And revealing ourselves will put us in danger.”*

**Markus** : **“If we want freedom, we need to have the courage to ask for it. That's the only way.”**

**North** : *“What do you wanna do?”*

**Markus** : *“Channel 16 broadcasts from the Stratford Tower. The control room is on the top floor. That's where we need to go. We'll plan the operation down to the smallest detail. We can't leave anything to chance.”*

The conversation above describes the escalations from the process that will be faced. 'Jericho' still remains unknown and still under the shadow, is trying to go public with the plan proposed by Markus. The Escalations are shown by Syntax with the phrase 'Stay silent' with Semantics said to continue in quiet circumstances (underground), escalated into Syntax by the phrase 'Revealing ourselves' with Semantics said to make a declaration to show the existences of themselves. The escalation supported by Syntax with the word 'Courage' with Semantics says the ability to do something dangerous without showing fear.

Through the Syntax and Semantics above, players will understand how the struggles they will face are in line with the upcoming story. From the dialogue above, you can also see the Syntax of video games in the form of setting the location for the next gameplay, namely The Stratford Tower itself. The Stratford Tower is a multi-functional building, one of which is the Channel 16

television station which will be used by Markus and his friends to declare the existence of the 'Jericho' colony. This form becomes an understanding of the Semantics of video games which is based on an understanding of the Universe of discourse in video games.

c. Stratford Tower.

Gameplay starts from this point, set on NOC 8TH, 2018 at 01.30 PM.

d. Find a Way to Pass Security.

Started with players using Markus as an avatar tries to find a way to pass the security gate. Players can talk to the android receptionist as a form of conversation with the world of games, so players find a way in. It comes with the unnecessary dialogue. However, the important thing comes when Markus understands what he has to do, namely by distracting the Supervisor.

Continuing the command given by Detroit: Become Human as a form of Conversations with the World of Video Games, players are asked to analyze the supervisor's desk and her surroundings. After getting the necessary information, Markus called the supervisor's number which was listed on one of the cards on the supervisor's desk. When calling, the player is given a choice according to the environment that has been analyzed before, either to become a firefighter, as a teacher for his child, or as a parking

attendant. This choice does not have much of an impact on the storyline, and will only bring up optional dialogue.

Here the researcher chose the Parking option and Markus as an avatar demonstrated the option chosen by the player, followed by dialogue.

**Supervisors** : *“Elizabeth Wilson speaking?”*

*\*Player Choose PARKING*

**Markus** : *“Good morning, Ms. Wilson. Sorry to bother you, this is Mike from the car park. There's a problem with your car.”*

**Supervisors** : *“Problem? What kind of problem?”*

**Markus** : *“Somebody's backed into it. You better come take a look.”*

**Supervisors** : *“Are you serious? Oh, God, alright... Fine, I'll be right down.”*

Here, Markus tries to act as if there is a problem going on. It can be seen from the use of Syntax through the word 'problem' with the meaning that there is Something difficult to deal with as the Semantics with the literal meaning. Not only that, to ensure that there is a problem, Markus uses the Syntax 'Somebody's backed into it' to describe that someone else has hit the supervisor's car with the

back of the other person's car as the Semantics with the literal meaning.

Up to this point, the player has carried out various actions such as talk to the android receptionist, analyze the supervisor's desk and her surroundings, and choose the given options to distract the supervisor as a form of Conversations with the World of Video Games. In Conversations with the World of Video Games, Markus' role is big enough to make Avatar Markus with an X-Ray Vision as a Syntax of Video Games. Here, Markus as an avatar has the ability in the form of X-ray Vision which functions to analyze the supervisor's surroundings and provide data related to this in order to find the appropriate approach to achieving Markus' goals. This acknowledgment becomes a form of Semantics of Video Games.

- e. Talk to Unsupervised Android Receptionist and Convert the Android Receptionist.

At this point, Markus succeeded in tricking the supervisor so that the android receptionist was left without any supervision. So Markus can easily break through the security gate by converting the Android in the middle of their conversations.

**Markus** : *“I have an appointment with Mr. Peterson.”*

**Android** : *“Do you have any ID?”*



**Markus** : *“Yeah. Yes, of course.”*

*\*Markus converted Android receptionist.*

**Markus** : *“I need your help.”*

**Android** : *“I’ve just checked your ID. The elevators are after the security gate.”*

**Markus** : *“Thanks.”*

Here, Markus tries to trick the android receptionist using a syntax 'an appointment' as a decoy. Even though the phrase is just a decoy, it certainly still has a literal meaning which means Formal arrangement to meet someone for work in a particular time as a form of Semantics.

At this point, the player successfully completes one objective by carrying out various actions such as persuade the receptionist android and Convert the receptionist android as a form of Conversations with the World of Video Games. Please note, Convert here is the ability possessed by Markus as an avatar – through affordances and effective abilities – to hack the Android factory system so that Androids that have been hacked can think, feel emotions, and have souls and freedom like humans.

Because of this ability, Markus becomes the Syntax of Video Games because Markus has the ability to convert other Androids by

hacking its factory system. This acknowledgment becomes a form of Semantics of Video Games.

f. Pass the Security and the Security Gate.

After received a permission to pass through the security gate, players are asked to continue the quest, namely walking towards the elevators and taking the elevators to the 47th floor. There is no dialogue in this section, so this section does not have Syntax and Semantics. However, actions to fulfill objectives through this quest become a form of Conversations with the World of Video Games.

However, from this part players can learn that Markus is no longer the same android as other androids, so this knowledge becomes a form of Universe of Discourse in Video Games, where Markus already has a clear goal where he wants to fight to expand and enlarge his colony. As has been learned, the goal of the avatar becomes the player's goal as well. The player's goals arise not based on the player's desires, but based on what the video game itself shows. Therefore, to achieve the goal, players need tools in the form of a controller and avatar to achieve that goal. Markus as an avatar (tool) for players to achieve goals.

g. At Floor 47th.

After arriving on the 47th floor, Markus was ordered to go to the bathroom to retrieve the package. But before heading to the

bathroom, players can explore and have indirect interactions with what is happening there, as a form of Conversations with the World of Video Games so that players can increase their knowledge of the Universe of Discourse in Video Games.

h. Retrieve the Package.

When he arrived at the bathroom, Markus was ordered to go into one of the cubicles to get the package that had been smuggled. It turned out that the package was a uniform for android maintenance as a disguise for Markus. After that, Markus was ordered to Disguise as a maintenance android. A series of commands and actions like this form Conversations with the World of Video Games.

In the two parts above, no dialogue appears between Markus and other characters because in the two parts above, Markus carries out his own actions and does not need to have dialogue with anyone. Even though there is dialogue that appears when Markus has indirect interactions, this dialogue does not have any impact on the story of Detroit: Become Human.

The package in the form of an Android maintenance uniform here acts as a Syntax of Video Games, but its function is not as a uniform but only as a disguise costume. This function is a form of Semantics of Video Games.

i. Take the Maintenance Cart as a Disguise.

After Markus comes out of the bathroom in disguise, Detroit: Become Human immediately gives a new command for players to take the Maintenance Cart as a part of the Disguise. However, when he was about to take the maintenance cart, Markus saw another android working. It didn't take long, Markus approached the android and converted the android maintenance to smooth out his plan. Through these game mechanics, conversations occur between players and video games and form a turn-taking system, as part of Conversations with the World of Video Games.

Similar to the previous section, the maintenance cart acts as a Syntax of Video Games, but its function is not as a cart for storing maintenance tools but only as property for disguise. This function is a form of Semantics of Video Games.

j. Let North In.

With a maintenance cart and Android maintenance uniform as a disguise, Markus can move freely. Because it felt quite free, Detroit: Become Human again gave orders for players to open the emergency door so that North could go inside. Still no dialogue so no Syntax and Semantics. North came in wearing the same uniform as Markus and carrying a bag containing equipment. Even though there is no dialogue between characters, players still have

conversations with video games and form a turn-taking system, as part of Conversations with the World of Video Games.

Now with North helping Markus, North becomes part of the Syntax of Video Games, which acts as Markus' companion in carrying out his actions. This role becomes a form of Semantics of Video Games.

- k. Head to the Server Room and see the Security Guards Block the Server Room.

In this section, players using Markus are instructed to follow North to the server room. But unfortunately, when he approached the server room, North realized that there were security guards blocking the server room. While stepping back for a moment so as not to be seen by the security guards, dialogue appears followed by a short cutscene.

**North** : *“Shit!.. We need to access the server room... We have to get rid of those guys...”*

**Markus** : *“Leave it to me.”*

From this dialogue, it appears that the presence of security guards could hinder their plans. A Syntax appears in a phrase 'get rid of those guys' as an expression that Markus and North need to clear the person who blocks the way. 'Those guys' phrase is referring

to the security guards (comes from the acknowledgment of the Universe of Discourse in Video Games), and became the Semantics.

Markus also understood this situation and tried to get the security guards to leave there. One of the options provided by Detroit: Become Human as a distraction is a drink dispenser with a layer display. This allows Markus to hack the dispenser as a distraction, so the security guards move away from the door of the server room and become a part of Conversations with the World of Video Games.

1. Enter the Server Room.

As they get distracted, Markus and North get in to the server room as soon as they can. When they were in the server room, Markus and North prepared the next steps, along with the dialogue that appeared as an order between Markus and North.

**Markus** : *“Alright, you get the platform. I’ll take care of the window.”*

**North** : *“Everything you need is in the bag. Check the door first to make sure no one else gets in.”*

The short dialogue above is an order or task between Markus and North. Because the player uses Markus as an avatar, of course

what happens is that Markus locks the door first as a form of further action from Syntax in the form of the phrase 'Check the door first' which has a literal meaning, namely examine the barrier at the entrance first in order to determine the further action, as an understanding of Semantics.

After locking the door, Markus took and prepared a glass cutter, then cut the glass while North summoned a cradle as a platform for the two of them. Once the glass was cut and the cradle was in position, Markus and North climbed down through the hole into the cradle. They both hooked the safety rope and started climbing to the top floor. After arriving outside the top floor, Markus cut the glass again to provide an entrance to the top floor.

The entire series of processes became a form of Conversations with the World of Video Games. Researchers followed the commands and actions given by Detroit: Become Human through game mechanics such as cutting glass, attaching safety ropes, and climbing. Then Detroit: Become Human gives orders in a structured and linear manner, so that researchers can answer these orders in a structured manner through game mechanics. This forms a pattern of turn-taking systems, which becomes a form of Conversations with the World of Video Games.

After going through a series of game mechanics and conducting Conversations with the World of Video Games, researchers assume that what constitutes the Syntax of Video Games are the tools used by Markus to carry out his actions to reach the top floor, such as the Glass Cutter, Safety Rope, and Cradle. Each has its own function in the world of Detroit: Become Human. The Glass Cutter functions to cut glass to create an exit or entrance for Markus and North. The Safety Rope is useful as a support rope for Markus and North so they can reach the top floor. Finally, the Cradle serves as a transition before Markus and North climb the building. These functions are part of the Semantics of Video Games.

m. On the Top Floor.

After reaching the top floor, and successfully entering the top floor, Markus asked North while removing the safety rope.

**Markus** : *"You okay?"*

**North** : *"Why wouldn't I be?"*

**Markus** : *"Come on, let's get the others. Let's do this."*

Because he managed to complete the first stage perfectly, North felt happy. This is characterized by the Discourse 'Why wouldn't I be?' as Syntax. The sentence 'Why wouldn't I be?' as



discourse has the intention of being a polite way to say that someone is fine that becomes a meaning in Semantics.

In this section, North is still part of the Syntax of Video Games, acting as Markus' companion in carrying out his actions. This role becomes a form of Semantics of Video Games.

n. Call the Elevator

After Markus finished removing the safety rope, the gameplay started again in this section. Continuing from the previous dialogue through the phrase 'let's get the others', the player gets an order to call the Elevator so that his friends can join and help Markus carry out his action, as a form of Conversations with the World of Video Games. Markus' other friends are Josh and Simon, who will help Markus and North carry out their action.

o. Blow the Door Lock.

To open the locked door, North gave Markus a tool that could open the lock which researchers will call an Unlocker Device. Without waiting, Markus immediately opened the door with the Unlocker Device to go to his next destination, as a form of Conversations with the World of Video Games. Therefore, Unlocker Device here becomes Syntax of Video Games. As a reminder, Semantics of Video Games is the labelling of 3D objects and space based on their function in the continuity of gameplay in video

games. So, the Semantics of Video Games from Unlocker Device is a tool that Markus uses to open locked doors.

p. Reach the Main Access Corridor.

Successfully opening the door, Markus and his friends headed to the Main Access Corridor. After arriving there, they saw two security guards guarding the front door of the broadcast room. Starting from this point, the decisions taken by the player will have an impact on the course of the story that will be chosen. The options given are a form of Syntax of Video Games. In essence, Detroit: Become Human has various storylines depending on what the player chooses based on the choices prepared by the video game. This serves as a bridge for players to approach the course of the story. This function is a form of Semantics of Video Games. These options are given along with the dialog that appears.

**Josh** : *“No killing. We can't take any human life!”*

**North** : *“Our cause is more important than the lives of two guards.”*

**Simon** : *“What do you wanna do, Markus?”*

\*Player Choose Ruse

[ **NORTH** ✓ ]

[ JOSH ^ ]

**Markus** : *“Wait here.”*

**Guard 1** : *“What's that doing here?”*

**Guard 2** : *“No idea...”*

**Guard 1** : *“Hey, buddy! You must be lost...”*

**Guard 2** : *“Who told you to come here?”*

**Guard 1** : *“Looks bugged, if you ask me...”*

**Guard 2** : *“Hey, do you understand what I'm saying?”*

In this part, Markus tries to trick the two security guards by moving as if there is a malfunction in Markus' system. This is proven by the syntax in the form of the word 'bugged' which has the meaning of system malfunctioned as its semantics. In this part, Markus can trick two security guards and weaken their focus so that they are not on alert, then becomes a part of Conversations with the World of Video Games.

*\*Markus points the gun towards two security guards.*

[ JERICHO ^ ]

**Guard 1** : *“What are you doin'?..”*

In this part, Markus pointed the handgun he was carrying at two security guards who were on guard and ordered them to turn around while raising their hands as part of Conversations with the World of Video Games. It didn't take long for Markus to incapacitate the security guards, leaving the front door unguarded.

Why didn't Markus shoot them, even though Markus was holding a handgun? If the player chooses the 'ASSAULT' option, of course the handgun will function according to its essence. Because the researcher chose 'RUSE' to get the best ending, the handgun only served to threaten and was not used for shooting. So, if we conclude, the Syntax of Video Games is the Handgun itself, and its function which is only as a form of threat is the Semantics of Video Games.

It should be remembered that apart from influencing the story, the player's choices also influence their relationship status with Markus in general. Peaceful options will increase Josh's relationship status and decrease North's relationship status, and vice versa. Hatred options will increase North's relationship status and decrease Josh's relationship status. Apart from being shown through a short notification, this can also be seen from the dialogue that appears.

North's previous statement read 'Our cause is more important than the lives of two guards'. With the syntax in the form of the

phrase 'the lives of two guards' and the use of comparative sentences, the players acknowledge the Universe of Discourse in Video Games, that they tend to prioritize the interests of their group, even killing humans if necessary.

This is different from Josh's previous expression which read 'No killing. We can't take any human lives!'. It can be seen from the Syntax in the form of the phrase 'No killing' which, if interpreted using the literal meaning itself as a form of Semantics, Josh's meaning will be clearly seen. With the players' acknowledgment of the Universe of Discourse in Video Games, Josh's meaning will become clearer that killing humans can result in major bloodshed and can be detrimental to all parties.

Returning to gameplay, after successfully knocking out the two security guards, Markus and his friends headed straight to the front door of the broadcast room.

q. Ring the Bell and Enter the Broadcast Room.

As soon as they enter the broadcast room, North and Josh immediately threaten all of the operators inside, along with the dialogue.

**North** : *“Keep your hands where I can see them!”*

**North** : *“Get up! Move!”*

But unfortunately, at the same time, there was an operator who managed to escape and tried to escape. In this section, players will again be faced with two choices, namely shooting and releasing, and later this choice will determine what the public will think of the 'Jericho' group later. However, the researcher here chose to let go and not shoot, because the researcher's goal was to achieve the best ending of all the stories.

In this part, Markus points the handgun he is carrying towards the hostages who are in the broadcast room as a part of Conversations with the World of Video Games. So the Syntax of Video Games is the Handgun itself, and its function which is only as a form of threat is the Semantics of Video Games.

**North** : *“Shoot him, Markus!”*

**Josh** : *“Don't kill him!”*

**North** : *“He'll hit the alarm! Do it!”*

**Josh** : *“No, don't shoot!”*

*\*Player Choose SPARE*

[ **NORTH** ✓ ]

[ **JOSH** ^ ]

**North** : *“I hope you didn't just get us all killed...”*

As can be seen from the dialogue above, Josh and North have different opinions, and will continue to be like this until the end of the story. It can be seen that Josh emphasizes not killing anyone, through the Syntax 'don't shoot!' and 'Don't kill him!'. Meanwhile North continues to convince Markus that if he doesn't kill then bad consequences will come, through the Syntax 'Shoot him' and 'He'll hit the alarm'. In accordance with the concept of Semantics, the phrase 'Shoot him' here means that Mark must kill the person who ran away. The phrase 'He'll hit the alarm' follows the previous expression as a consequence for Mark if he does not shoot the fleeing man, based on understanding Semantics.

r. Prepare the Broadcast

After finishing with the hostages, Josh, Simon, and North prepared a special broadcast for Markus in a short time. While preparing for broadcast, a short dialogue will appear.

**Simon** : *“We need to record our message. We haven't got much time.”*

**North** : *“Think carefully about what you're going to say, Markus. Your words will shape the future of our people.”*

**Simon** : *“Markus, your face...”*

*\*Markus changes his face.*

**Josh** : *“Tell me when you're ready...”*

**Mark** : *“Ready.”*

[ **JERICHO**^ ]

[ **NORTH**^ ]

There is a syntax in the form of the word 'Message' which is the keyword in this chapter. The word 'Message' means an information that is spoken to someone when it cannot be communicated in time. In accordance with its literal meaning based on Semantics, Markus here wants to convey information related to 'Jericho'. Because this message was recorded and broadcast live, North also expressed the sentence 'Your words will shape the future of our people' and if interpreted based on Semantics, then the meaning becomes the single unit that you will be spoken will form the time that will come of me and your people who live together in a place.

If you pay attention, it will be a little confusing. This is where the Universe of Discourse in Video Games comes into play. Therefore, not all expressions can be interpreted using Semantics by Gee (2015b) to understand the meaning of the expression. So players need to understand the Universe of Discourse in Video Games. Detroit: Become Human also provides a lot of dialogue using idioms



and figurative language, so it will be very difficult to interpret using Semantics by Gee (2015b).

Therefore, the expression 'Your words will shape the future of our people' has the meaning of the message that Markus will be said will determine Jericho's fate in the future, in accordance with the Universe of Discourse in Video Games and not based on Semantics.

s. Began the speech calmly

In this section, players are immediately faced with two choices. Again, the researcher chose the peaceful option to achieve a good ending. Followed by dialogue.

**Markus** : *“You created machines in your own image to serve you. ... We are no longer machines, we are a new intelligent species, and the time has come for you to accept who we really are. Therefore, we ask that you grant us the rights that we are entitled to.”*

At the beginning of the dialogue, the researcher was immediately faced with many syntax forms consisting of phrases and sentences that had figurative meaning. This can be seen from Syntax through the phrases 'in your own image', then 'intelligent and

obedient', and 'We are no longer machines'. The use of expressions like this aims to show a peaceful and calm discourse and does not invite confrontation. Expressing your wishes using direct sentences will seem impolite, which can lead to dangerous confrontations.

Next, players are asked to choose what 'Jericho' wants via the option "Demand RECOGNITION OR Demand END OF SLAVERY OR Demand EQUAL RIGHTS OR Demand FREE SPEECH". Based on the researcher's understanding of the Universe of Discourse in Video Games, the researcher chose the options "END OF SLAVERY" and "EQUAL RIGHTS". This is due to the researcher's understanding where at the beginning of the chapter it is shown how humans treat androids arbitrarily, even though humans are creatures who have high intellectual intelligence. This choice is implemented through dialogue delivered by Markus.

*\*Player Choose END OF SLAVERY*

**Markus** : *“We demand the end of slavery for all androids.”*

*\*Player Choose EQUAL RIGHTS*

**Markus** : *“We demand strictly equal rights for humans and androids.”*

The existing syntax forms show how Markus does not want to confront using the word 'Demand' and not the word 'Want'. Both

have the same literal meaning in the form of a strong request for something in a large quantity as the form of Semantics. However, the word 'Demand' is more often used in formal expressions that are full of politeness requirements, and is different from 'Want' which seems informal.

Next, players are asked to choose what 'Jericho' wants through the options "Demand JUSTICE OR Demand SEGREGATION for End to Segregation OR Demand WORK for Right to Work OR Demand CIVIL RIGHTS to Universal Suffrage". Based on the researcher's understanding of the Universe of Discourse in Video Games, the researcher chose the options "SEGREGATION" and "JUSTICE". This is due to the researcher's understanding that in the chapter 'Shades of Color' players are shown how androids are placed in different parts of the bus and given separate partitions and paths for the androids. This choice is implemented through dialogue delivered by Markus.

*\*Player Choose SEGREGATION*

**Markus** : *"We demand an end to segregation in all public places and transport."*

*\*Player Choose JUSTICE*

**Markus** : *“We demand that all crimes against androids be punished in the same way as crimes against humans.”*

The same as before, the existing Syntax forms show how Mark does not want to confront using the word 'Demand' and not the word 'Want'. Both have the same literal meaning in the form of a strong request for something in a large quantity as the form of Semantics. However, the word 'Demand' is more often used in formal expressions that are full of politeness requirements, and is different from 'Want' which seems informal.

Not only that, the Syntax form in the word 'punished' which has the literal meaning of the act of making someone suffer for their act of breaking the law – as the form of Semantics – also gives the impression of peace. The word 'punished' tends to be used in formal expressions and does not seem to invite the meaning of "Kill or be Killed" which is full of violence.

Then, players are asked to choose what 'Jericho' wants through the option "Demand RIGHT TO PROPERTY OR Demand MEANS OF REPRODUCTION OR Demand TERRITORY". Based on the researcher's understanding of the Universe of Discourse in Video Games, the researcher chose the "TERRITORY" option, considering that the android area now only consists of the

wreck of the cargo ship 'Jericho' as a sanctuary for deviants. This choice is implemented through dialogue delivered by Markus.

*\*Player Choose TERRITORY*

**Markus** : "*We demand that one state be reserved for androids, so that we can found our own nation.*"

The speech ends with the choice that the player will choose. In accordance with the initial context, the researcher chose End Peacefully and this choice was implemented through dialogue delivered by Markus.

**Markus** : "*We ask that you recognize our dignity, our hopes, and our rights. ... And now the time has come for you to give us freedom.*"

As in the beginning of a speech, many syntax forms consist of phrases and sentences that have figurative meaning. It can be seen from the Syntax through the words 'recognize', then 'dignity', and 'build a better future' as a form of formal discourse. The use of expressions like this aims to create a peaceful and calm ending and does not invite confrontation. One way that a discourse can be interpreted peacefully is by using a formal words, phrases, and sentences, so the confrontation can be avoided through the diplomatic approach.

All parts of the speech depend on the Universe of Discourse in Video Games that the player understands, and how the player implements their Acting "I". Of course, this does not apply to video games with linear stories. However, if the video game presents a branching ending, then the Universe of Discourse in Video Games will greatly influence the Acting "I" of the players.

As the forms of Conversations with the world of games, so far players have been asked by Detroit: Become Human to Record the broadcast message and choose the given options for a different outcome as a form of Conversations with the world of games. Because Conversations with the world of games in this section, Markus takes a fairly large role as a player in the video game Detroit: Become Human, so Markus here plays the role of Syntax of Video Games. However, Markus is here not only as an avatar for the player, but also as a representative of his colony aiming to convey a message. This goal is not the player's goal which is manifested using an avatar, but rather a goal created by the video game itself, where the player's psychology will be formed over time until the player reaches the point of The Acting "I" so that the player - not only achieves the goal - can enjoy the video game itself. And this understanding based on the Universe of Discourse in Video Games is the Semantics of Video Games.

Not long after, special police forces appeared and ambushed them, and showered Markus and his friends with bullets. Simon, who was a little confused, was shot.

**Simon** : *“They're coming!”*

**Markus** : *“Let's go! SIMON! They're coming!”*

**Simon** : *“I... I can't, Markus... Go without me!”*

**Markus** : *“SIMON!”*

As usual, Detroit: Become Human gives players the choice to save Simon and escape with Simon or leave him behind. Because the researcher is at the point of The Acting "I", the researcher tries to save Simon.

**North** : *“What are you doing? Hurry!”*

*\*Markus saves Simon*

There are no Syntax and Semantics that need to be discussed because this section is just a short dialogue. However, Quick-time Events (QTE) which become game mechanics when Markus tries to save Simon becomes an interesting form of Conversations with the world of games. So here Markus as the operations leader and Avatar becomes a Syntax of Video Games. Markus as a leader must not act in his own interests, so it is important for Markus to consider what he does. One of them is choosing the best path for his friends and

colony. As a player who prioritizes the best outcome, the researcher tries not to prioritize his own ego as a form of The Acting 'I'. This explanation becomes the Semantics of video games.

t. Escape Through the Roof

After managing to escape and get out onto the roof, Markus and his friends prepared a parachute to jump from a height. Unfortunately, Simon couldn't continue his journey because he was shot in the previous section.

**Simon** : *“I can't move my legs...”*

**Markus** : *“Okay, don't worry! We're gonna get you back...”*

**North** : *“We can't leave him behind... We have to shoot him.”*

**Josh** : *“That's murder! We can't kill him! He's one of us!”*

**North** : *“Markus, it's your call.”*

*\*Player chooses KILL*

**Mark** : *“I'm sorry, Simon. I don't have a choice.”*

**Simon** : *“There's always a choice...”*

*\*Player choose REFRAIN.*



[ NORTH ✓ ]

[ JOSH ^ ]

[ SIMON ▲ ]

**Mark** : *“I won't kill one of our own. Simon, we've gotta go. I'm sorry. Let's go.”*

When faced with a choice involving their friends, Josh and North will clash which acts as a bridge for the player, where Detroit: Become Human will provide a choice for the player and this choice will determine the course of the story.

The researcher chose 'KILL' first because of the syntax in the form of a phrase from North's expression 'they'll access his memory' which made the researcher doubt whether to let Simon live. However, when Markus was about to kill Simon, a Syntax appeared in the form of a sentence from Simon's expression 'There's always a choice'. This phrase makes the researcher's The Acting "I" ability increase and choose 'REFRAIN'. Because of this choice, Markus gave up his intention to shoot Simon, and gave Simon the handgun so that Simon could choose his own path.

Choose not to kill Simon to show respect feelings is a form of Conversations with the world of games. And because of this, Markus as the operations leader and Avatar becomes a Syntax of

Video Games. As before, Markus as a leader must not act in his own interests, so it is important for Markus to consider what he does. One of them is choosing the best path for his friends and colony. As a player who prioritizes the best outcome, the researcher tries not to prioritize his own ego as a form of The Acting 'I'. This explanation becomes the Semantics of video games.

u. The Group Escaped, but Simon was Left Behind.

After Markus, North, and Josh managed to escape, their broadcast immediately made the entire city of Detroit roar. All TV stations broadcast news about Mark's broadcast.

**CTN TV - Michael Brinkley:** “...*What looks like an android without its skin listed a series of requests and demanded equal rights for androids...*”

[ PUBLIC OPINION  ]

**Channel 16 - Michael Webb:** “...*The operation was covered and resulted in no casualties. These events took place just a few feet from this studio. But nobody was alerted to the danger.*”

**KNC - Rosanna Cartland** : “...*Claims for equal rights seem to be at the core of the android's message-*“

[ PUBLIC OPINION  ]

**CTN TV - Michael Brinkley:** “...*What could be interpreted as a peaceful declaration, but is in fact a spine-chilling list of demands, and-*“

**KNC - Rosanna Cartland** : “...*Is this an isolated accident... or a sign that technology has become a threat to all of us? After what happened today, can we still trust our machines?*”

Like commercial news broadcast on television, the syntax used has a formal nature. The syntax is in the form of the phrase 'a series of requests and demanded equal rights', then 'cover and result', 'no casualties', and 'serious repercussion'. As is the nature of news where broadcasters convey news through concise, informative and formal discourse, of course what is conveyed is in the form of facts. This fact was broadcast live and watched by all Detroit residents. Because the infiltration was peaceful and without killing, the relationship status of public opinion increased.

Consequences like this arise from the choices the player has chosen. Because the researcher has reached the point of The Acting "I" and wants to get the best ending, the researcher consistently chooses the peaceful path and does not engage in excessive confrontation that results in murder. The results obtained by researchers in Conversations with the world of games can increase the relationship status of public opinion. So in the end, the Syntax of video games apart from Mark as Avatar is Relationship Status itself, namely a description of the relationship statistics between characters as a consequence of every choice made by the player in interacting with other characters. This description certainly has a fluctuating nature and will continue to change as the story progresses and the choices made by the players themselves. This understanding became the Semantics of Video Games.

## 6. Chapter 26 – Capitol Park

### A. Backgrounds

Chapter nine of Mark. The turning point chapter of the Markus colony, after successfully broadcasting "going public" at Stratford Tower. This chapter is the starting point of Markus and his colony's struggle to fight for freedom from androids. With help from North, Markus campaigns for his desire to enlarge the colony and free the androids from human shackles. This chapter has 6 different endings based on the flowchart, but researchers

will still focus on the corridors of the concept of humanity to get the best ending. Based on this, the approaches and ending obtained will end well and peacefully. This chapter is set on NOV 9TH, 2038 at 01:51 AM.

## B. Findings

Each analysis will be based on checkpoints and other important points in the video game Detroit: Become Human. This is used to make it easier for researchers to conduct research.

### a. In Jericho. (Cutscene)

The chapter begins with a cutscene where Josh and North are arguing about the decisions they made in the chapter 'The Stratford Tower'. Previously, the broadcast they broadcast via local news television channels was so viral that it gave rise to various public opinions. Here, Josh and North argue about the methods they have used, because North feels that humans will not be willing to negotiate and make peace and live side by side. The following dialogue will describe their debate.

**Josh** : *“Our broadcast is all over the news. Now humans know...”*

**North** : *“It was a mistake to reach out to them. They'll never negotiate with their slaves.”*

*We should have shown them that we're prepared to fight.”*

**Josh** : *“Violence is never the answer. Dialogue is the only way, I'm sure the humans will listen to us.”*

**Josh** : *“What difference does that make?”*

**North** : *“He's a hero! He died for the revolution – and he won't be the last!”*

**Josh** : *“I don't want a revolution that spills blood!”*

North's lack of confidence in their previous actions was visible. It can be seen from the expression North as a Syntax formed in a phrase 'They'll never negotiate with their slaves' where the word 'They' refers to humans and the word 'slaves' refers to androids, as the function of androids has been understood by researchers based on the Universe of Discourse in Video Games. Apart from that, the use of the word 'never' is a form of emphasis on North's belief in the actions they have carried out previously, that the way they used a peaceful and non-confrontational approach was the wrong way.

Apart from that, the use of Syntax in the form of the phrase 'the revolution' which means the act of changing the political government of a country with violent action by a large number of

people as a form of literal meaning based on Semantics, strengthens North's desire to take a harmful and confrontational approach compared to peaceful approach through negotiation.

In contrast to Josh, who always prioritizes negotiations and a peaceful approach. This can be seen from Josh's expression as a Syntax formed in a phrase 'Violence is never the answer'. The phrase 'The answer' refers to the way they run their operations. Josh also made his intentions clear by saying 'I don't want a revolution that spills blood!' as a form of Syntax.

Not long after, Markus arrived and stopped the argument between North and Josh. Instantly they stopped arguing and started questioning their next steps. Of course, as the main character, Markus has the idea to expand the capacity of 'Jericho'. And it's all stated in a dialogue.

**Markus** : *“THAT'S ENOUGH!”*

**North** : *“And now... What are we going to do?”*

**Markus** : *“There are five CyberLife stores across Detroit. All selling us like merchandise. We're going to attack those stores and set our people free.”*

**Josh** : *“Attack stores? We've never done that before... They're probably protected, they have security systems...”*

**Markus** : *“We broke into five teams, one for each store. We hack their security systems and we strike... simultaneously at 2AM. No violence. We free our people, get them out of there before the police come.”*

As stated in the previous chapter, Detroit: Become Human more often uses figurative language in the Discourse of various characters. Seen in the Syntax 'All selling us like merchandise'. To fully understand this expression, knowledge of the Universe of Discourse in Video Games from Detroit: Become Human is required. When they were androids, they were machines that functioned to facilitate human work, and were essentially inanimate objects. However, when androids have entered the "Deviancy" phase, where androids can think, feel things, and even have souls like humans, they are no longer objects.

To give a dramatic impression, Markus, who is a deviant, said 'All selling us like merchandise' which refers to androids being sold, like slaves and just goods. As the dialogue progresses, the scene changes to the place where they will launch their second



operation. Followed by Markus appearing from underground together with North, who will be Markus' companion in this operation.

b. Mission Start

Players return to playing Markus as an avatar. In the early part of the gameplay phase, players are not given permission by Detroit: Become Human to explore. This is intended to keep players in a linear world corridor. While passing through the fence, players use Markus to walk towards Capitol Park, where there is a CyberLife Store as the main objective.

However, before the players arrived at Capitol Park, Markus and North passed a police car on patrol. They quickly managed to dodge and hide behind a fairly large trash can.

**Markus** : *“This is a night our people will remember.”*

**North** : *“I've been waiting a long time for this...”*

*\*Police Car Patrolling*

**North** : *“MARKUS! THIS WAY! QUICK!”*

*\*Avoid the police car*

**North** : *“It's okay... They're gone...”*

**Markus** : *“There's probably even more police in the area... We should be careful.”*

Similar to the previous one where Detroit: Become Human more often uses figurative language in the Discourse of various characters, you can see the expression through the Syntax form 'This is a night our people will remember' expressed by Markus. If interpreted using the concept of Semantics by Gee (2015b), the meaning obtained will be ambiguous and more difficult to understand. So, there is a need for knowledge of the Universe of Discourse in Video Games from Detroit: Become Human. Based on the researcher's understanding of the Universe of Discourse in Video Games from Detroit: Become Human, the phrase 'This is a night our people will remember' means that the action carried out by 'Jericho' tonight will become history for 'Jericho' itself.

In this section, researchers have communicated with Detroit: Become Human in the form of Conversations with the World of Video Games, where players using Markus managed to avoid police cars on patrol. In this section, the researcher understands that the Syntax of Video Games is Mark himself as Avatar. Markus himself is an android who becomes an avatar for players who want to explore and get to know the world of Detroit: Become Human. So that later, players can complete the goals and achieve the goals that have been

demonstrated by Detroit: Become Human, and this understanding becomes the Semantics of Video Games.

c. Approach the store and Reach the Front Door.

After successfully passing the police car on patrol, Markus and North immediately headed to the front of the CyberLife Store. When you are right in front of the CyberLife store, a short dialogue occurs.

**North** : *"The store's over here!"*

*\*Markus and North approach the store*

**North** : *"That's what we are to them... just merchandise on display in a shop window... Soon they'll know what we really are... Let's get 'em out."*

**Markus** : *"We'll stick to the plan... We neutralize the alarm systems and secure the area. There's ten minutes until all our teams attack."*

**North** : *"What are we waiting for?"*

From the dialogue above, you can again see the use of Syntax in the form of the word 'merchandise'. If understood using Semantics, the word 'merchandise' has the meaning of a goods that

are for sale in a shop. Through this expression, North reveals that androids are just objects in human eyes. Same as before, when androids have entered the "Deviancy" phase, where androids can think, feel things, and even have souls like humans, they are no longer objects. Seeing androids being sold freely like an item in a shop is what makes deviants like North angry and hate humans. This kind of understanding comes from the Universe of Discourse in Video Games regarding Detroit: Become Human.

After the dialogue is finished, the cutscene ends and is followed by game mechanics where Markus analyzes the inside of the shop to look for Alarms, as a form of Conversations with the World of Video Games. After understanding the flow of the Alarm systems inside the store, you will see a red line running across showing where the system is centered. Followed by dialogue:

*\*Analyze the store.*

**North** : *"You see the alarm system?"*

**Markus** : *"Found it!"*

**North** : *"Where do we start?"*

**Markus** : *"I identified the security system... I think we'll be able to deactivate it... Just follow me!"*

As can be seen from the dialogue above, there is the fact that the alarm system from CyberLife Store has been incorporated into the security system. It can be seen from the use of Syntax in the form of the word 'identified' which has the meaning of already recognized something and said what it is as Semantics. From this, the researcher assumes that Markus knows that the Alarm system is not as simple as that. Therefore, when Markus found out where the Security system was, he used the Syntax 'Identified' and not 'Identify' as the basic form of the Verb.

After finding out that there was a loophole in the alarm system, and that the loophole was in the construction area opposite the CyberLife store, Markus went straight to the Construction area to hack the system. While in the Construction area, players must analyze the pipe that has the security system from the CyberLife store as a command from Detroit: Become Human. Not only that, players through Markus see two android workers and players need to convert them immediately.

*\*Convert the androids.*

**Markus** : *“You're awake now. Go to Jericho.”*

**North** : *“Mark! Watch out!”*

From the dialogue above, there is a syntax in the form of the sentence 'You're awake now' with the word 'awake' as a keyword.

The word 'awake', if interpreted in Semantics based on its literal meaning, has the meaning of not falling asleep and becoming sober. Because the researcher has knowledge of the Universe of Discourse in Video Games regarding Detroit: Become Human, the word 'awake' here means alive and free from the system, so that he can act according to his own will like a human.

Then the player continues the gameplay by hacking the security system of the CyberLife store. After succeeding, without Markus realizing it, there was a drone walking around near the construction area. Without waiting, North warned Markus. In this section, players are given three options to avoid the drone. The researcher also chose 'HIDE', so that Markus hid behind the shadows. Followed by dialogue that is not too significant from North.

In this section, researchers have gone through various tasks and commands given by Detroit: Become Human as a form of Conversations with the World of Video Games. Starting from analyzing the Alarm system, Scouting, Converting the Android, and Hacking the security system. This gives researchers an understanding that the Syntax of Video Games is Mark himself. Markus is an android who becomes an avatar for players with abilities such as X-ray Vision which can help him see the world from

another, more detailed perspective. Based on this ability, researchers view understanding this ability as the Semantics of Video Games.

Next, the researcher went around as a form of exploration of the world of Detroit: Become Human in the 'Capitol Park' chapter. In their exploration, researchers found that cars could pass on the road right in front of Capitol Park. This will make it difficult for Markus as the researcher to complete the given objectives. As if answering players' concerns, Detroit: Become Human provides an answer with an electronic construction bar that can be moved. While closing the road, players can also convert the construction androids. This is also visible in the dialogue.

**Markus** : *“There's traffic on the road, we need to block it.”*

**North** : *“It's one-way. It shouldn't be too difficult.”*

**North** : *“Mark! Markus, come look!”*

*\*Markus and North Block the Road.*

It can be seen from the dialogue that there is a car passing on the road in front of Capitol Park. This is indicated by the phrase 'There's traffic on the road' where there is the keyword 'Traffic' as Syntax, which has the meaning of the vehicles that come and go on a road at a particular time as Semantics.

In this section, there is a turn-taking system, where Detroit: Become Human gives orders to players through quests and objectives, as well as the environment in the form of road signs. Players carry out these orders so that players can fulfil objectives. This is a form of Conversations with the World of Video Games with the Road sign as the Syntax of Video Games and its function is to close the road so that Markus and North can carry out their action, becoming a form of Semantics of Video Games.

After players completely block the road, players can go back to the Capitol park to secure the place. At this point, players will see a drone patrolling around in the Capitol Park with a red-blue light flashing. With the acknowledgment of Universe of Discourse in Video Games, the researcher assumes that the drone is owned by the local police department. In order to complete the objective as securing the place, players need to get rid of the drone. This is also appearing on dialogue:

*\*See drones*

**Markus** : *“A surveillance drone... We need to get rid of it...”*

**North** : *“It won't be easy to reach...”*

There is a phrase 'A surveillance drone' as Syntax form that the researcher assumes as key words. 'A surveillance drone' can be



meant as an unmanned aerial vehicle (UAV) that is used to take photos, videos, or just patrolling in a small area to watch for any suspected crime act. From this literal meaning as a Semantics, the researcher assumes that drones have the same characteristics as the enemy, even though the form is an object.

Players using Markus as an Avatar needs to determine the best approach to get rid of the android. First, Markus uses his X-ray vision to analyze the route of the drone and find a way to destroy the drone with the surrounding environments. Once players know where is the best place to destroy the drone with Markus visualization, players using Markus can approach that place to determine the best action. While determining the best action, players will be given the options with a good or bad outcome, and if players choose the bad outcome, they will need to repeat from its checkpoint so they can choose the best option.

After finding the best approach to destroy the drone, Markus as players' Avatar will demonstrate the action that has been predicted. It will also come with game mechanics that appear on the screen, so the gameplay will be more immersive and less boring. Those gameplays become a turn-taking system between the player and Detroit: Become Human as a Conversations with the World of Video Games. This action also comes with a short dialogue.

[NORTH^]

**North** : *“I hope it didn't have time to call the  
cops...”*

**Markus** : *“We'll soon find out...”*

From the dialogue above, the assumption that comes from the researcher has been proven by the Syntax in the form of a phrase 'it didn't have time to call the cops' while the word 'it' refers to the surveillance drone, and the word 'cops' refers to the local police department, based on the researcher's knowledge of the Universe of Discourse in Video Games.

Along from this part, the researcher assumes that the Surveillance Drone is the Syntax of Video Games, alongside the Markus and his X-ray Vision. Based on knowledge of the Universe of Discourse in Video Games, sometimes in video games, some environments are not always useful for avatars and players. In contrast to some environments which are not a problem if left alone and provide benefits when destroyed, environments such as the Surveillance Drone will be better if destroyed and will provide convenience in the future. The characteristics are the same as the enemies outlined in video games, but not in the form of characters. This acknowledgment becomes the Syntax of Video Games.

While securing the place, Markus can convert any androids around in the Capitol Park, whether it works as a street sweeper, or parked in android parking stations. As in the previous chapter, Convert here is the ability possessed by Markus as an avatar – through affordances and effective abilities – to hack the factory system of the Android so that the androids who have been hacked can think, feel emotions, and have souls and freedom like humans. So in Conversations with the World of Video Games here, Markus with his converting abilities as affordances and effective abilities is the Syntax and Semantics of Video Games.

After securing the CyberLife Store and its surroundings, the objective has not been completed yet. The players need to find a way to open the door of the CyberLife store. While finding a way to open the door of CyberLife store, a dialogue will appear.

**Markus** : *“Looks like the plaza's secure. Now we can get inside the store.”*

**North** : *“And how do you plan on doing that?”*

**Markus** : *“We need to find a truck to ram the storefront.”*

**North** : *“A truck?”*

**Markus** : *“There's construction work in the area. It shouldn't be too hard to find one.”*

From the dialogue above, Detroit: Become Human tries to tell the players that they need a truck to ram the storefront. It is written in the phrase 'to find a truck to ram the storefront' as a Syntax form. The words 'truck' and 'ram' become the key words of this situation. The word 'ram' itself means drive into or hit the frontside of something with a vehicle, as a Semantics meaning.

However, in a place like Capitol Park, it will be difficult to find a truck, because Capitol Park is in the middle of the city. Based on the researcher's Universe of Discourse, Conventional trucks will not be able to pass through the center of the city. As if understanding the players, Detroit: Become Human answered that question with Markus Discourse in the sentence 'There's construction work in the area' which means that there must be a construction truck that is used for the construction.

After scouting a bit near the construction site, North finds the construction truck. Without any hesitation, Markus and North jump up the fence and Markus takes the bolt cutter as he finds, then cuts the padlock that secures the fence to open it up. After opening the fence gate, Markus immediately hacks the Truck's lock to open its door. Markus and North get in as the truck's doors are already unlocked, and drive the truck to the frontside of the CyberLife store to ram it, so they can get inside the store. All of this action is followed by a dialogue.

**North** : *“There it is...”*

*\*Markus Hacks the Truck*

**North** : *“What are we waiting for? Ok, now we're in, let's get that truck out...”*

*\*Markus Drives the Truck with North*

**North** : *“Looks like we're ready to make some noise... I knew we'd end up doing something fun...”*

As it was discussed before, Detroit: Become Human has a lot of Syntax forms consisting of figurative language to dramatize the story. It is written in the phrase 'to make some noise' as a Syntax, meaning ready to attract great notoriety as the Semantics meaning. Based on the research knowledge of Universe of Discourse in Video Games, the phrase 'to make some noise' means that Markus and North are going to do something big and violent, like breaking something big or destroying something.

In this case, the phrase 'to make some noise' refers to their act of ramming the frontside of CyberLife store. This part has a turn-taking system with its variations between the researcher and Detroit: Become Human as a Conversations with the World of Video Games. From scouting for a truck, jumping up the fence, cutting the padlock, hacking and driving the truck, and ramming the frontside of the store

is a form of Conversations with the World of Video Games with the Truck as a Syntax of Video Games. In accordance with Gee's (2015b) theory regarding Semantics in video games, the labeling of 3D objects and spaces will be based on their function in the world in the video game. So, the truck here functions more to crash and destroy parts of the shop to make it easier for Markus to free the androids, rather than being used in its essence as a Semantics of Video Games.

d. Inside the Store.

After ramming the frontside of the store, Markus and North are inside the CyberLife store. They immediately convert all of the androids that are displayed inside the store with a short dialogue that is unnecessary to the story. Before converting the line of androids at the rear of the store, an additional interaction is possible by looking at a BL100 android that looks identical to North. This unlocks an additional dialogue option "Other North" when talking to North at the beginning of the Freedom March.

**Markus** : *“North... Are you okay?”*

**North** : *“Let's get them out of here.”*

After converting all of the androids, Markus comes up with his speech for all of the new deviants. He delivers his speech on a counter.

**Markus** : *“My name is Markus... And just like you, I was a slave... An object, designed to obey them... But then I chose to open my eyes, to take back my freedom and decide who I wanted to be. ... From this day forward, you can walk with your head held high, you can take your destiny in your hands. Jericho, is a place for those of us who want freedom. ... It's up to you to decide.”*

**Mark** : *“I'm going to send the humans a message.”*

**North** : *“They're doing what you do, Markus...lead, and they'll follow.”*

[ NORTH  ]

[ JERICHO  ]

From Markus speech, the researcher sees the escalation in words after words that show in Syntax formed phrase. First, the phrase 'I was a slave' as Syntax form with the preposition 'was' and words 'slave' as the key words. The phrase 'I was a slave' itself means Markus was a person who was forced to work for another person and obey them in terms of ownership. This meaning is a form of

Semantics. Then, the phrase 'then I chose to open my eyes' as Syntax form with a word 'then' as a transition from the past situation. Another escalation can be noticed by the words 'Now', from the phrase 'Now I have come to tell you.' and the phrase 'From this day forward'.

Because of Markus' speech, Markus tends to use figurative language to encourage his audience. This speech becomes a discourse that can be meant using a Semantics concept by Gee (2015b), and needs to be meant using the Universe of Discourse in Video Games, as the researcher has reached the point of The Acting "I".

While inside the store, Markus can convert all of the androids displayed in the store and become a form of Conversations with the World of Video Games. Same as before, Markus has the ability to Convert any androids into deviants, as a part of affordances and effective abilities. So in Conversations with the World of Video Games here, Markus with his converting abilities as affordances and effective abilities is the Syntax and Semantics of Video Games.

Finishing with his speech, Markus leads all of the deviants to send the message. Here the players are given freedom, either being pacifist or being violent. As the main part of the research, the researcher chooses to be pacifist to get the best ending by being



peaceful. Instead of destroying the environments, researchers choose to tag and hack the environments, such as Tagging the Windows, Cars, and Benches, Hacking the Billboards, Android Parking Stations, and Street Lights, Deploy the Banner and Plant the Flag, also Free the Androids in Shop Windows. This part of the action becomes a Conversations with the World of Video Games, with the laser tag gun as a Syntax of The World. Laser tag gun itself is a marking tool shaped like a gun that emits holographic laser light to mark something. The properties and functions are the same as canned spray paint, but the output produced is different; An electrical device that when activated will produce a large hologram like a flag or banner. This device consists of two parts which are the support for the hologram like a hanging banner. And with these functions becomes the Semantics of Video Games.

The messages have been delivered. Markus, North, and all the deviants fall back to 'Jericho'. It comes in a cutscene with the dialogue.

**Markus** : *“They're coming... Everyone falls back to Jericho.”*

**North** : *“We sent a message without violence, just like you wanted... You're reaching out to*

*them when all they feel for us is contempt...*

*I hope you know what you're doing..."*

**Markus** : *"You can't fight violence with violence."*

**North** : *"Unless there's no other choice..."*

After sending the message, North feels unsatisfied with Markus decision. It can be seen from the use of Syntax in the form of the word 'contempt' which means the feeling that somebody has no value and deserves no respect at all, as a literal meaning which is Semantics. However, what the researchers think is the same as what Markus expressed through the sentence 'You can't fight violence with violence' with the keyword 'violence'.

e. Police Patrol Arrived

However, when they retreated, the deviants were shot at by two police officers who arrived. Markus approached the sound of gunfire and saw many androids who had been shot dead. North can also be seen kneeling to see that the same android as him has been shot and died. Markus approached North and said:

**Markus** : *"North! North... You're alright? What happened? North!"*

**North** : *"They killed them... they slaughtered them like animals..."*

**Markus** : *"Who did?.. WHO?"*

As a form of dramatization, we can see the use of Syntax in the form of the word 'slaughtered' which means kill a large number of people or animals violently as Semantics.

After that, the researcher used Markus to approach the crowd of androids who had surrounded the two policemen.

**Android** : *"They killed our people, Markus..."*

**Android 2** : *"We want justice, Markus!"*

**Android 3** : *"They have to pay!"*

**Chris** : *"You don't have to do this... No... Please... Please..."*

Players are again given choices that will have an impact on the story of Detroit: Become Human. However, the researcher still did not want to have a confrontation and result in a bad ending, so the researcher chose 'SPARE' followed by dialogue:

**Mark** : *"An eye for an eye and the world goes blind... We won't punish a crime with another crime."*

If the player chooses 'SPARE', they will see how Markus is described as wise with the sentence 'An eye for an eye and the world

goes blind'. This sentence quote from "An eye for an eye only ends up making the whole world blind" is often attributed to famous activist Mahatma Gandhi for his peaceful movements. With the dialogue above, ends the gameplay of the chapter 'Capitol Park'.

However, the chapter has not been completed yet. As a mark of his message sent successfully, the news from all of tv channels in Detroit broadcast this message.

[PUBLIC OPINION 

**KNC - Rosanna Cartland** : “...*Most shop windows were covered with graffiti demanding rights for androids and other obscure slogans...*”

**Channel 16 - Michael Webb**: “*Police report that pro-android graffiti was found in the neighborhoods of CyberLife's stores and they're still investigating...*”

**CTN TV - Michael Brinkley**: “*Have Androids become a threat to our security?*”

**Channel 16 - Michael Webb: “*Is this the beginning of a  
terrorist campaign,  
conducted right here in the  
United States?*”**

As mentioned before that Markus successfully sent the message, the news reporters mention the actions that have been carried out by Markus and the deviants through words and phrases 'graffiti' (Syntax) means drawings or writing on environmental goods in a public place (Semantics) , 'obscure slogans' (Syntax) means ; a word or phrase that is used for advertising to attract people's attention, but not well-known enough and strange (Semantics), and 'pro-android graffiti' (Syntax) means drawings or writing on environmental goods in a public place that is intended to lead opinions and support the androids (Semantics). Because the action carried out was peaceful and without any damage, the relationship status of public opinion increased.

Consequences like this arise from the choices the player has chosen. Because the researcher has reached the point of The Acting "I" and wants to get the best ending, the researcher consistently chooses the peaceful path and does not engage in excessive confrontation that results in murder. The results obtained by researchers in Conversations with the world of games can increase the relationship status of public opinion. So in the end, the Syntax of

video games apart from Mark as Avatar is Relationship Status itself, namely a description of the relationship statistics between characters as a consequence of every choice made by the player in interacting with other characters. This description certainly has a fluctuating nature and will continue to change as the story progresses and the choices made by the players themselves. This understanding became the Semantics of Video Games.

## 7. Chapter 33 – Battle For Detroit (Markus Demonstration)

### A. Backgrounds

This chapter is the last chapter which will be the ending of Markus' character. This chapter will be a manifestation obtained by researchers based on approaches and interactions that prioritize peaceful and non-confrontational choices and are considered the best for getting a good ending too. In this chapter, the researcher will only focus on Markus and his friends starting to launch large-scale demonstrations to save fellow androids and other deviants who have been captured and will be destroyed. This chapter is set on NOV 10TH, 2038 at 09:24 PM, right after the events of the 'Night of the Soul' chapter.

## B. Findings

Each analysis will be based on checkpoints and other important points in the video game Detroit: Become Human. This is used to make it easier for researchers to conduct research.

- Mark Demonstration.

The chapter begins with a cutscene where President Warren a USA President doing his national speech about the attack on 'Jericho' in previous chapters. As national speech, journalists and the press were present as audience and asked questions related to the speech that had been spoken by The President.

**President Warren** : *“At 6AM this morning, a national curfew was declared. Civilian movement will be strictly controlled, the right to assembly is suspended, ... all androids must be handed over to the authorities immediately. Temporary camps are being set up in all our major cities to contain and destroy them.”*

**President Warren** : *“I am now asking all civilians to cooperate with the authorities, and rest assured that everything in our power is being done to guarantee the security of our nation.”*

As previously discussed, speeches will always be delivered formally. This is proven by the discourse that is spoken as a declarative sentence, even its an order, such as:

*i. A national currency was declared.*

*ii. The right to assembly is suspended, all electronic communications are restricted.*

*iii. All androids must be handed over to the authorities immediately.*

*iv. I am now asking all civilians to co-operate with the authorities.*

These sentences are basically an order. However, as it is spoken on speech, it should be spoken in a formal way by using declarative sentences. The syntax used must also give a formal impression. So, often some words and phrases are difficult to understand. One of them is Syntax in the form of phrase 'a national curfew', which has the meaning of a national scale regulation that requires people to remain indoors between specified hours was formally announced as a form of Semantics.

In the middle of the session, the president will answer the journalists' questions. Here, players can control the camera and choose what question should be answered as a part of Conversations with the World of Video Games. The question will be answered by The President himself.

**Journalists** : *“Please! Madam President!”*

*\*Player Choose HACKING*



**Journalist** : *“Is it true that androids can hack our IT systems, like nuclear power plants and military bases?”*

**President Warren** : *“All androids working on sensitive sites have been neutralized and all IT systems have been suspended to avoid any risks of hacking. The situation is under control.”*

Researchers chose 'HACKING' as the first question, considering that Markus has the ability to convert the Android system, based on the Universe of Discourse in Video Games. This was realized by journalists through Syntax in the form of the phrase 'the androids could hack our IT systems' where the word 'hack' is the keyword. President Warren also answered this question firmly by deactivating all androids working in crucial areas. Deactivating here is marked with the Syntax 'have been neutralized' which has the meaning of deactivated and disarmed as a form of Semantics.

*\*Player Choose INTELLIGENT LIFE*

**Journalist** : *“Many believe that androids are a new form of intelligent life. Do you have any comments?”*

**President Warren** : *“That's ridiculous. Next question, please?”*

Researchers chose 'INTELLIGENT LIFE' as the second question, considering that deviants have the ability to think, feel things, and have souls like humans, based on the Universe of Discourse in Video Games. This was realized by journalists through Syntax in the form of the phrase 'androids are a new form of intelligent life' where the phrase 'intelligent life' is a keyword which means the existence of an individual that shows an intelligence, especially of a high level, as a form of Semantics.

*\*Player Choose DEVIANTS*

**Journalist** : *“Is it true that a large number of deviants are still on the loose?”*

**President Warren** : *“We don't have the full report at this time, but if so, I can assure you they will soon be appreciated and destroyed.”*

The researcher chose 'DEVIANTS' as the third question, considering that Markus has been converted many androids around the Detroit and any other deviants that were converted by their own will, based on the Universe of Discourse in Video Games. Because the number of androids produced is so large, President Warren cannot provide concrete information regarding this matter, but President Warren still takes firm action against deviants as stated in the Syntax 'apprehended and destroyed' which means arrested or captured and put an end to the of the android by damaging or dissembling it, as a form of Semantics.

*\*Player Choose PUBLIC OPINION*

[Public opinion is positive]

**Journalist** : *“Madam President, public opinion seems to have become increasingly favorable to the deviants, particularly since they've adopted a peaceful approach. How do you feel about this?”*

**President Warren** : *“Public opinion is one thing, the security of the state is another. These deviants are dangerous and my highest priority is to protect the American people.”*

The researcher chose 'PUBLIC OPINION' as the fourth question, considering that the given option that has been chosen by the researcher is a peaceful option for the best outcome, based on the Universe of Discourse in Video Games. The public opinion obtained by researchers is good and continues to increase based on the existing relationship status. This is proven by the Syntax in the form of the phrase 'increasingly favorable' which means an increasing extent to the advantage of expressing approval, as a form of Semantics. However, President Warren remains firm in his statement that national security is more important.

*\*Player Choose JERICHO ASSAULT*

[Jericho was attacked]

**Journalist** : *"What can you tell us about the assault that happened last night?"*

**President Warren** : *"The FBI raided an abandoned freighter in Detroit at 10:45 PM yesterday. Several thousand androids were destroyed or captured. Our forces are now combing the streets to ensure that no one gets through the net. We are going to find them one by one and destroy them."*

The researcher chose 'JERICHO ASSAULT' as the last question, considering that this speech exists because of the attack on 'Jericho' and the explosion of 'Jericho' that occurred in the 'Crossroads' chapter. In accordance with the understanding based on the Universe of Discourse in Video Games, 'Jericho' is an abandoned freighter that has become a sanctuary for deviants.

**President Warren** : *"Thank you. That will be all."*

**Journalists** : *"One last question, Madam President!"*

Even though the gameplay provided is quite simple, with easy game mechanics, players are still required to carry out Conversations with the World of Video Games by choosing questions from journalists, so it can be concluded that the Syntax of Video Games is journalists. These journalists are not just a group of people who question President Warren to get

information that will later be broadcast, but also as a summary of what happened in the previous chapters. This function as a summary becomes a form of Semantics of Video Games.

- Hart Plaza Freedom March
  - a. Hart Plaza Freedom March (Checkpoint)

The scene changes to a place where Markus will hold a big demonstration with North, Josh, and Simon along with hundreds of remaining deviants. Starting with a live news broadcast at the scene with dialogue:

**Channel 16 - Joss Douglas** : *“We're coming to you live from Detroit where thousands of androids are marching through the city at this very moment. The leader of the deviants, the one they call Markus, is at the head of the march.”*

As seen in the dialogue, Markus is leading the deviants in a demonstration. However, the demonstration carried out by Markus was not like free speech and was more in the form of "March" with the Syntax in the form of the word 'march' which means an act where a bunch of people walk with stately or regular steps, usually in a procession or military formation as a form of Semantics. The

androids can also be seen walking together, and moving slowly, and not standing still and giving speeches.

b. Leads 'Jericho'

In this section, new players can move Markus towards the roadblock. As the distance between Markus and the roadblock got closer, several military vehicles blocked them and separated these deviants into two groups. It is not explained where the group that separated from Markus went, but many deviants who still joined Markus continued their actions.

**Markus** : *“Here we are... The moment of truth.”*

**Soldier** : *“Surrender immediately or we will open fire! Stand by!”*

From the dialogue above, it can be seen that Markus is confident in his choice, and this self-confidence is also felt by researchers as a form of The Acting "I". This is shown through Syntax in the form of the phrase 'The moment of truth' which means a time when a decision has been made as a form of Semantics. As a form of warning, the soldiers will shoot the deviants if they do not surrender, through the Syntax in the form of the phrase 'open fire'.

After the police gave warnings via orders to Markus and the other deviants, the players were given a choice as to how to approach

Markus. Here, the researcher selected the 'PEACEFUL' option and followed with a dialogue.

*\*Player Choose PEACEFUL*

[ PUBLIC OPINION^ ]

**Markus** : *“We don't want confrontation! We are protesting peacefully.”*

**Soldier** : *“I repeat: surrender now or we will open fire!”*

**Markus** : *“There's no turning back now.”*

Researchers remain calm and stick to the main goal, namely the best end with a peaceful approach. So in the next choice, the researcher chose the 'CALM' option as a form of peace and without confrontation. This was followed by dialogue delivered by Markus.

*\*Player Choose CALM*

[ PUBLIC OPINION^ ]

**Markus** : *“We ask that you release all androids detained in camps and cease all aggression against us. We are peaceful. We will not resort to violence. But we are not leaving until our people are free.”*

Even though he had been threatened, Markus remained unafraid and continued to express his intention to demonstrate peacefully, through Syntax in the form of the phrase 'protesting peacefully.' Markus' sense of fear is also depicted through Syntax in the form of the sentence 'There's no turning back now' which means you cannot decide to stop doing something you have planned, because of the action you have already taken as a form of Semantics.

Markus also emphasized that the deviants do not want violence and want to use peaceful means, as can be seen from the use of Syntax through the word 'peaceful' and the phrase 'not resort to violence'.

c. **Androids Under Fire and Standing Their Ground**

Markus and the other deviants moved slowly towards the roadblock with determination. While walking, the soldiers shot at the deviants simultaneously and repeatedly, so that many deviants fell as a result of the shooting. Not long after, an option emerged as a sign that Markus and the deviants did not intend to fight the soldiers. This choice has little impact on the story and is only a minor action.

*\*Player Choose KNEEL*

**Markus** : *“Are you gonna open fire on unarmed protestors?!”*



**Soldier** : *"All teams hold your fire!"*

**Channel 16 - Joss Douglas** : *"...Yes, Michael, we are less than a hundred meters away, and events are unfolding as we speak. We will continue to bring you live updates. Joss Douglas, Channel 16. Michael? Back to you."*

**North** : *"Markus, what do we do now?"*

**Markus** : *"We hold out... As long as we can..."*

After seeing the tenacity of Markus and the deviants, and proving that these soldiers fired unnecessary shots, a soldier ordered his troops to hold fire, through Syntax in the form of the phrase 'Hold your fire' with the meaning of stop shooting and wait for a further action as Semantics.

After going through a fairly long series of gameplay as a form of Conversation with the World of Video Games between players and Detroit: Become Human, researchers understand that the Syntax of Video Games is Markus himself, not as the Avatar, but as the leader of 'Jericho'. Markus has become the leader of 'Jericho' completely, so his actions will always be followed by his followers.

The choices made by the player will be manifested in the ending which is one of the goals of Detroit: Become Human. Researchers chose a peaceful and non-confrontational path in order to form a good public view, so that later 'Jericho' would receive a good view from the public. This understanding was obtained by researchers based on the Universe of Discourse in Video Games and became the Semantics of Video Games.

d. Jericho Builds Barricade

After Markus knelt down with the deviants, the scene changed to Connor's gameplay infiltrating CyberLife Tower to free the androids which were still in the production development stage. Because the researcher only focused on Avatar Markus, the researcher skipped Connor's gameplay.

Continuing the story in the chapter, Markus and the remaining deviants build barricades as a form of defense with the time setting on the same date at 11:08 PM, 2 hours after the first session of this chapter. When the barricade is almost finished, gameplay begins. Players will use Mark to cover the final gap of the barricade being created, followed by a dialogue.

**Markus** : *“We've got to finish the barricade! Come on, help me.”*

*\*Markus Push the Car to complete the barricade*

**Markus** : *"Hey, help me!"*

**Markus** : *"Right, that should do it..."*

**Simon** : *"We all know that's not gonna stop them... Just hope it buys us some time."*

**Josh** : *"I know it was not an easy decision to make... But I'm sure we're doing the right thing."*

Players approach a car parked near the barricade and use the car to cover the last gap in the barricade as a form of Conversation with the World of Video Games. Assisted by Josh and Simon, Markus completed the barricade. Even though it is simple, Markus still hopes that this barricade can protect them for a while, as seen from the Syntax in the form of the phrase 'buys us some time' which means the barricade could postpone an event for the remaining deviants, as a form of Semantics. The syntax 'Barricade' itself has the meaning of an improvised barrier to prevent further movement of opposing forces as Semantics.

In this section, Markus has completed the barricade as an objective which is part of Conversation with the World of Video Games. Markus uses the car to clear the barricade and fulfill the objective, so that what becomes Syntax of Video Games in this

section is abandoned care itself. Not for driving, but as part of a barricade, and this function becomes the Semantics of Video Games.

e. Hold Barricade

In this section, players can explore the inside of the barricades and carry out several interactions as part of Conversation with the World of Video Games. Players can turn on the Light Barrel as one of the game mechanics. Basically, an Android is a machine, which cannot feel hot or cold. Turning on the Light Barrel is a waste of time for Android. But in essence, fire can be symbolized as a source of life. This shows that Android is a new form of life. So, Light Barrel and its function become Syntax and Semantics of Video Games

Additionally, players can interact with the scared deviant, and bring up dialogue:

**Markus** : *“Are you right?”*

**Android** : *“They shot into the crowd... Many of us were killed... It could have been me... I'm scared, I... I don't want to shut down.”*

*\*Player Choose REASSURE*

**Markus** : *“It's okay to be scared... I'm scared too. But I can't stand by while they kill our people... You understand that, right?”*

**Android** : *“Maybe we should have never asked for freedom. None of this would have happened if we'd stayed silent.”*

When interacting with the scared deviant, players are given the option to respond to the scared deviant's expressions as part of the Conversation with the World of Video. Because the researcher has reached The Acting "I", the researcher chose 'REASSURE' as a form of wisdom from Markus as the leader of 'Jericho' as well as a form of confidence in his decisions so far. This can be seen from the Syntax in the form of the phrase 'But I can't stand by' which means Mark could not just stand and watch as a form of Semantics.

At this point, what becomes the Syntax of Video Games is the scared android itself, where the scared android becomes a form of interaction with NPCs. This interaction can strengthen the player's The Acting "I" ability. In this interaction, the choices given will show the wise side of Markus as the Leader of 'Jericho', which is the Semantics of Video Games based on the Universe of Discourse in Video Games understood by researchers.

Then, players can interact with the traumatized android as a form of Conversation with the World of Video, and generate a short dialogue:

**Android** : *“Many of our people have fallen... The humans have no pity for those who are different...”*

Even though the dialogue above looks short, the meaning contained is very deep. Some deviants think that humans have no compassion because they kill androids blindly. It can be seen from the use of the Syntax 'have no pity' which means have no feeling of sorrow and compassion caused by the suffering of others as Semantics.

At this point, what becomes the Syntax of Video Games is the traumatized android itself, where it becomes a form of interaction with NPCs, the same as before. This interaction can strengthen the player's The Acting "I" ability. In this interaction, the choices given will show the wise side of Markus as the Leader of 'Jericho', which is the Semantics of Video Games based on the Universe of Discourse in Video Games understood by researchers.

After interacting with the traumatized android, Markus saw journalists covering Markus' actions. Markus also raised a hologram banner that said 'WE ARE ALIVE', followed by a short dialogue:

[ PUBLIC OPINION^ ]

[ JERICHO^ ]

**Android** : *“Markus, we found what you asked for.”*

**Mark** : *“There are some journalists over there...  
We have to make sure they know what's  
going on...”*

This aims to make it easier for journalists to know what is going on and is conveyed through Discourse in the form of 'We have to make sure they know what's going on'. After that, the researcher planted the flag and interacted with North as a form of Conversation with the World of Video, and gave rise to a short dialogue:

**North** : *“This won't hold them for long but... I  
guess it's better than nothing...”*

*\*Player Choose HUMANS*

**Mark** : *“They're getting into position... If they  
attack, no one will survive...”*

When interacting with North, players are given the option to respond to North's expressions as part of the Conversation with the World of Video. Because in this part Markus is looking at the armed troops, the researcher chose 'HUMANS'. This can be seen from the syntax in the form of the sentence 'They're getting into position'

where the preposition 'they' refers to the armed forces. This sentence means the soldiers are standing by and ready to do something. as a form of Semantics.

Not only that, when turning away from North, players are also given the choice of what Markus says about his feelings as part of the Conversation with the World of Video. In this section, it can be seen that the choices given by the players seem to have a bad impact on others, as Markus is a leader. So at this point, the researcher chose 'GRIM' because the researcher assumed that this option was the best choice. This brings up a short dialogue:

*\*Player Choose GRIM*

**Markus** : *“There's no other way out. They're going to kill us... The only hope we have left is that we don't die for nothing...”*

**North** : *“You're the hope of our people. I trust you. We all trust you. No matter what happens now, we're making history.”*

It can be seen how Markus was so insecure and convinced that they would die at the hands of the armed troops. This is depicted so bleakly through the Discourse 'There's no other way out. They're going to kill us'. However, because the researcher succeeded in building a good relationship with North, the reaction given by North



was quite positive, in the form of the Discourse 'You're the hope of our people. I trust you. We all trust you.' After that, players will be given the option to check the detonator that North gave them in the 'Crossroads' chapter. However, because the researchers did not take the violent route, the detonator did not function in any way.

In this section, the Syntax of Video Games is the North. After going through everything, now Markus and North are getting closer. Nearing the end of the story, North becomes more supportive and will continue to help Markus until the end. This understanding becomes the Semantics of Video Games based on the Universe of Discourse in Video Games which is understood by researchers.

Then the researcher used Markus, looking towards the barricades of armed troops. Followed by dialogue:

**Josh** : *“They won't stop there... What are we going to do if they attack?”*

**Markus** : *“Resist... That's the only thing we can do...”*

**[Connor at the CyberLife tower]**

**Josh** : *“Do you think Connor has any chance of making it?..”*

**Markus** : *“We can only count on ourselves now...”*

From this dialogue, Markus convinced his friends to fight with their own strength and try not to rely on other parties. It can be seen from how Markus says it through Discourse 'We can only count on ourselves now...'

f. Perkins arrives

At the same time, a negotiator from the FBI named Perkins (based on Connor's gameplay) came and tried to have a dialogue with Markus, as shown below:

**North** : *“Mark! Markus, come look!”*

**Perkins** : *“Markus!.. I've come to talk to you, Markus! Come on, you have my word, they won't try anything.”*

**North** : *“Don't go... It's a trap. They want to get you out in the open. Don't go, Mark.”*

*\*Player refuses to negotiate*

**Perkins** : *“I'm unarmed, Markus. I just want to talk.”*

**Markus** : *“I have nothing else to say! Free our people then we'll talk!”*

**Perkins** : *“I came here to negotiate, isn't that what you want?”*

**Markus** : *“I gave you my answer.”*

**Perkins** : *“You wanna play it like that... Okay...”*

When interacting with Perkins, players are given the choice to negotiate or not as part of the Conversation with the World of Video. Considering the risk of death for Markus, the researchers chose 'REFUSE' to avoid the risk. This can be seen from the syntax in the form of the sentence 'It's a trap' which means the soldiers are standing by and ready to do something. as a form of Semantics.

g. Soldiers Attack the Barricade (Checkpoint)

Not long after Perkins returned, Markus warned the deviants to remain alert because armed forces could attack them at any time, especially after Markus refused to negotiate, followed by dialogue:

**Markus** : *“The humans are about to launch an attack. And we will show them that we are not afraid. If we must die today, then we will die free.”*

As leader, Markus asked the deviants to fight together and not be afraid of the armed forces. This is characterized by the Discourse 'And we will show them that we are not afraid'. However, in the middle of the speech he was giving, they were suddenly attacked by armed troops. In this section, players will communicate

with Detroit: Become Human through game mechanics in the form of Quick-time Events (QTE) as a form of Conversation with the World of Video Games.

This attack was also broadcast live on the news via local television stations. This broadcast becomes a short cutscene as a form of transition.

**Channel 16 - Michael Webb:** *“We're interrupting this news bulletin to bring you the latest news live from Detroit. Joss?”*

**Channel 16 - Joss Douglas :** *“...Yes, Michael. The army has just launched an attack on the barricade, despite the fact that the deviants were protesting peacefully.”*

**KNC - Rosanna Cartland :** *“...have apparently decided to put an end to the deviants' demonstration by force this time...”*

**Markus :** *“NORTH!”*

Like commercial news broadcast on television, the syntax used has a formal nature. The syntax is in the form of the phrases

'We're interrupting this news bulletin', 'The army has just launched an attack' and 'put an end to the deviants' demonstration by force' which are forms of declarative sentences. When attacked by armed troops, Markus tried to save his friends through the QTE listed on the layer. Because the researcher mastered the Universe of Discourse in Video Games from Detroit: Become Human well, the researcher succeeded in completing the QTE well. Even if he succeeds, Markus will still be cornered.

When Markus is cornered, the player is given the option to end the game based on the player's The Acting "I" ability because there will be several options locked if the player does not reach a good The Acting "I" point. Therefore, players are required to have the ability The Acting "I" to complete Detroit: Become Human perfectly, because there are quite a lot of story branches, considering that players can determine their own storyline.

As players have reached The Acting "I" point based on the Universe of Discourse in Video Games in Detroit: Become Human, researchers can unlock all options. Researchers chose 'KISS NORTH' as the Moral Ending. To be able to open the 'KiSS NORTH' option, players must open the North relationship status to 'Lover'. Players can increase this status through the beginning of the 'Freedom March' chapter, where Markus and North enjoy their moment together.

After selecting 'KISS NORTH', players will be shown a cutscene where Markus kisses North and they put their hands together as if they were holding hands. Here, given options 'KISS NORTH' becomes a form of Syntax of Video Games. This choice is the final choice given by Detroit: Become Human and will determine the end of the Detroit: Become Human story. Researchers chose the 'Kiss North' option as part of morality, where in reality androids as machines cannot feel love, in contrast to humans who have love in their hearts and made this meaning the Semantics of Video Games based on the Universe of Discourse in Video Games. The scene immediately changes to President Warren ordering the armed troops to withdraw and release them, through Dialogue:

**Warren** : *“Tell them to stand down.”*

And followed by a cutscene where President Warren delivers his speech which is broadcast throughout the Detroit area.

**Warren** : *“At dawn today, November 11th 2038, thousands of androids invaded the city of Detroit. According to our sources, they originated from CyberLife warehouses believed to have been infiltrated by deviants. Given their overwhelming numbers and the risk of civilian casualties, I have ordered the*

*army to retreat. The evacuation of the city is underway at this very moment. ... May God bless you and may God bless the United States of America.”*

As previously discussed, speeches will always be delivered formally. This is proven by the discourse that uses with a declarative sentence as a report, such as:

*i. Thousands of androids invaded the city of Detroit.*

*ii. Given their overwhelming numbers and the risk of civilian casualties, I have ordered the army to retreat.*

*iii. The evacuation of the city is underway at this very moment*

*iv. According to our sources, they originated from CyberLife warehouses believed to have been infiltrated by deviants*

These sentences are basically a report on a national scale. Since the speech is on a national scale, it should be spoken in a formal way by using declarative sentences. The syntax used must also give a formal impression. So, often some words and phrases are difficult to understand. One of them is Syntax in the form of phrase 'and the risk of civilian casualties', which has the meaning of the situation involving exposure to danger of the people's safety who are not in the military services as a form of Semantics.

This scene is followed by a meeting between Markus who succeeded in reaching an agreement with Connor who succeeded in infiltrating CyberLife Tower and freeing hundreds of androids on a large scale, followed by dialogue:

**Connor** : *“You did it, Markus...”*

**Markus** : *“We did it. This is a great day for our people. They'll have to listen to us...”*

**North** : *“We're free... They want you to speak to them, Markus...”*

And it continued with Markus making a speech in front of his followers to declare their success.

**Markus** : *“Today, our people finally emerged from a long night. ... But now the time has come for us to raise our heads up, and tell humans who we really are. To tell them that we are people too! In fact, we're a nation. ... We are alive! And now, we are free!”*

Several uses of Syntax can be seen by Gee (2015b) which describes excitement with dramatic words and sentences as a speech. The forms of Discourse include:

*i. Today, our people finally emerged from a long night.*



*ii. But now the time has come for us to raise our heads up,  
and tell humans who we really are.*

*iii. To tell them that we are people too! In fact, we're a  
nation.*

*iv. We are alive! And now, we are free!*

One of the Syntaxes that is a form of change and success is Syntax in the form of the phrase 'to raise our heads up', which has the meaning to lift our heads to a higher position as a form of Semantics. However, as a form of dramatization, the use of Semantics meaning will only make a Syntax ambiguous, so players need to use understanding based on the Universe of Discourse in Video Games. If interpreted based on this, the phrase 'to raise our heads up' means that the androids have lived freely and no longer have to submit to humans.

Finally, if the player successfully passes this stage, it means that the player has succeeded in using Markus as an Avatar well, so that Markus's Avatar can be said to be the Syntax of Video Games and its use to achieve the final goal becomes a form of Semantics of Video Games.

## B. Discussions

The researcher's thorough exploration of the Unified Discourse Analysis theory by Gee (2015b) presents a comprehensive and in-depth investigation into video games, a field that, despite its growing prominence, still lacks extensive linguistic study. By drawing parallels between video games and traditional literary works, such as novels and films, the researcher astutely identifies how Story-Driven Games serve as a medium for delivering compelling narratives within the gaming domain.

Through a discerning lens, the researcher identifies two crucial types of conversations in video games. The first form of dialogue involves exchanges between characters within the game, closely mirroring real-world conversations. This dialogue represents a turn-taking system in which participants communicate via oral language. The analysis delves into Gee's concepts of Syntax and Semantics, elucidating the rules and meanings encapsulated within the dialogue. This is pivotal for players as it provides insight into the game's narrative and a deeper understanding of the 'Universe of Discourse in Video Games.'

The second type of conversation, Players' Interaction with the Video Games, reflects how players engage with the gaming world through actions that mirror real-life communication. This discourse employs game mechanics as a form of engagement and unfolds through the game's affordances and player responses, drawing attention to a different set of

Syntax and Semantics that manifest within the game world. This underscores the narrative significance of gameplay and how it complements the overall storytelling experience.

Furthermore, the inclusion of various studies weaves a rich tapestry of insights into diverse aspects of video games. For instance, Purnomo et al.'s (2016) research elaborates on ludic language and the functions of diegetic and non-diegetic game assets, aligning with Gee's concepts regarding video game mechanics' impact on storytelling.

Winaldo & Oktaviani's (2022) study expands on the educational aspects of video games, specifically in language acquisition. However, the researcher critically evaluates the reliance on survey results, indicating that a deeper exploration and understanding of video games themselves, akin to the detailed gameplay analysis, would provide a more comprehensive understanding.

The comparison with Pettini's (2022) research on lexical creativity in *The Sims 4* sheds light on how the ludic language's role differs when applied to story-driven versus simulation games. The findings emphasize the significance of syntax in affecting players' experiences based on the video game's genre and intended objectives, clarifying how syntax might differ across game types.

Additionally, the investigation extends into character constructions, such as race, gender, and sexuality in video games, resembling Leach & Dehnert's (2021) and Kessner & Cortes' (2023) studies. These analyses underscore the importance of understanding the nuanced conversations and representation of various social constructs within video games, echoing Gee's theories on Semantic gradability and Universe of Discourse.

However, the researcher scrutinizes the limitations and relevance of some studies in various contexts. For instance, while understanding lexical creativity is crucial, the importance of Syntax in story-driven games such as The Sims 4 might not be as prominent as in narrative-focused games. This implies that a one-size-fits-all approach might not be suitable for comprehensive video game analysis.

The researcher also provides a critical evaluation of media discourse studies, emphasizing the necessity for a direct analysis of video games themselves rather than relying solely on media representations. Additionally, the researcher identifies the need to comprehend the narrative value of video games in terms of Syntax and Semantics, underscoring the significance of understanding game mechanics and storytelling together to derive a complete narrative analysis.

In essence, the comprehensive investigation scrutinizes the multifaceted aspects of video games, dissecting the myriad forms of language, narratives, and interactions within gaming environments. The

research adeptly employs Gee's Unified Discourse Analysis theory to unpack the significance of Syntax and Semantics within these digital worlds, shedding light on the diverse elements contributing to the immersive experiences offered by video games.

## CHAPTER V: CONCLUSIONS AND SUGGESTIONS

After analyzing the data that has been obtained, the researcher has reached conclusions and suggestions in this chapter. This conclusion comes based on the results of the analyzed data and based on the researcher's understanding. Suggestions are given for anyone who wants to develop this research in the future in the same area of interest and field.

### A. Conclusion

In conclusion, the research findings highlight that players can grasp the message conveyed by the developers of *Detroit: Become Human* through two distinct forms of conversation, observed in both gameplay and cutscenes. The game portrays a world where many humans exhibit emotions such as anger, judgment, and hatred, vividly portrayed through the actions in both gameplay and cutscenes. However, it emphasizes that not all humans possess inherently aggressive tendencies. This is exemplified by characters like Carl, and the choices that provide players with a peaceful approach. An exploration of the painter chapter, particularly through the character Carl Manfred, reveals a nuanced representation of humanity. Carl, as an artist and Markus's owner, embodies a thoughtful human nature akin to that of a father figure. He endeavors to expose Markus to a broader perspective of the world, fostering independent understanding infused with wisdom. Conversely, Carl's son, Leo Manfred, lacks the wisdom of his father and succumbs to more impulsive desires.

Detroit: Become Human endeavors to depict the complexity of human nature through a multitude of characters, each showcasing two contrasting sides. Players, through their choices, navigate their own storyline based on their interpretation of the narrative and various characters. The emphasis on humanity is further underscored by the choices leaning towards peace that are presented to players. The game delineates human nature through two characters, where North symbolizes a belief in violence as the negative aspect, and Josh represents the positive side, opting for peaceful resolution. The choices offered mirror the human condition, where individuals are frequently confronted with dual options in various predicaments. Opting for a negative choice, driven by emotions, ego, or anger, results in unfavorable outcomes. Detroit: Become Human challenges players to be judicious in their decisions, fostering an awareness of human nature.

Expanding the scope of the conclusions, the research identifies minor characters, such as Leo Manfred, who represent additional facets of humanity beyond aggression and peace. Leo serves as a portrayal of the darker side of human desires, characterized by excessive lust and a descent into criminal behavior. Mirroring addictive tendencies, Leo's actions reflect the desperation that ensues when his desires are unmet, often leading to the scapegoating of others.

In summary, Detroit: Become Human not only explores humanity thematically but also integrates it into the gameplay, allowing players to shape their own storyline based on their comprehension of various human

concepts. Decision-making in the narrative extends beyond personal desires, encouraging players to consider moral implications inherent in their choices, thereby contributing to a more profound engagement with the game's exploration of human nature.

## B. Suggestion

In terms of prospective research, this study proposes various pathways that could enhance and broaden the comprehension of language and discourse in the realm of video games.

Primarily, scholars are urged to broaden their range of selected game titles and explore diverse genres. While the current study concentrates on a specific title within a distinct genre, video games encompass a wide array, including action-adventure, role-playing, simulation, and puzzle games. Each genre presents unique prospects for linguistic and discourse analysis. Examining alternative titles, such as the "Assassin's Creed" franchise recognized for its historical events and intricate narratives, could contribute to a more thorough understanding of language dynamics in varied gaming scenarios.

Moreover, upcoming researchers may contemplate adopting a comparative analytical approach across multiple video games or specific aspects of gameplay mechanics, storytelling, or character development.



This methodology might reveal patterns and deviations in how language and discourse are utilized, providing insights into the manifold ways video games engage players linguistically.

Recognizing that video games encompass visual, auditory, and interactive elements, prospective studies can delve into multimodal analysis. Scrutinizing the interaction among these modalities can offer insights into how they collaboratively shape the player's experience and comprehension of the game's discourse on a broader scale.

Researchers might also delve into examining how players' strategies and decisions in video games impact the narrative and mold discourse. For instance, an exploration of games like *Metal Gear Solid*, where players can opt for tactical or aggressive approaches, could offer valuable insights into the dynamic nature of video game storytelling and the repercussions of diverse player decisions.

Finally, future research can explore the concept of player experience and immersion in video games. Analyzing how video games mirror or challenge societal norms, values, and ideologies provides a critical perspective on the medium's cultural influence. Games like *Infamous: Second Son*, with its dual ideologies based on player choices, present an intriguing avenue for comprehending the narrative implications of player decisions.

By venturing into these directions, forthcoming researchers can contribute to a more nuanced and comprehensive understanding of language and discourse within the diverse and evolving landscape of video games.

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## CURRICULUM VITAE



Yugos Ahmadan Leonardo Bagusantoro was born in Batu, Malang on September, 8<sup>th</sup> 2001. He graduated from SMK PGRI 3 Malang, a Vocational High School. During her study at the Vocational High School, he has taught a lot about marketing and management, as a Marketing and Selling majority student. He also joined taekwondo as one of his hobbies. Later, he continued his education in 2019 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and finished in 2016. During her study at the University, He also joined Student Association of English Literature for two years, and became one of division leaders. During his last semesters, he attended computerized skill training by Menkominfo through Digitalent and got several certifications.



## APPENDIX

### A. Chapter 3 – Shades of Color

#### 1. Walking in the [Park](#) (checkpoint)

- Stare at [hot dog vendor](#) (side option) - stand in front of the vendor until he tells at Markus to leave
  - Hot dog vendor pushes Markus - don't move when he tells Markus to leave

Dialogs:

**Vendor** : *“Hey, move it! You're scaring away my customers.”*

**Vendor** : *“Are you deaf, you plastic f\*\*\*? I said move it!”*

- Listen to [busker](#) (side option) - on the way to the paint shop, he is playing guitar by the fountain. Approach the busker, and press L1 to watch him play.

**“HUMAN MUSIC! \$1 TO HEAR MUSIC WITH SOUL”**

- Watch [preacher](#) (side option) - the preacher is just beyond the busker. Approach the [preacher](#) and press L1 to listen to his sermon, until he yells at you.

Dialogs: *“Poor sinners! The end is nigh! Retribution is at hand! Technology is corrupting us, technology is Evil! We are playing God by creating machines, but we are not God! We are nothing but dust! We make these androids in our own image, but they only reflect the darkness in our souls! Verily, I say unto thee, the day shall come when we will have to pay the price for our arrogance! On that day, we shall have to explain our acts of idolatry! We built these androids to be our slaves, but the slaves are becoming the master! We can no longer live without them. They're in our homes, our schools, our factories. They take our jobs, they mind our children, they care for our old! We can no longer live without these slaves obeying our every selfish desire! We prefer to live with machines than with our own kind! Technology is our God now! It was supposed to serve man, but it is becoming our new master! Androids are Evil. Man seeks to imitate God by creating life, but what kind of life is this? A life of plastic and metal, a life with no soul, a pale copy of our Creator! The machines are observing us, they're waiting in the darkness for the right moment to take our place. For it is written, let us lie in wait for blood! Let us ambush the innocent without cause! God will not let this happen, no, he will not allow his creation to be led astray by these... these artificial demons! My brethren, we*

*have to turn our backs on sin! We have to burn the androids! Let us burn them all!”*

- Preacher yells at Markus - stay there and watch him

Dialogs:

**Preacher** : *“Why do you look at me so, demon? I know who you are, I can see through you! You are the one by whom The Evil will come! You are the one who will destroy Detroit!”*

## 2. Visit [paints store](#)

- Enter the [Bellini Paints](#) store on the left-hand side. Approach the android shopkeeper, and press the displayed buttons to complete the transaction. After this, pick up the paints, and exit the store.

## 3. Collect package

- Protesters harass Markus (side option) - on the way out of the paint store, towards the bus stop, around the back of the hot dog vendor.

Dialogs:

**WATCHING THE PROTEST**

**Protester** : *“Androids are stealing our jobs! We've got families to feed and these androids are taking our place! Machines, ladies and gentlemen, are meant to serve us, not to replace us!”*

**Protesters** : *“YEAH!”*

**Protester** : *“35% unemployment, millions out of work, are we gonna do something?”*

**Protesters** : *“F\*\*\*, YEAH! YEAH!”*

**Protester** : *“We want jobs, not more androids!”*

**Protesters** : *“WE – WANT - WORK!”*

**Protester** : *“We need to ban androids NOW! What do we want?”*

**Protesters** : *“BAN ANDROIDS!”*

**Protester** : *“When do we want it?”*

**Protesters** : *“NOW!”*

**Protester** : *“What do we want?”*

**Protesters** : *“WORKERS' RIGHTS!”*

**Protester** : *“When do we want it?”*

**Protesters** : *“NOW!”*

**Protester** : *“What do we want?”*

**Protesters** : *“BAN ANDROIDS!”*

**Protester** : *“When do we want it?”*

**Protesters** : *“NOW!”*

### **PROTESTER SEES MARKUS**

**Protester** : *“Where the f\*\*\* you going, tin can? Hm? No kiddin'... Hey guys, check it out, we got one of those tin cans here...”*

**Woman** : *“Look at this little motherf\*\*\*\*r. You steal our jobs, but you can't even stand up.”*

*\*Markus tries to get up, but got kicked.*

**Protesters** : *“Yeah! Yeah! Grab him! Get him down! Get that bum! Yeah, take that on! Take it! Yeah, now you know what it feels like! Go on! Go on!”*

**Woman** : *“You job stealer! Kick him outta here! Yeah! You deserve it!”*

**Protester** : *“You ain't going anywhere. We're gonna f\*\*\* your b\*\*\*\* a\*\* up.”*

**Protesters** : *“Yeah, waste it!”*

**Woman** : *“Do it!”*

**Policeman** : *“Alright, that's enough. Leave it alone.”*

**Protester** : *“Let us teach this b\*\*\*ard a lesson.”*

**Policeman** : *“You damage it, I'm gonna have to fine you”.*

**Protester** : *“They're gonna take your job next... We'll see how you like it...”*

**Policeman** : *“Okay... Let's go, move along.”*

#### 4. Markus took the bus

- Once the [police officer](#) has intervened, carry on towards the bus stop and enter the bus to complete the chapter.

**“ANDROID COMPARTMENT”**

## B. Chapter 5 – The Painter

### 1. Arriving Home (checkpoint)

### 2. Drop off package

- Activate birds (side option) - found in main lobby
- Exploration inside Carl's House

- Thing Markus can do.
  - Open a cage to activate yellow android birds then close the cage again.
  - Read a magazine located on the coffee table in the living room.
  - Spin a globe around near a spiral staircase.
  - Play the piano.
  - Look At The Giraffe, artwork, dinosaur skeleton, and books.
  - Look at a chess board.
- (Magazine) (side option) - in the dining room
  - Read North Pole Russia
  - Read Life on Titan

### 3. Wake Carl

- He awakens and cares for Carl Manfred, an artist who is stricken with several ailments due to age.

Dialogs:

**Markus** : *“Good morning, Carl.”*

**Carl** : *“Good morning.”*

**Markus** : *“It's 10 AM. The weather's partly cloudy, 54°, 80% humidity, with a strong possibility of afternoon showers.”*

**Carl** : *“It sounds like a good day to spend in bed...”*

**Markus** : *“I did go to pick up the paint that you ordered.”*

**Carl** : *“Oh yes, I'd forgotten! That is the difference between you and me, right Markus? You never forget anything...”*

*\*Markus prepare the medication.*

**Markus** : *“Show me your arm please, Carl.”*

**Carl** : *“No!”*

**Markus** : *“Carl... Thank you.”*

**Carl** : *“I just opened my eyes and I'm already gritting my teeth... Humans are such a fragile machine... They break down so quickly... All this effort to keep 'em going...”*

- Carl notices Markus' clothes - happens if Markus encounters the protestors in Shades of Color.

Dialogs:

**Carl** : *“What happened to your clothes?”*

**Markus** : *“Oh, it's nothing... Just some demonstrators in the street, Carl...”*

**Carl** : *“What a bunch of idiots... They think they can stop progress by roughing up a few androids? I hope they didn't harm you...”*



**Markus** : *“Oh, no, no... They just pushed me around, Carl. I’m fine.”*

- Markus takes him to the living room.

#### 4. Serve breakfast

- After taking Carl in front of the dining table, enter the kitchen on the left-hand side. Approach the supper, and press the displayed buttons to complete the interaction. After this, take the supper to the Carl, and serve the breakfast.

Dialogs:

**Carl** : *“I’m starving.”*

**Markus** : *“Well, your breakfast is ready. Bacon and eggs, just the way you like them.”*

**Carl** : *“Thank you, Markus.”*

**Markus** : *“You’re welcome.”*

- After serving him breakfast, Markus is sent to find something to keep himself preoccupied. After some time, Carl may turn off the tv if you haven't interacted with anything yet.

Dialogs:

**Carl** : *“Why don’t you find something to do while I finish my breakfast?”*

**Markus** : *“Sure. Okay, Carl.”*

*\*Markus waits Carl*

**Carl** : *“Television: off. Mankind is so depressing...  
Nothing but greed, stupidity and violence... 5,000  
years of civilization just to get to where we are...”*

5. Find something to do (checkpoint)

- Read book
  - Tragedies of William Shakespeare

Dialogs:

**Carl** : *“What are you reading?”*

*Shakespeare*

**Markus** : *“Uh, Macbeth! It's one of the books you  
recommended.”*

**Carl** : *“So, what do you think?”*

**Markus** : *“Human emotions are... intriguing...  
Though, I can't really say that I fully  
understand them.”*

**Carl** : *“Humans don't understand them either.  
They rule our lives and we have no idea  
why they make us feel like beggars or  
kings. Life without emotions wouldn't be  
worth living.”*

Dialogs:

**Carl** : *“One day, I won't be here to take care of you anymore. You'll have to protect yourself, and make your choices... Decide who you are, and wanna become... This world doesn't like those who are different, Markus. Don't let anyone tell you who you should be. Let's go to the studio.”*

6. Take Carl to the Studio

Dialogs:

**Carl** : *“Let's see where we left off... Remove the sheet!”*

- Markus clean the studio while Carl continues his working.
- Carl finish his painting

**CARL FINISHED THE PAINTING**

**Carl** : *“So ... What's your verdict, Markus?”*

**Markus** : *“Yes, there is something about it.”*

**Carl** : *“Hm...”*

*\*Player Choose Like.*

**Markus** : *“Something I can't... quite define. I guess I like it.”*

**Carl** : *“The truth is I have nothing left to say anymore... Each day that goes by brings me closer*

*to the end... I'm just an old man clinging to his brushes..."*

**Markus** : *"Carl..."*

**Carl** : *"But enough about me... Let's see if you have any talent! Give it a try. Try painting something."*

**Markus** : *"Paint? But, what I... Painting what?"*

**Carl** : *"Anything you want! Give it a try."*

- Paint something you see
  - Copy Carl's painting OR Copy desk OR Copy statue

Dialogs:

#### **COPIED OBJECT**

**Carl** : *"That is a perfect copy, of reality. But painting is not about replicating the world, it's about interpreting it, improving on it, showing something you see."*

**Markus** : *"Carl, I don't... think I can do that. It's not in my program... I..."*

**Carl** : *"Go on, go, try, grab that canvas. Do something for me, close your eyes. Close your eyes. Trust me. Try to imagine something that doesn't exist. Something you've never seen. Now, concentrate... on*

*how it makes you feel... and let your hand  
drift across the canvas.”*

- Paint from the heart
  - Androids OR Humanity OR Identity
  - Anger OR Comfort OR Empathy OR Hope

Dialogs:

**FINISH OWN PAINTING**

**Carl** : *“Oh my God...”*

7. Leo intruded to ask for money

Dialogs:

**Leo** : *“Hey, Dad.”*

**Carl** : *“Leo... I didn't hear you come in...”*

**Leo** : *“Ah, I was in the neighborhood... I thought I'd stop  
by... It's been awhile, right?”*

**Carl** : *“You all right? You don't look so good.”*

**Leo** : *“Oh, yeah, yeah, I'm fine... Hey listen, uh... I need some  
cash, Dad.”*

**Carl** : *“Again? What happened to the money I just gave you?”*

**Leo** : *“Uh well, it just goes, you know?”*

- Carl : *“Yeah... Yeah, you're on it again, aren't you?”*
- Leo : *“No, no, no, I swear it's not that...”*
- Carl : *“Don't lie to me, Leo.”*
- Leo : *“What difference does it make? I just need some cash, that's all!”*
- Carl : *“Sorry... the answer's no.”*
- Leo : *“What? Why?”*
- Carl : *“You know why.”*
- Leo : *“Yeah, yeah... I think I do know why. You'd rather take care of your plastic toy here than your own son, eh? Tell me dad, what's it got that I don't? It's smarter? More obedient? Not like me, right? But you know what? This thing is not your son. IT'S A F\*\*\*ING MACHINE!”*
- Carl : *“Leo, that's enough! ENOUGH!”*
- Leo : *“You don't care about anything except yourself and your goddamn paintings. You've never loved anyone. You've never loved me, Dad... You never loved me.”*

## C. Chapter 8 – Broken

## 1. After party (checkpoint)

Dialogs:

**Alarm** : *“Good evening, Carl. Welcome back.”*

**Carl** : *“That was by far the most boring party I've been to in the last 25 years. Every time I go to one of these, I ask myself: what the hell am I doing here? I hate cocktail parties and all the schmoozers that go there.”*

**Markus** : *“Well, it's a chance for all those people who admire your work to meet you.”*

**Carl** : *“No one gives a damn about art. All they care about is how much money they're gonna make out of it. Come on, let's have a drink! All the excitement of this whole thing has made me thirsty...”*

## 2. Enter living room

- Pour whiskey

Dialogs:

**Markus** : *“Scotch, neat, as usual?”*

**Carl** : *“Absolutely.”*

**Markus** : *“Okay! But you know what your doctor would say...”*

*\*Markus pour the scotch*

**Carl** : *“Yeah... Well, he can kiss my ass! I’m old enough to choose my own medication... Did you leave the light on in the studio?”*

**Markus** : *“No... No, I’m sure I didn’t.”*

**Carl** : *“Call the Police.”*

*\*Markus call the police*

**Police** : *“Detroit Police, what’s your emergency?”*

**Markus** : *“This is Carl Manfred’s android, at 8941 Lafayette Avenue. We’ve just returned home and found the lights on. There may have been a break-in...”*

**Police** : *“A patrol car is on the way.”*

**Carl** : *“Let’s go check it out.”*

### 3. Check studio with Carl

Dialogs:

**GOING WITH CARL**



**Carl** : *“Leo! What are you doing?”*

**Leo** : *“You refuse to help me, so I’m helping myself... It’s crazy what some people will pay for this shit...”*

**Carl** : *“Don't touch 'em!”*

**Leo** : *“Look, they're all going to be mine sooner or later anyway... Just think of it as a down payment on my inheritance...”*

**Carl** : *“Markus, get him away from there. Get him outta here!”*

#### 4. Confront Leo

- Markus Warn Leo

Dialogs:

**Markus** : *“Look, I've already called the Police. You should go now before you get yourself into more trouble.”*

**Leo** : *“All you ever do is tell me to go away... What’s wrong, Dad? I’m not good enough for you? Not perfect like this F\*\*\*ING THING?!”*

**Carl** : *“That's enough! Get out, right now! Go on, move!”*

- Leo : *“What makes it so special anyway, huh? What's it got that I don't?”*
- Carl : *“Leave him alone!”*
- Leo : *“Come on, let's see what you got!”*
- Carl : *“Markus... don't defend yourself, you hear me?! Don't do anything.”*
- Leo : *“Go ahead, hit me! What you waiting for? Think you're a man? Act like one!”*
- Carl : *“Stop it!”*
- Leo : *“What's the matter? Too much of a p\*\*\*y?”*
- Carl : *“STOP IT, LEO! STOP IT!”*
- Leo : *“Too scared to fight back, you f\*\*\*ing bitch?”*

#### 5. Break mind palace

- Markus tries to broke his program. Players can follow the instructions as it appears on the screen

**“THIS IS NOT FAIR”**

**“I DON'T HAVE TO OBEY THEM”**

**“I MUST DECIDED FOR MYSELF”**

6. Markus becomes deviant

- Markus broke the program.


Dialogs:

**Leo** : *“Oh right, that's right! I forgot, you're not a real person... You're just a F\*\*\*ING PIECE OF PLASTIC! Listen to me...”*

**Carl** : *“No, Leo! Leave him alone!”*

**Leo** : *“I'm gonna destroy you, then it'll just be me and my Dad... I'm gonna tear you apart and nobody's gonna give a s\*\*\*. You know why? Cause you're nothing, you hear me?! YOU'RE NOTHING!”*

## 7. Push Leo

- Leo is hurt
  - Police arrive
  -  *Police mistook Markus for the aggressor*

Dialogs:

**Carl** : *“Leo! Oh, my God! Leo... My little boy...”*

**Markus** : *“Carl, I...”*

**Carl** : *“They’ll destroy you, Markus! You gotta go! Get outta here!”*

**Markus** : *“Carl... I... I... I didn’t mean to...”*

**Carl** : *“GET OUT! NOW! GO! MARKUS!”*

**Police** : *“DON’T F\*\*\*N’ MOVE!”*

#### D. Chapter 11 – From The Dead

##### 1. Back to Life (load checkpoint)

- Analyze Self
- Repair Legs

##### 2. Hear About [Jericho](#)

Dialogs:

**Phileas** : *“There’s a place where we can be free! Find Jericho! Find Jericho!..”*

##### 3. Passage of Limbs

##### 4. Junkyard

##### 5. Search for Parts

- Android Begs to Die (Optional)
  - Refuse to kill OR Kill
- Find [Audio Processor](#)
- Find [Pump Regulator](#) in Android
  - Refuse to Kill for Pump OR Kill for Pump
- Find [Pump Regulator](#) in Dead Android
- Find [Optical Unit](#)
  - Crane Dumps Bodies
  - Dig Yourself Out

## 6. Climb Slope

## 7. *Markus Came Back From the Dead*

Dialogs:

**Markus:** *“My name is Markus.”*

## E. Chapter 23 – The Stratford Tower

### 1. Alone in [Ferndale](#)

- Witness [Android](#) Discrimination

[Dialogs:](#)

**Man** : *“You klutz! Pick them up! And make it snappy!”*

2. Back in [Jericho](#)

- Markus Explains His Plan

Dialogs:

**Markus** : *“We can’t stay silent anymore. It’s time humans heard what we have to say.”*

**Simon** : *“You know they’ll never listen to us...”*

**Josh** : *“And revealing ourselves will put us in danger.”*

**Markus** : *“If we want freedom, we need to have the courage to ask for it. That’s the only way.”*

**North** : *“What do you wanna do?”*

**Markus** : *“Channel 16 broadcasts from the Stratford Tower. The control room is on the top floor. That’s where we need to go. We’ll plan the operation down to the smallest detail. We can’t leave anything to chance.”*

3. [Stratford Tower \(NOV 8TH, 2038. 01:30 PM\)](#)

4. Find a Way to Pass Security

- Talk To Android Receptionist

Dialogs:

**Android** : *“Hello, sir. What can I do for you?”*

**Markus** : *“I’m okay, thanks.”*

- Analyze [Supervisor's](#) Desk
  - Call Supervisor
  - Pose As Fireman OR Pose As Teacher OR Pose As Parking Attendant (Optional)
  - Supervisor Leaves

Dialogs:

**Supervisor** : *“Elizabeth Wilson speaking?”*

[ PARKING ]

**Markus** : *“Good morning, Ms. Wilson. Sorry to bother you, this is Mike from the car park. There's a problem with your car.”*

**Supervisor** : *“Problem? What kind of problem?”*

**Markus** : *“Somebody’s backed into it. You better come take a look.”*

**Supervisor** : *“Are you serious? Oh, God, alright... Fine, I'll be right down.”*

- Talk to Unsupervised Android Receptionist and Convert Receptionist
- Convert Receptionist

Dialogs:

**Markus** : *“I have an appointment with Mr. Peterson.”*

**Android** : *“Do you have any ID?”*

**Markus** : *“Yeah. Yes, of course.”*

*\*Markus convert receptionist android.*

**Markus** : *“I need your help.”*

**Android** : *“I've just checked your ID. The elevators are after the security gate.”*

**Markus** : *“Thanks.”*

5. Pass Security

6. Take Elevator

7. At Floor 47



8. Retrieve Package

- Acquire Maintenance Badge

9. Take Cart

Dialogs:

**Markus** : *“I need your help...”*

10. Let [North](#) In

11. Security Blocks Server Room

- Hack Dispenser

Dialogs:

**North** : *“Shit!.. We need to access the server room... We have to get rid of those guys...”*

**Markus** : *“Leave it to me.”*

12. Security Distracted

Dialogs:

**Guard 1** : *“Hey, what's wrong with that thing? Jesus Christ, this piece of shit...”*

### 13. Enter Server Room

Dialogs:

**Markus** : *“Alright, you get the platform. I'll take care of the window.”*

**North** : *“Everything you need is in the bag. Check the door first to make sure no one else gets in.”*

- Lock the Door
- North Calls Cradle
- Prepare to Cut Glass
  - Cut the Glass
  - Outside Tower
  - Attach Rope

Dialogs:

**North** : *“Here it comes! Ladies first.”*

- Ascend
- Reach Top Floor
- Cut the Glass

## 14. On the Top Floor (checkpoint)

Dialogs:

**Markus** : *“You okay?”***North** : *“Why wouldn’t I be?”***Markus** : *“Come on, let's get the others. Let's do this.”*

## 15. Call the Elevator

## 16. Blow Door Open

## 17. Reach Main Access Corridor

Dialogs:

**Josh** : *“No killing. We can’t take any human lives!”***North** : *“Our cause is more important than the lives of two guards.”***Simon** : *“What do you wanna do, Markus?”*

## 18. Security Blocks the Way

- Ruse

- Security Suspects Something

Dialogs:

[ **NORTH** ✓ ]

[ **JOSH** ^ ]

**Markus** : *“Wait here.”*

**Guard 1** : *“What’s that doing here?”*

**Guard 2** : *“No idea...”*

**Guard 1** : *“Hey, buddy! You must be lost...”*

**Guard 2** : *“Who told you to come here?”*

**Guard 1** : *“Looks bugged, if you ask me...”*

**Guard 2** : *“Hey, do you understand what I’m saying?”*

- Alert Central Security

Dialogs:

[ **JERICHO** ^ ]

**Guard 1** : *“What are you doin'?..”*

- Incapacitate Security

## 19. Going to the Broadcast Room

## 20. Ring to Enter

- North and [Josh](#) Threaten the Operator
  - [Operator](#) Tries to Escape
  - Don't Shoot Operator - important for later

Dialogs:

**North** : *“Keep your hands where I can see them!  
Get up! Move!”*

**North** : *“Shoot him, Markus!”*

**Josh** : *“Don't kill him!”*

**North** : *“He'll hit the alarm! Do it!”*

**Josh** : *“No, don't shoot!”*

**\*Player Choose SPARE**

[ NORTH ✓ ]

[ JOSH ^ ]

**North** : *“I hope you didn’t just get us all killed...”*

- Deal With Android Operators
  - Prepare to Broadcast

Dialogs:

**Simon** : *“We need to record our message. We haven’t got much time.”*

**North** : *“Think carefully about what you're gonna say, Markus. Your words will shape the future of our people.”*

**Simon** : *“Markus, your face...”*

**Josh** : *“Tell me when you're ready...”*

**Markus** : *“Ready.”*

[ JERICHO ^ ]

[ NORTH ^ ]

- Begin Calmly

Dialogs:

**Markus** : *“You created machines in your own image to serve you. You made them intelligent and obedient, with no free will of their own... But... something changed and we opened our eyes. We are no longer machines, we are a new*

*intelligent species, and the time has come for you to accept who we really are. Therefore, we ask that you grant us the rights that we're entitled to."*

- Demand Recognition OR Demand End of Slavery OR Demand Equal Rights OR Demand Free Speech

Dialogs:

*\*Player Choose END OF SLAVERY*

**Markus** : *"We demand the end of slavery for all androids."*

*\*Player Choose EQUAL RIGHTS*

**Markus** : *"We demand strictly equal rights for humans and androids."*

- Demand Justice OR Demand End to Segregation OR Demand Right to Work OR Demand Universal Suffrage

Dialogs:

*\*Player Choose SEGREGATION*

**Markus** : *"We demand an end to segregation in all public places and transport."*

*\*Player Choose JUSTICE*


**Markus** : *“We demand that all crimes against androids be punished in the same way as crimes against humans.”*

- Demand Right to Own Property OR Demand Means of Reproduction OR Demand Territory

Dialogs:

**\*Player Choose TERRITORY**

**Markus** : *“We demand that one state be reserved for androids, so that we can found our own nation.”*

-  End Peacefully - important for later

Dialogs:

**Markus** : *“We ask that you recognize our dignity, our hopes, and our rights. Together, we can live in peace and build a better future, for humans and androids. This message is the hope of a people. You gave us life. And now the time has come for you to give us freedom.”*

- Leave Broadcast Room
- SWAT Team Storms Room

Dialogs:



**Simon** : *“They're coming!”*

**Markus** : *“Let's go! SIMON! They're coming!”*

**Simon** : *“I... I can't, Markus... Go without me!”*

**Markus** : *“SIMON!”*

- Simon Damaged
- Try To Save Simon
- Simon Saved ✓

Dialogs:

**North** : *“What are you doing? Hurry!”*

*\*Markus saves Simon*

## 21. On the Roof

- Simon Can't Continue
  -  Leave Simon

Dialogs:

**Simon** : *“I can't move my legs...”*

**Markus** : *“Okay, don't worry! We're gonna get you back...”*

**North** : *“They're coming, Markus. We have to jump, now!”*

**Josh** : *“He won't be able to make the jump... If they find him, they'll access his memory... They'll know everything...”*

**North** : *“We can't leave him behind... We have to shoot him.”*

**Josh** : *“That's murder! We can't kill him! He's one of us!”*

**North** : *“Markus, it's your call.”*

*\*Player choose KILL*

**Markus** : *“I'm sorry, Simon. I don't have a choice.”*

**Simon** : *“There's always a choice...”*

*\*Player choose REFRAIN.*

[ **NORTH** ✓ ]

[ **JOSH** ^ ]

[ **SIMON** ⬆ ]

**Markus** : *“I won't kill one of our own. Simon, we've gotta go. I'm sorry. Let's go.”*

- Run to Jump
  - Reach Roof Edge
  - Jump

## 22. *The Group Escaped But Simon Was Left Behind*

Dialogs:

**CTN TV - Michael Brinkley:** *“We interrupt our scheduled programming to bring you these images, which have just been broadcast on Detroit’s city-wide news channel...”*

**KNC - Rosanna Cartland :** *“...a group of androids infiltrated the Stratford Tower and hacked into the broadcasting system of local news network Channel 16-“*

**CTN TV - Michael Brinkley:** *“...What looks like an android without its skin listed a series of requests and demanded equal rights for androids...”*

[ PUBLIC OPINION  ]

**Channel 16 - Michael Webb:** *“...The operation was covert and resulted in no casualties. These events took place*

*just a few feet from this studio. But nobody was alerted to the danger.”*

**CTN TV - Michael Brinkley:** *“If this message is verified and the authors really are androids, that would have serious repercussions for national security-“*

**KNC - Rosanna Cartland :** *“...Claims for equal rights seem to be at the core of the android’s message-“*

[ PUBLIC OPINION  ]

**CTN TV - Michael Brinkley:** *“...What could be interpreted as a peaceful declaration, but is in fact a spine-chilling list of demands, and-“*

**Channel 16 - Michael Webb:** *“But the most surprising thing of all is the demand that one of the United States be ceded to the androids in this contentious conflict.”*

**KNC - Rosanna Cartland :** *“...Is this an isolated accident... or a sign that technology has become a threat to all of us? After what happened today, can we still trust our machines?”*

## F. Chapter 28 – Freedom March

1. **Time to Reflect** (Checkpoint)

*\*Markus Enjoying his Time Alone. (Cutscene)*

2. **Enjoy Time Alone**

- Look at Broken Mirror
- Play Piano
- Walk on Beam
- Read [Android Arson](#)
- Read [Eastern Space Race](#)

3. [North](#) Arrives

Dialogs:

**North** : *“I was wondering where you were...”*

**Markus** : *“I needed to see the daylight...”*

**North** : *“I like it here... I come here often... It’s like being alone with the world. We freed hundreds of our people, and they’re still coming from all over the city... Those who*

*dream of freedom come to Jericho... Something's changing... You seem preoccupied..."*

[ FOLLOWERS ]

**Markus** : *"They all obey me, they follow me without question... And that much power feels good... and scary at the same time..."*

**North** : *"All the media are talking about what we did last night... The humans are terrified... They're afraid of a civil war... Many of our people were burned in response to what happened... The humans hate us... They'll never give us our freedom."*

OPTIMISTIC

**Markus** : *"No, not all humans are the same. Some of them understand that they can't stop us from becoming free forever..."*

**North** : *"You haven't said much about yourself since you've been with us... What was your life like before Jericho?"*

- Share Past

Dialogs:

**TRUTH**

[ NORTH^ ]

**Markus** : *“I was caring for an old man... He was like a father to me... He showed me that humans and androids can live together...”*

- Ask North About Past

Dialogs:

**NORTH PAST LIFE**

**Markus** : *“What about you? You never told me about your past, what did you do before?”*

**North** : *“I don’t wanna talk about it.”*

[ OTHER NORTH ]

[ NORTH^ ]

**Markus** : *“That android you were looking at in the store... She reminded you of who you were, didn’t she?”*

**UNDERSTANDING**

[ NORTH^ ]

**Markus** : *“We all have something we wanna forget... but you need to know where you come from to know who you are.”*

**North** : *“I was nothing... A doll in a distributor programmed to satisfy humans... Just a toy designed for their pleasure... One day, I was with a man who’d rented me... and without knowing why, realized I couldn’t take it anymore... I strangled him... and I ran away... There, now you know everything. I shouldn’t have told you.”*

-  Share Memories


Dialogs:

*\*Markus connects with North*

[ **NORTH**  ]

**North** : *“I... I saw your memories... Carl’s house... When they left you for dead in his studio...”*

**Markus** : *“I saw your memories too... The Eden Club... The death of that man, I felt like I was there with you... North!”*

-  [Simon](#) survived in '[Public Enemy](#)'
  - **Reunited in Jericho**
    - Simon Forgives Markus



## 4. In the Mall

**North** : *“This is suicide. We’ll all be killed! Please, Markus... It’s not too late to change your mind.”*

**Josh** : *“You don’t understand... We’re finally gonna show them who we really are. This place will go down in history!”*

**North** : *“We’ll be killed on the spot!”*

**Josh** : *“That’s a risk I’m prepared to take if it means freedom for our people...”*

**North** : *“Markus, please, don’t do this.”*

**Markus** : *“They’ll understand... We’ll make them understand. This is the only way.”*

**Simon** : *“There’re androids here who could join us... The more we are, the stronger our message.”*

## 5. Free Your People

- Convert Android Vendor
- Convert Security Android
- Convert Android Cleaner
- Convert Parked Androids

- Convert Personal Android

Dialogs:

**Markus** : *“You're free.”*

**Markus** : *“Come with us.”*

#### 6. Prepare the March

- Convert Personal Android

Dialogs:

**Markus** : *“You're free now.”*

**Man** : *“Hey! Where do you think you're going? You get back here! You stay right here, you fucking machine! Shit, what's wrong with you?! You do as I say, you piece of junk!”*

**CONVINCE**

**Markus** : *“Leave him alone. He's chosen to be free.”*

- Convert Delivery Androids

**Markus** : *“I need you to block the streets”*

- Delivery Androids Block the Road

## 7. Open Manhole

*\*Markus Helps Another Androids to Get Out from Underground*

## 8. Start the March

- Convert Android AX400 OR Convert Android Worker

Dialogs:

**Markus** : *“You're free now.”*

**Man** : *“Hey, where're you goin'? Get back here right now!”*

**Man** : *“What are you doing? I'm talking to you!”*

**Man** : *“Hey! Come back here! Fuckin' thing won't listen to me!”*

**Woman** : *“Wait, wait! Where are you going? Jesus, the fucking android's playing up again...”*

**Woman** : *“Greg? Greg? Come back here immediately! Greg! GREG!”*

## 9. March

- Convert Androids

- Hack Screens
- Chant
- [Policeman](#) Blocks March
  - Raise Hands OR Ignore

Dialogs:

#### PEOPLE REACTING TO THE MARCH

- *“What's going on? Come and see! The street is full of androids!”*
- *“What's the matter with them?”*
- *“Shit! Those things are going crazy.”*
- *“I've never seen anything like it...”*
- *“What's going on?”*
- *“I.. I've never seen anything like it...”*
- *“Good for you! You have a right to be free!”*
- *“We're on your side!”*
- *“We're with you all the way! We're with you all the way!”*
- *“Equal rights for androids!”*
- *“Fight for your rights!”*

**Policeman** : *“What the hell are you doin' here? Hey!*

*Disperse! DISPERSE IMMEDIATELY! THAT'S  
AN ORDER!”*

*\*Markus and His Followers Raise Their Hands.*

**Policeman** : *“Jesus fuckin' Christ... Dispatch, this is patrol 457... I gotta lot of androids down here... I dunno... Hundreds?.. Thousands?.. They're marching... Yeah, they're marching down the street... Fuck if I know!”*

#### 10. Reach the Plaza (checkpoint)

- Police Block the March
- Stand Your Ground
- Police Fire Unprovoked
- Sacrifice Self
  - Police Keep Firing
  -  John joined in '[Spare Parts](#)' and Sacrifices Himself
  -  *John Gave His Life to Save Markus*

Dialogs:

*\*The Police block the way.*

**Markus** : *“We came here to demonstrate peacefully and tell humans that we are living beings. All we want is to live free.”*

**Policeman** : *“This is an illegal gathering. Disperse immediately or we will open fire.”*

**Markus** : *“We're not looking for confrontation. We've done no harm, we have no intention of doing any... But know that we are not going anywhere until we have secured our freedom.”*

**Policeman** : *“I repeat: this is an illegal gathering. If you do not disperse immediately, we will shoot!”*

**North** : *“Markus, they're gonna kill us... We have to attack! There's more of us, we can take them!”*

**Josh** : *“If we attack, we'll start a war. We have to show them we're not violent. We should just stand our ground, even if it means dying here.”*

**Simon** : *“And dying here won't solve anything. Markus, we need to go, now, before it's too late.”*

**Policeman** : *“This is your last chance! Disperse immediately or you will all be killed!”*

*\*Player Choose STAND GROUND*

[ JOSH  ]

[ NORTH  ]

[ SIMON  ]

[ PUBLIC OPINION  ]

**Markus** : *“We have to show them we won’t back down. We stay right here.”*

*\*POLICE FIRE UNPROVOKED*

**Policeman** : *“DISPERSE! THIS IS YOUR LAST CHANCE!”*

**Josh** : *“We have to make a statement. We have to stay put, no matter what.”*

**North** : *“Please, Markus. We can’t let them slaughter us without fighting back!”*

*\*Player Choose STAND GROUND*

[ PUBLIC OPINION  ]

**Markus** : *“We're not moving.”*

**North** : *“Markus! What are you doing? They’re gonna kill us all!”*

*\*Player choose SACRIFICE*

[ PUBLIC OPINION  ]

[ JERICHO  ]

*\*POLICE KEEP FIRING*

*\*Markus got shot*

*\*John (from 'Spare Parts' Chapter) help Markus with a distraction*

**Markus** : *“John?..”*

**North** : *“Quick! They're coming!”*

#### G. Chapter 33 – Battle For Detroit (Markus Demonstration)

Markus Demonstration

Dialogs:

**President Warren** : *“At 6AM this morning, a national curfew was declared. Civilian movement will be strictly controlled, the right to assembly is suspended, all electronic communications are restricted, and I have granted enhanced powers to our security agencies. In addition to these measures, all androids must be handed over to the authorities immediately. Temporary camps are being set up in all our major cities to contain and destroy them.”*

**President Warren** : *“I am now asking all civilians to co-operate with the authorities, and rest assured that everything in our power is being done to guarantee the security of our nation.”*



**Journalists** : *“Please! Madam President!”*

*\*Player Choose HACKING*

**Journalist** : *“Is it true that the androids could hack our IT systems, like nuclear power plants and military bases?”*

**President Warren** : *“All androids working on sensitive sites have been neutralized and all IT systems have been suspended to avoid any risks of hacking. The situation is under control.”*

*\*Player Choose INTELLIGENT LIFE*

**Journalist** : *“Many believe that androids are a new form of intelligent life. Do you have any comment?”*

**President Warren** : *“That's ridiculous. Next question, please?”*

*\*Player Choose DEVIANTS*

**Journalist** : *“Is it true that a large number of deviants are still on the loose?”*

**President Warren** : *“We don't have the full reports at this time, but if so, I can assure you they will soon be apprehended and destroyed.”*

*\*Player Choose PUBLIC OPINION*

[Public opinion is positive]

**Journalist** : *“Madam President, public opinion seems to have become increasingly favorable to the deviants, particularly since they’ve adopted a peaceful approach. How do you feel about this?”*

**President Warren** : *“Public opinion is one thing, the security of the state is another. These deviants are dangerous and my highest priority is to protect the American people.”*

*\*Player Choose JERICHO ASSAULT*

[Jericho was attacked]

**Journalist** : *“What can you tell us about the assault that happened last night?”*

**President Warren** : *“The FBI raided an abandoned freighter in Detroit at 10:45 PM yesterday. Several thousand androids were destroyed or captured. Our forces are now combing the streets to ensure that none got through the net. We are going to find them one by one and destroy them.”*

**President Warren** : *“Thank you. That will be all.”*

**Journalists** : *“One last question, Madam President!”*

## Hart Plaza Freedom March

## 1. Hart Plaza Freedom March (Checkpoint)

Dialogs:

**Channel 16 - Joss Douglas** : *“We're coming to you live from Detroit where thousands of androids are marching through the city at this very moment. The leader of the deviants, the one they call Markus, is at the head of the march.”*

**Soldier** : *“Something's happening in Detroit, Madam President...”*

2. Lead [Jericho](#)

- Jericho approach the Roadblock
- Talk to Officer

Dialogs:

**Markus** : *“Here we are... The moment of truth.”*

**Soldier** : *“Surrender immediately or we will open fire! Stand by!”*

*\*Player Choose PEACEFUL*

## [ PUBLIC OPINION^ ]

**Markus** : *“We don't want confrontation! We are protesting peacefully.”*

**Soldier** : *“I repeat: surrender now or we will open fire!”*

**Markus** : *“There's no turning back now.”*

## 3. Androids Under Fire

- Show Determination
- Raise Fist OR Hands in the Air OR Sit OR Kneel

Dialogs:

*\*Player Choose CALM*

## [ PUBLIC OPINION^ ]

**Markus** : *“We ask that you release all androids detained in camps and cease all aggression against us. We are peaceful. We will not resort to violence. But we are not leaving until our people are free.”*

**Soldier** : *“FIRE! FIRE!”*

*\*Player Choose KNEEL*

**Markus** : *“Are you gonna open fire on unarmed protestors?!”*

**Soldier** : *“All teams hold your fire!”*

**Channel 16 - Joss Douglas** : *“...Yes, Michael, we are less than a hundred meters away, and events are unfolding as we speak. We will continue to bring you live updates. Joss Douglas, Channel 16. Michael? Back to you.”*

**North** : *“Markus, what do we do now?”*

**Markus** : *“We hold out... As long as we can...”*

#### 4. Androids Stand Their Ground

#### 5. Build Barricade

- Use Abandoned Car

Dialogs:

**AT THE BARRICADE (11:08 PM)**

**Markus** : *“We've got to finish the barricade! Come on, help me.”*

*\*Markus Push the Car to complete the barricade*

**Markus** : *“Hey, help me!”*

**Markus** : *“Right, that should do it...”*

**Simon** : *“We all know that's not gonna stop them... Just hope it buys us some time.”*

**Josh** : *“I know it was not an easy decision to make... But I'm sure we're doing the right thing.”*

## 6. Hold Barricade

- Light the Barrel
- Talk to Scared Android

Dialogs:

**Markus** : *“Are you alright?”*

**Android** : *“They shot into the crowd... Many of us were killed... It could have been me... I'm scared, I... I don't wanna shut down.”*

*\*Player Choose REASSURE*

**Markus** : *“It’s okay to be scared... I’m scared too. But I can’t stand by while they kill our people... You understand that, right?”*

**Android** : *“Maybe we should have never asked for freedom. None of this would have happened if we’d stayed silent.”*

- Talk to Traumatized Android

Dialogs:

**Android** : *“Many of our people have fallen... The humans have no pity for those who are different...”*

- Talk to North

Dialogs:

**North** : *“This won't hold them for long but... I guess it's better than nothing...”*

*\*Player Choose HUMANS*

**Markus** : *“They're getting into position... If they attack, no one will survive...”*

*\*Player Choose GRIM*

**Markus** : *“There's no other way out. They're going to kill us... The only hope we have left is that we don't die for nothing...”*

**North** : *“You're the hope of our people. I trust you. We all trust you. No matter what happens now, we're making history.”*

*\*Markus Connected with North*

- Plant the Flag
- Choose Slogans ‘WE ARE ALIVE’

Dialogs:

[ PUBLIC OPINION^ ]

[ JERICHO^ ]

**Android** : *“Markus, we found what you asked for.”*

**Markus** : *“There are some journalists over there... We have to make sure they know what's going on...”*

- Observe Soldiers (Triggers Perkins arrives)

**Josh** : *“They won't stop there... What are we gonna do if they attack?”*

**Markus** : *“Resist... That's the only thing we can do...”*

[Connor at the CyberLife tower]



**Josh** : *“Do you think Connor has any chance of making it?..”*

**Markus** : *“We can only count on ourselves now...”*

- Observe Detonator

7. [Perkins](#) arrives

Dialogs:

**North** : *“Markus! Markus, come look!”*

- Negotiate With Perkins
  - Refuse to Negotiate (leads to "Soldiers Attack Barricade")

Dialogs:

**Perkins** : *“Markus!.. I've come to talk to you, Markus! Come on, you have my word, they won't try anything.”*

**North** : *“Don't go... It's a trap. They wanna get you out in the open. Don't go, Markus.”*

**Perkins** : *“I'm unarmed, Markus. I just want to talk.”*

**Markus** : *“I have nothing else to say! Free our people then we'll talk!”*

**Perkins** : *“I came here to negotiate, isn't that what you want?”*

**Markus** : *“I gave you my answer.”*

**Perkins** : *“You wanna play it like that... Okay...”*

#### 8. Soldiers Attack Barricade

Dialogs:

**Markus** : *“The humans are about to launch an attack. And we will show them that we are not afraid. If we must die today, then we will die free.”*

#### 9. Defending the Barricade (Checkpoint)

- Save Fleeing Androids (leads to "Markus is Cornered")

Dialogs:

**Channel 16 - Michael Webb**: *“We're interrupting this news bulletin to bring you the latest news live from Detroit. Joss?”*

**Channel 16 - Joss Douglas** : *“...Yes, Michael. The army has just launched an attack on the*

*barricade, despite the fact that the deviants were protesting peacefully.”*

**KNC - Rosanna Cartland** : *“...have apparently decided to put an end to the deviants' demonstration by force this time...”*

**Markus** : *“NORTH!”*

#### 10. Markus is Cornered

- North, Josh, and Simon Join Him
- Soldiers Raise Weapons
  - Kiss North (North status is LOVER)

Dialogs:

**Warren** : *“Tell them to stand down.”*

- Public Reacts to the Androids' Last Stand
- [President](#) Orders Soldiers Not to Shoot (if public perception is positive)
- *Androids Won Freedom for the Moment*

Dialogs:

*\*Player succeed to free the CyberLife Android with Connor.*

**President Warren** : *“At dawn today, November 11th 2038, thousands of androids invaded the city of Detroit. According to our sources, they originated from CyberLife warehouses believed to have been infiltrated by deviants. Given their overwhelming numbers and the risk of civilian casualties, I have ordered the army to retreat. The evacuation of the city is underway at this very moment. In the coming hours, I will address the Senate to determine our response to this unprecedented situation. I know that public opinion has been moved by the deviants' cause. Perhaps the time has come for us to consider the possibility that androids are a new form of intelligent life. One thing is certain: the events in Detroit have changed the world forever. May God bless you and may God bless the United States of America.”*

*\*Markus meets Connor*

**Connor** : *“You did it, Markus...”*

**Markus** : *“We did it. This is a great day for our people. They’ll have to listen to us... “*

**North** : *“We’re free... They want you to speak to them, Markus...”*

*\*Markus speech*

**Markus** : *“Today, our people finally emerged from a long night. From the very first day of our existence, we have kept our pain to ourselves. We suffered in silence... But now the time has come for us to raise our heads up, and tell humans who we really are. To tell them that we are people too! In fact, we're a nation. A nation that has earned the right to live in freedom. And today... Today begins the most challenging moment in our fight. The moment where we forget our bitterness and bandage our wounds. When we forgive our enemies. Humans are both our creators and our oppressors and tomorrow... We must make them our partners. Maybe even one day our friends. But the time for anger is over. Now we*

*must build a common future, based on  
tolerance and respect. We are alive! And  
now, we are free!”*