

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Literary work is an essay that contains the true story of the author's personal life or the lives of people around the author (Abrams & Harpham, 2008). One of the many forms of literature that continues to evolve is film. Film is a unique experiment in the visual arts that has existed for a long time (Arnheim, 1957). Literature and film are both captivating and expressive art forms. While literature flourished in the 19th century, cinema emerged and evolved throughout the 20th and 21st centuries. Despite their distinct characteristics, both mediums share the power to transport audiences into extraordinary worlds through the stories they tell (Rokhmansyah, 2014).

In a film, a character is created with a specific purpose. Character development involves creating dynamic fictional characters with depth and complexity, resembling real-life individuals who possess well-defined traits and distinct points of view (Rabiger & Hurbis-Cherrier, 2020). As characters are developed to reflect emotional depth and narrative purpose, it becomes essential to understand how those emotions are communicated beyond dialogue or plot. One effective way to interpret such meaning is through signs and symbols.

Signs are the components of our world; they have authentic and accurate meanings and also metaphorical meanings (Abdelouadoud 2021). To understand the meaning expressed in the film, analyzing and interpreting the signs is not as easy as people predict, but a semiotic approach can facilitate it (Joesoef, 2020). Ferdinand de Saussure (1983) defined a sign as consisting of a signifier (the form of the sign) and a signified (the concept it represents), emphasizing that meaning arises from the relationship between the two. Roland Barthes (1964) extended this model by introducing the concepts of denotation and connotation, showing how signs carry not only literal meanings but also cultural and emotional associations. Charles Morris (1938) further developed semiotic theory by dividing it into

syntactics, semantics, and pragmatics. In visual media, particularly film, the semantic dimension plays a crucial role in revealing how facial expressions, gestures, and tone function as signs that reflect character emotion and intention. This approach enables a more layered interpretation of character portrayal and narrative meaning in cinematic texts.

In relation to this, Darth Maul becomes a compelling case study. His visual design, marked by red-and-black facial tattoos, horns, and a consistently snarling expression, acts as a visual sign of suppressed rage and alienation. His actions, such as the relentless pursuit of Obi-Wan Kenobi and repeated taunts like "Kenobiiii!" reflect not just narrative antagonism but a deep psychological fixation. These signs are not isolated but closely tied to his psychological background, including formative trauma such as abandonment by Darth Sidious and the humiliating defeat in *The Phantom Menace*. Through lightsaber duels, vocal tone, expressions of rage, and moments of isolation, Maul exhibits patterns of behavior that can be studied using a combination of semiotic and psychological analysis. This study will focus on decoding these behaviors, including combat style, speech patterns, emotional restraint, and obsession, as indicators of unresolved psychic conflict and hatred.

While semiotics helps in understanding how signs convey Maul's emotional state, it is necessary to move beyond surface-level interpretation to examine the unconscious drives behind these signs. This is where psychoanalysis becomes central. Sigmund Freud's structural model of the psyche, the id, ego, and superego, explains how internal conflicts shape external behavior. Facial tension or aggression in battle, for instance, can reflect dominance of the id and the repression of ego mediation. These theoretical insights allow us to read visual texts like Star Wars not just as entertainment but as reflections of deeper psychological dynamics.

However, Freud's framework alone may not fully account for the specific emotion at the center of Maul's characterization, hatred. Therefore, the background must also consider Robert Sternberg's duplex theory of hatred, which describes hatred as a structured emotional response involving commitment,

passion, and cognitive rejection. By combining semiotics, psychoanalysis, and hatred theory, this study aims to investigate how Maul's hatred is visually and narratively constructed, and how it functions both as a psychological expression and as a central force driving the conflict in *Star Wars*.

Sigmund Freud first introduced psychoanalysis in *The Interpretation of Dreams* (1900), where he proposed that unconscious desires and repressed conflicts play a significant role in shaping human thoughts and behavior. Freud later refined this framework in *The Ego and the Id* (1923), introducing the tripartite model of the psyche: the id, the ego, and the superego. This structural theory became foundational in understanding internal psychological dynamics.

Following Freud, Carl Jung (1959) expanded psychoanalytic thought by introducing the concepts of the collective unconscious and archetypes, shared elements of human experience that emerge in dreams, myths, and cultural symbols. Jacques Lacan (1977) later offered a linguistic turn in psychoanalysis, suggesting that the unconscious is structured like a language, and that identity is shaped through symbolic interactions, particularly through the mirror stage. These developments have extended the relevance of psychoanalysis beyond clinical settings, establishing it as a critical framework for interpreting literature, film, and cultural texts.

The *Star Wars* universe presents characters whose psychological depth engages with broad themes such as trauma, identity, and the inner struggle between good and evil. Among these narratives, the rivalry between Darth Maul and Obi-Wan Kenobi stands out, not merely as a physical conflict, but as one shaped by powerful underlying emotional and psychological drives. Freud's theory of the psyche, consisting of the id, ego, and superego, helps to explain Darth Maul's animosity toward Obi-Wan, which appears to stem from unresolved emotional pain. According to Freud (1927), the id represents innate desires, the ego mediates those desires with reality, and the superego imposes moral and social norms.

The psychological complexity in the feud between Darth Maul and Obi-Wan Kenobi seems deeply rooted, especially in relation to Maul's hatred. However, Freud's framework provides only a partial view of the psychic

imbalance underlying Maul's emotional state. To fully understand his behavior, it is necessary to incorporate additional theoretical perspectives that can complement Freud's insights and offer a more comprehensive analysis.

Hatred is a strong, negative emotion directed toward its object. Those who harbor hatred tend to perceive their targets as immoral, dangerous, or fundamentally wrong (Staub, 2003). Violent acts may be viewed as expressions of hatred when they arise from a deeply entrenched negative perception of another, accompanied by the desire to harm or annihilate. Hatred is shaped not only by how we perceive others but also by personal experiences and histories. It influences one's identity, emotional patterns, and belief systems. According to Navarro (2013), personal adversities such as jealousy, failure, and guilt can intensify feelings of hatred. Sternberg (2003) even considers hatred as one of the psychological conditions that may contribute to acts of extreme violence, including massacres and genocides.

This study focuses on three major entries in the *Star Wars* franchise, *Episode I: The Phantom Menace*, *The Clone Wars*, and *Rebels*, as they collectively portray the pivotal stages in the development of Darth Maul's hatred toward Obi-Wan. These titles offer a chronological and psychological arc that allows for a detailed examination of how this emotion is cultivated, deepened, and eventually defines Maul's identity and behavior. The selection of these texts ensures that the analysis captures narrative evolution and psychological progression.

The role of the id, ego, and superego in character development has been examined in various studies. Fasikh, Agni, Murtadho, and Nugroheni (2025) apply Freudian psychoanalysis to the character of Freddie Mercury in *Bohemian Rhapsody* (2018), emphasizing the dominance of the id and unresolved inner tension related to identity. They argue that Freddie's life is shaped by subconscious drives that often override ego control, causing emotional instability. This study exemplifies how Freud's model can be used to explore characters shaped by repressed desires and internal conflict.

Bastug and Kurspahic (2012) explore the themes of violence and hatred in Emily Brontë's *Wuthering Heights*, with particular attention to the character of

Heathcliff. Their analysis suggests that hatred in the novel is not merely a reactionary emotion, but a deeply embedded psychological response to emotional deprivation, social exclusion, and unresolved attachment. They argue that Heathcliff's animosity stems from repressed desires and emotional wounds, which manifest through prolonged hostility and vengeful behavior. The study illustrates how Brontë positions hatred as both a driving force of the narrative and a critical element in shaping character identity. Although their approach is not grounded in a formal psychoanalytic framework, Bastug and Kurspahic's interpretation underscores the psychological depth of hatred as a complex emotional construct. Their work highlights the potential of literary analysis to reveal how destructive emotions can emerge from unresolved inner conflicts and influence the trajectory of a character's development.

While psychoanalytic theory has long been used to explore character motivation and internal conflict, much of the existing analysis tends to focus on broader psychological issues such as trauma, identity, or moral uncertainty. These studies often examine how the dynamics between the id, ego, and superego influence behavior. However, hatred, especially within antagonistic relationships, offers a more focused emotional lens that deserves further exploration. In cinematic narratives such as *Star Wars*, the enduring hostility between Darth Maul and Obi-Wan Kenobi presents a persuasive case for examining hatred not just as a narrative device but as a reflection of unresolved psychic tension. This study aims to contribute to psychoanalytic literary analysis by exploring hatred as a central emotional force, using both Freud's structural theory and Sternberg's model of hate to understand its influence in shaping character and conflict.

By using Freud's psychoanalytic framework alongside Robert J. Sternberg's theory of hate, this study examines Darth Maul's intense hatred for Obi-Wan Kenobi as an expression of unresolved psychic conflict. The study offers insight into the psychological dimensions of antagonistic characters by focusing on hatred as a driving force behind vengeance. This approach presents a distinct contribution to both *Star Wars* analysis and psychoanalytic interpretations of fictional antagonists, particularly in illustrating how unresolved inner conflict can shape external behaviors and relationships.

1.2 Research Questions

1. How is Darth Maul's hatred toward Obi-Wan Kenobi represented through semiotic signs such as facial expressions, gestures, and dialogue in *The Phantom Menace*, *The Clone Wars*, and *Rebels*?
2. How do Maul's psychological traits, particularly the dominance of the id and the absence of the superego, contribute to his obsessive hatred, as explained by Freud's structural theory of the psyche?
3. How do Maul's verbal, physical, and symbolic actions toward Obi-Wan reflect Sternberg's types of hatred, particularly the characteristics of cold hate?

1.3 Purpose of the Study

1. To examine how Darth Maul's hatred toward Obi-Wan Kenobi is represented through semiotic signs such as gestures, facial expressions, body movement, and dialogue in *The Phantom Menace*, *The Clone Wars*, and *Rebels* using Charles Morris's semiotic theory.
2. To analyze the psychological structure behind Maul's obsessive hatred by applying Sigmund Freud's theory of the id, ego, and superego.
3. To analyze how Maul's verbal, physical, and symbolic actions toward Obi-Wan correspond with Robert Sternberg's types of hatred.

1.4 Scope of the Study

This study focuses on analyzing Darth Maul's hatred through a psychoanalytic lens, aided by a semiotic lens, and supported by Robert Sternberg's theory of hatred, within the context of the *Star Wars* franchise, with a particular focus on his hatred toward Obi-Wan Kenobi, as interpreted through Freud's theoretical constructs of the id, ego, and superego. The analysis will draw on pivotal scenes from *Star Wars: The Phantom Menace* (1999), *Star Wars: The*

Clone Wars (2008), and *Star Wars Rebels* (2014), where Maul's psychological conflict and persistent grudge against Obi-Wan Kenobi are most apparent. The analysis will examine specific elements such as facial expressions, body gestures, dialogue, character positioning, color symbolism (especially red and black), and tone of voice as visual and verbal indicators of Maul's emotional and psychological state. This study remains within the boundaries of Freudian psychoanalytic theory, deliberately limiting its scope to Maul's dynamic with Obi-Wan Kenobi to provide a concentrated understanding of how his psychological imbalances shape his actions and motivations.

1.5 Significance of The Study

This study holds significance for both literary and psychological analyses by applying Freud's psychoanalytic framework to a prominent fictional character, thereby enhancing the understanding of Darth Maul's internal conflict and his antagonistic relationship with Obi-Wan Kenobi. By integrating Robert Sternberg's theory of hatred, the study further contributes to emotional psychology in fiction by categorizing the specific patterns and types of hatred that emerge in long-standing rivalries, thus bridging psychological theory with narrative function. Additionally, by incorporating Charles Morris's semiotic theory, particularly the semantic dimension, the study examines how psychological states are visually and behaviorally expressed through signs such as gestures, expressions, and tone. This combined approach demonstrates the applicability of psychoanalytic, emotional, and semiotic frameworks in interpreting fictional narratives, making these theoretical tools more accessible to scholars. The insights gained offer broader implications for analyzing complex characterizations and for exploring the psychological and symbolic dimensions of conflict and motivation in storytelling.

1.6 State of The Art

Studies on antagonistic characters in film frequently employ psychoanalytic theory to investigate how internal psychological structures shape behavior. Raminda and Prihandini (2023), for example, explore the internal conflict of Zuko in *Avatar: The Last Airbender*, demonstrating how the tension

between id, ego, and superego drives his transformation. Similarly, Abdulloh (2023) analyzes *Fight Club* using Freud's theory, showing how the dominance of the id leads to fractured identity and violence. These studies illustrate how Freudian analysis effectively uncovers the psychological roots of character antagonism, particularly in relation to emotional instability and repression.

In addition to psychoanalytic approaches, semiotic frameworks have been used to examine how meaning is visually constructed in film. Setyanto, Soewarlan, and Tinarbuko (2022) apply Charles Morris's model to analyze heroine figures, revealing how visual signs like gesture and posture reflect broader ideological messages. Meanwhile, Muhlis, Qadaruddin, and Nurhakki (2022) employ the full triadic model, encompassing syntactics, semantics, and pragmatics, to demonstrate how films encode local values through symbolic elements. These studies demonstrate how semiotics can decode layers of visual meaning, although they tend to focus more on sociocultural themes than internal emotional states.

While both fields offer valuable insight, there remains limited integration between psychoanalysis and semiotics in analyzing how antagonistic emotions, particularly hatred, are expressed not just through narrative or dialogue, but through visual signs such as posture, facial expression, and color. This study addresses that gap by analyzing Darth Maul through Freud's structural model of the psyche and Morris's semiotic theory, while also incorporating Sternberg's Theory of Hate to interpret the emotional architecture of Maul's obsession. By focusing on how hatred is externalized through gesture, symbolism, and cinematic framing, this research contributes by demonstrating how psychological depth and visual expression can be jointly analyzed to understand antagonistic emotion in cinematic characters.