

Project Work Written Report

Name: Lim En Hao (18)

Class: Sec 4H1

Group ID: 2-26

Title: The Devil is in the Details: A Psychoanalytic Criticism of the portrayal of the Anti-Hero in Netflix TV series *Lucifer*

INTRODUCTION

Rationale

In an increasingly digital world, we are constantly exposed to various forms of online media. Thus, such online media function as “cultural communicators”, not only reflecting societal norms and values, but also propagating these values throughout society (Hall, 2002). Given that such contemporary media has such immense power in shaping our perception of the world, it is crucial to understand how anti-heroes, a genre that has proven to “lure in large audiences” (Amato, 2016), is presented.

The Netflix TV series *Lucifer* is suitable as it is not presented as a superhero show, with a clear dichotomy between good and evil. Rather, the show is presented as a process of growth and development for the characters through their experiences and interactions with the world. The absence of a clear distinction between the “good guy” and “bad guy” allows for the presence of moral ambiguity in the character, one of the defining characteristics of anti-heroes. Additionally, the main character, Lucifer, is a character commonly associated with evil, yet he is humanised in this show through his complex emotions, and the relationships he forms with others. This complex personality once again, mirrors that of an anti-hero, making this film suitable for this research. Furthermore, the series’ emphasis on the process of growth and development of Lucifer allows for closer analysis of his individual emotions and psyches, as well as how this shapes his actions and behaviour.

Research Questions

1. How does the conflict between the id, ego and superego (Freud, 1923) present the moral ambiguity and rejection of societal authority in *Lucifer*?
2. In what way does the portrayal of Lucifer’s personal unconscious (Jung, 1921) flesh out his complex backstory as an anti-hero?
3. How does the portrayal of his Shadow and Persona (Jung, 1951) highlight Lucifer’s psychological vulnerability?

Thesis Statement

The portrayal of Lucifer's internal psyche (Freud, 1923), as well as his engagement with his personal (Jung, 1921) and collective unconscious (Jung, 1951), further develop the modern anti-hero archetype, extending traits such as their rejection of the societal order and vulnerability beyond the physical, surface level to a much deeper, psychological level.

Limitations

With the wide range of anti-hero films in contemporary media, not all of them would have the exact same portrayal of the modern anti-hero. Instead, there exists a spectrum of anti-heroes, ranging from optimistic portrayals, where these characters eventually undergo a redemption arc and overcome their flaws, and more pessimistic portrayals, where their flaws are exemplified and their behaviour becoming increasingly immoral (TVtropes: Sliding Scale of Anti Heroes, n.d.). Thus, the findings and conclusions obtained from this paper cannot be assumed to be representative of the whole spectrum of anti-hero films out there as it is only focusing on one of them, *Lucifer*, and how it builds on the existing anti-hero archetype.

Additionally, ownership and production of this series switched from Fox to Netflix at the end of season 3. This could potentially result in an inconsistent portrayal of the character from season 3 to 4. Thus, this paper would mainly be focusing only on the first 3 seasons of the Netflix series.

LITERATURE REVIEW

The Anti-Hero

The Classical Anti-Hero

The Classical anti-hero originated in Ancient Greek drama and mythology, and was presented as the direct opposite (hence "anti") of the traditional hero. While the hero was presented as a paragon of perfection, the anti-hero was shown to be flawed and vulnerable, lacking in the conventional traits of heroism such as confidence, strength, or capability etc (TVtropes: Classical anti-hero, n.d.). The Classical anti-hero arose out of its parallel of literary realism, where authors started to present the realities of life, rather than in an idealised manner.

The '90s Anti-Hero

However, the portrayal of the anti-hero has not remained stagnant since then, and in fact, gained significant traction in the post-World War II era. This version of the anti-hero was born out of two main factors: a) mistrust and disillusionment with societal authority, as well as b) lack of a clear distinction between the "hero" and "villain" in society.

The first factor of mistrust in societal authority arose due to the socio-political context of the world people lived in during the '90s, which heavily influenced the types of films created (Hall, 2002). This can be seen in the sheer number of scandals occurring in this period - Watergate, Zippergate, and the assassination of John F. Kennedy, to name a few. Individuals' trust in these leaders - trusted and admired authority figures, and a parallel to the typical heroes - was thus eroded amidst this multitude of scandals (Garrett, 2012).

The second factor pointed out by Garret (2012) arose as a result of the complex geopolitical climate after World War II. During World War II, it was clear who the "good guys" and "bad guys" were - namely the Allies and the Nazis respectively. However, post - World War II, multiple conflicts such as wars in Iraq, Syria, Afghanistan, and even the Cold War, have "at least an element of moral ambiguity built into them" due to the excessive violence carried out by both sides (Garrett, 2012). This resulted in the blurring of clear lines that once demarcated the "hero" and "villain".

The Modern Anti-Hero

In contemporary media, this mistrust of societal authority and heavy moral ambiguity born from the '90s anti-hero tied in nicely with the resistance against conventional frames of what constitutes "evil" as well. This can be seen in the evolution of the villain in films, where there has been a far more detailed exploration of the complex backstories that incites them to such supposedly "evil" acts. Audiences have similarly become increasingly interested in the psyche and unclear motivations of the villain (McClure, 2014). This fits perfectly with the growing skepticism of a "perfect hero", thus combining to form the modern anti-hero, someone with no clear adherence to the characteristics of a traditional hero or villain. Therefore, this has sparked two main traits consistent amongst the modern anti-hero: i) a deep and complex backstory to their present day personality ii) flawed and ambiguous code of morality.

The presence of this deep and complex backstory (usually some form of childhood trauma) in the modern anti-hero often creates a sense of sympathy for the character, where audiences can understand and ache for the character and the actions he or she takes (Kreshover, 2014). Additionally, this complex backstory creates an image of vulnerability in the modern anti-hero, a characteristic that was also seen in its classical counterpart. However, it builds on this by showing how such vulnerabilities are not merely present in the character, but rather, a product of the societal problems present in the complex, imperfect world that audiences share (Kreshover, 2014). This capitalises on the audience's mistrust of societal authority and disillusionment with the status quo, making the character and story appear even more realistic and relatable.

The flawed and ambiguous code of morality present in the modern anti-hero also affects the way audiences are able to relate to the character by building on the lack of distinct boundaries between "good" and "evil" prevalent in the '90s anti-hero. This is done by presenting a state of

duality in the morals and actions of the character, where opposing ideas or traits actively conflict with each other to truly flesh out this “moral ambiguity”.

One key example of this duality is seen in the presence of traditionally conflicting traits of good and evil. Conventional characteristics of evil are often, clearly fleshed out in the modern anti-hero, such as the Dark Triad of personality traits which include. Narcissism, Psychopathy and Machiavellianism (Jonason et al., 2012). This trait of Machiavellianism is especially prominent, where anti-heroes are often presented as willing to cross lines and defy accepted norms to achieve their end goals (Amato, 2016). They are protagonists guided by their own self-constructed moral compass, believing in values not traditionally recognised by society (Kinnaird, 2013) - that the ends justify the means. Crucially, Machiavellianism can be seen as the rejection of societal order and the establishment of one’s own set of rules and a “new order”, something audiences strongly identify with due to their disillusionment with the status quo.

Despite these Dark Triad traits conventionally representing evil, elements of goodness are incorporated into their characters as well. They are often placed at a power disadvantage, as the underdog trying to overcome the multitude of obstacles present (Keohler, n.d.), thus showcasing traits of bravery and resilience. These are traits seen in the classical hero, a direct opposite of the traits conventionally associated with evil. At times, such characters even undergo a redemptive arc, where the actions they take, their code of morality, and the decision they make change for the better gradually (Kinnaird, 2013), portraying them as the “good guy”, something that can resonate strongly with audiences (Michael, 2013).

Therefore, this moral ambiguity created from this duality between “good” and “evil” attracts viewers as this is what they see in their everyday lives, and even in themselves - no one is morally pure and perfect, everyone is imperfect and even immoral, in some way or another (Michael, 2013). For instance, audiences can identify with the violent and morally dubious actions anti-heroes engage in, and even experience “a type of release in watching them, a vicarious thrill of people doing illicit things that we are not allowed to do because of our repressive society.” (Shriver, 2016). Due to the breakdown of clear moral distinctions between “right” and “wrong”, as well as the societal discontent audiences’ share with the character they are viewing, these traits of violence and ruthlessness in the modern anti-hero are marvelled at, and even admired by them (Amato, 2016).

Table of Summary:

	Weakness and Vulnerability	Mistrust in societal authority	Moral Ambiguity
The Traditional Anti-Hero	Lacking conventional traits of heroism like bravery and strength	-	-
The '90s	-	Arose due to the	Arose due to the complex

Anti-Hero		multitude of political scandals that eroded trust in once trusted authority figures, a parallel to conventional heroes	geopolitical climate post - WWII which blurred the lines between "good" and "evil"
The Modern Anti-Hero	Complex backstory which fleshes out their vulnerability + capitalises on audience's mistrust in societal authority by presenting these vulnerabilities as a product of societal issues people relate to		Presenting a state of duality between conventionally evil traits and showing redemption, resilience and bravery

Psychoanalytic Criticism

Psychoanalysis and the Anti-Hero

Psychoanalysis refers to the general application of psychological theories to the understanding human behaviours. These theories were pioneered by Sigmund Freud, an Austrian neurologist, and later built on by many others such as Carl Jung. The key defining characteristic of psychoanalysis is the emphasis on the conscious and unconscious psyches of individuals, most importantly, how they interact with each other to influence individuals (Lipner et al., 2017).

Anti-heroes are almost always associated with their complex psyche and ambiguous code of morality (McClure, 2014), making psychoanalysis especially suitable to form a deeper understanding about how these personality traits are portrayed in a character. In fact, many researchers have already drawn the link between the psychoanalytic theories of Freud and the portrayal of anti-heroes.

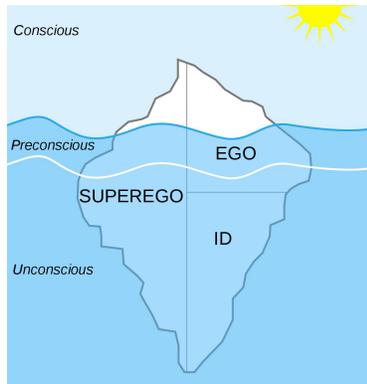
For instance, Burnett (2016) explains that the lineage of the anti-hero can be traced back to Carl Jung's ideas of universal archetypes that unconsciously shapes the complex behaviour of every human being, similar to the complex personalities of anti-heroes. Bratton (2004) also explores Jung's ideas of the collective unconscious in the study of the anti-hero, concluding that these archetypes can be employed in fictional narratives to show the process of growth and individuation by characters. Cruz (n.d.) uses Freud's concepts of the id, ego and superego to analyse how the anti-hero in *Catcher in the Rye* is presented.

However, the portrayal of anti-heroes is not static, with the themes and characteristics present in them constantly shifting and evolving over time. The majority of such existing literature do not place sufficient emphasis on drawing the link between these psychoanalytic theories and the common themes and characteristics shown through the evolution of the anti-hero trope in contemporary media.

Freudian Psychology

Sigmund Freud, widely known to be the father of psychoanalysis, theorised that the human psyche was split into three distinct entities - the id, ego, and superego. These three distinct entities are not physical, separate parts of the brain, but unique “psychical forces” and mental processes that guide our behaviours (Freud, 1923).

Diagram representing the Id, Ego and Superego:



The id represents the most basic sexual and violent desires that every individual would have, and can thus be seen as biological. These impulses operate on a “pleasure principle”, driving the individual to seek short-term, immediate gratification and pleasure. As a result, the id cannot be actively controlled by the individual, but rather, lies in one’s unconscious, forming part of “the repressed”.

The superego is split into two parts - the conscience and the ego ideal, both of which function as the direct opposite of the id. The conscience forbids unacceptable behaviors and punishes with feelings of guilt when a person does something they should not. The ego ideal, or ideal self, is the imaginary rules and standards of good behavior one should adhere to. If one is successful in living up to the standards of the ego ideal, the superego rewards them with feelings of pride. However, if the standards of the ego ideal fail to be met, the superego punishes them with guilt. Therefore, it operates on a “moral principle”, driving the individual to go beyond realistic standards and aspire to moralistic ones.

The id and superego are often in constant conflict due to them being direct opposites, requiring the ego to moderate between the two to reach a “consensus” for the individual. It operates on a “reality principle”, taking into account the external world to reach this “consensus”. However, a failure to resolve tensions results in the loss of ego stability. Ultimately, unresolved tensions within the individual’s constantly conflicting psyche showcases one’s complex personality and conflicting morals, traits commonly seen in anti-heroes.

Jungian Psychology

Carl Jung is another prominent researcher in the field of psychoanalysis, who posits that the human psyche is built on three distinct tiers, the ego, the personal unconscious, and the collective unconscious. This paper would mainly focus on Jung's work on the personal unconscious and the collective unconscious, specifically the Persona and Shadow Archetype, as well as his Trauma Complex Theory as these are the key differing traits between his work on the human psyche compared to that of Freud's.

Personal Unconscious: Jung's Trauma Complex Theory

Jung (1969) theorised that trauma, a form of emotional shock, promotes the formation of autonomous complexes in the personal unconscious of the human psyche. He wrote the following

“[a complex] is the image of a certain psychic situation which is strongly accentuated emotionally and is, moreover, incompatible with the habitual attitude of consciousness. This image has a powerful inner coherence, it has its own wholeness and, in addition, a relatively high degree of autonomy, so that it is subject to the control of the conscious mind to only a limited extent, and therefore behaves like an animated foreign body in the sphere of consciousness.”

It is evident that such complexes function as unconscious tendencies that usurps power from the ego and often disrupts its conscious decisions. This often causes the ego to fragment and break down, leading to rash and impulsive actions carried out by the individual.

The influence trauma has over the individual psyche and behaviour ties in with the complex backstories seen in anti-heroes. Such backstories often involve some form of childhood trauma, thus making Jung's Trauma Complex theory especially suitable.

Collective Unconscious: The Shadow and The Persona

Jung believes that in every human being's collective unconscious lay universal archetypes passed down from generation to generation (Jung, 1921). These archetypes are distinct characters and personalities that can unconsciously influence one's conscious actions and behaviour. Multiple archetypes exist within the collective unconscious of every individual (i.e. the Self, the Anima, The Hero etc.), but most people have one specific archetype that predominantly shapes their personalities and behaviours (Jung, 1921). This research will focus on two main archetypes Jung has identified that are especially applicable to the film I am analysing: The Shadow and The Persona.

The Shadow is a collection of the negative parts of one's personality that are often repressed as individuals see them as undesirable and shameful (Jung, 1951). These vulnerabilities and traits may vary from individual to individual based on the norms and morals their ego attempts to uphold. The Shadow operates separately from our conscious mind, often being associated with the “split” in one's personality, between their rational and irrational state (Dehing, 2002). This

allows the Shadow to “startle and overwhelm the well-ordered ego”, disrupting the ego’s consciousness in making decisions (Jung, 1951).

In order to dissociate from the undesirable traits of the Shadow, these weaknesses are often unconsciously projected onto others (Jung 1951). This means that the human mind tends to draw out and criticise the exact same negative qualities present in others that are also present in our Shadow. Another way one attempts to hide the negative qualities in their Shadow is by creating a mask known as the Persona. The Persona seeks to glorify one’s appealing traits in order to form a good impression in the social world we live in (Jung, 1921). Thus, one’s interaction with the Shadow and Persona reveals their complex psyche and vulnerabilities, common traits of the anti-hero that make this theory suitable for application.

METHODOLOGY

This research paper analyses *Lucifer* through the use of Freud’s concepts of the id, ego and superego, Jung’s Trauma Complex theory, as well as Jung’s theories on the Shadow and Persona archetypes, as a lens to understand the series. These psychoanalytic lenses would also be informed by the key characteristics and themes present in the anti-hero, namely the a) the rejection of societal authority, b) ambiguous code of morality, and c) weakness and vulnerability.

These psychoanalytic lenses would be mainly applied to two types of scenes - Lucifer’s interactions with other characters and his moments of self-reflection. Analysing his interactions with other characters would flesh out the mistrust in societal authority, while moments of self-reflection would aid in understanding his complex psyche and how this contributes to the moral ambiguity of the character. Elements of film analysis will be applied to draw out crucial details in these scenes which aid in enriching the analysis of Lucifer’s psyche. These elements include a) Mise-en-scene: the use of lighting and colour used to indicate mood, as well as spacing to determine relationships, b) cinematography: camera focus and angle of framing, and c) the use of sound and background music.

DISCUSSION AND ANALYSIS

Rejection of Societal Order through Conflict in Lucifer’s Psychoanalytic Personality

The premise of Lucifer’s entire character and personality is based on a rejection of the societal order and figures of authority. The series starts off by presenting Lucifer as the literal embodiment of the id - unrestrained impulses which operate on the “pleasure principle”, as seen in his unrestrained sexual activity, excessive drinking, and violent tendencies. Even though Lucifer himself eventually begins working in the police department, he goes about his job in an impulsive, violent, id-driven manner, flouting many rules set.

In one scene, Lucifer chases down a human trafficker, intending to hurt him, but decides to hand him over to the police instead of taking matters into his own hands for once. From a Freudian lens, this represents the superego, influencing Lucifer to follow the law. However, this results in the criminal managing to escape, even killing a police officer along the way. Lucifer then hunts down that criminal later that night and paralyzes him by breaking his back. The use of his devil face to traumatise this criminal and such ruthless actions juxtaposed against his earlier actions, representing the powerful id completely overcoming the weak superego.



His act of breaking the criminal's back is placed out of the camera frame, supposedly under Lucifer's feet, a parallel to his suppression of the superego as not worthy of any attention and value. Lucifer even remarks that "this feels just right", indicating that his ego has completely embraced the id, no longer repressing any of his ruthless desires and further rejecting morals which govern society. Furthermore, placing his ruthless act out of the camera frame adds to the sense of dread experienced by the audience, allowing them to imagine it to be more gruesome than it actually is in their mind's eye, emphasizing the ruthlessness of his id-driven actions. However, the climatic music playing in the background synchronises with Lucifer's actions, ending right when he breaks the criminal's back, creating a contrasting sense of "release". This juxtaposition is thus representative of how audiences perceive the anti-hero's rejection of the societal order, dread due to its ruthless nature but satisfaction at justice being done. Therefore, the portrayal of Lucifer's id fleshes out his rejection of the societal order, creating the ruthless appeal of the modern anti-hero.

The triumph of the id over the superego is particularly significant to Lucifer's rejection of the societal order as well. He often justifies such actions as a means to an end, claiming that

“punishing those who are responsible” is the most important, a key trait of the modern anti-hero known as Machiavellism. From a Freudian perspective, the ego is often described as operating on the “reality principle”, while the superego operates on a “moral principle”. Thus, the triumph of the id over them is representative of Lucifer’s trait of Machiavellism - the disregard for societal norms (the ego) and morals (the superego) around him, following his own individualistic desires instead (the id).

The Ambiguous Code of Morality in Lucifer’s complex psyche

However, the portrayal of Lucifer’s psyche evolves across the series, not necessarily having a sheer display of ruthlessness all the time. This can be seen in the frequent conflict between his id and superego, a parallel to the state of duality between conventionally evil traits and heroic traits seen in the modern anti-hero.



In this scene, as Lucifer faces off with a suspected criminal, he is accompanied by two people: Eve, his former lover, and Chloe, his detective counterpart, representing the id and superego respectively in this scene. Eve is a symbol of Lucifer’s past self, someone clearly completely unrestrained in his actions, such as leading a rebellion against his father and convincing others to give in to their temptations, a clear parallel to the id. In contrast, Chloe is a symbol of the superego, constantly keeping in mind her duties as a police officer and mother. In fact, as the series progresses, she starts to become Lucifer’s superego, being the one who keeps an eye on Lucifer’s actions and actively restrains his actions.

Both Eve and Chloe attempt to influence Lucifer, with Eve tempting him to act impulsively and violently, while Chloe cautions him to restrain himself. This interaction between them is thus representative of the conflict between the id and superego in Lucifer. Eve and Chloe are standing on opposing sides, with a close-up camera shot repeatedly switching between them as they influence him. Such cinematography highlights the oppositional nature of the id and superego, both constantly fighting for control over the ego. Lucifer's look of agony, accompanied by the tense, climatic music that plays in the background during this interaction, further fleshes out the unresolved tensions within his psyche.



These unresolved tensions lead to his loss of ego stability, clearly encapsulated in these scenes where Lucifer is playing the piano, something he does on a regular basis, thus representing a sense of familiarity. From a Freudian perspective, the act of piano playing is a physical manifestation of his ego, establishing control over his emotions and psyche by turning to the familiar. However, the colour of his suit and the background lighting begin changing rapidly, while the exact same piano piece continues to play. This suggests that while his ego repeatedly attempts to compartmentalise the various facets of his complex psyche, (hence playing the exact same song), this is done to no avail as his psychological tensions continue to disrupt and weaken the initially well-ordered ego, (hence the repeated changing of colour and lighting around him). Thus, the disruptive nature of these unresolved tensions in his internal psyche flesh out his complex personality and code of morality

The Weakness and Vulnerability of Lucifer's Psyche

Complex Backstory

One key feature of the modern anti-hero is the presence of a complex backstory, often involving childhood abuse, evoking sympathy and presenting them as a victim of circumstance. Similarly, Lucifer was harshly rejected and abandoned by his parents as a child. Thus, he suffers significant trauma, and is even driven to cut off his wings in an attempt to forget this past

trauma, an act of implied self-mutilation. This trauma manifests itself throughout the series through the triggering of trauma-linked autonomous complexes.



In this scene, Chloe notices the scars left behind by the act of self-mutilation on Lucifer's back and briefly touches them, causing him to turn around immediately, quivering, "stop, please". From a Jungian perspective, the trauma-linked autonomous complex is triggered when his scar, a physical representation of his childhood trauma, is touched. The sudden change in Lucifer's demeanour, from his usual arrogance and confidence to one of weakness and pain, symbolises the trauma-linked complex usurping power from the ego and causing it to fragment, revealing his vulnerability. Lucifer's look of bewilderment immediately after Chloe removes her hand reveals the unconscious nature of this complex, overwhelming Lucifer's conscious ego temporarily when triggered and presenting him as a victim of circumstance. The entire sequence is accompanied by low-pitched dark music that immediately stops when he reverts to his normal behaviour, even cracking a joke, symbolising the ego regaining control and the complex subsiding. Additionally, humour is often used as a coping mechanism for individuals with an unstable psyche, thus reflecting Lucifer's unstable ego in this scene. Thus, the powerful nature of Lucifer's trauma-linked complex reveals its "powerful inner coherence" (Jung, 1969), and thus, how traumatic his "psychic situation" was.

In another scene, Lucifer supposedly ignites his blade using his emotions of "pain". This blade was the same one Lucifer used during the rebellion against his father. It is a relic of Lucifer's past experiences of rejection, and thus, another physical representation of his past trauma that triggers his trauma-linked complex. The tears which form involuntarily in his eyes and slow, sombre background music are, once again, a distinct deviation from his usual behaviour which

is usually accompanied with upbeat, rock music. This symbolises the complex overwhelming the ego, to a far greater extent this time. Lucifer then struggles to stand upright and pour himself a drink, his usual source of comfort and enjoyment. This act represents his ego's attempt to regain control while his trauma-linked complex continues to destabilise his psyche significantly. Therefore, these scenes flesh out the trauma associated with Lucifer's complex backstory, revealing his deep psychological vulnerabilities.

Psychological tension between Lucifer's Shadow and Persona

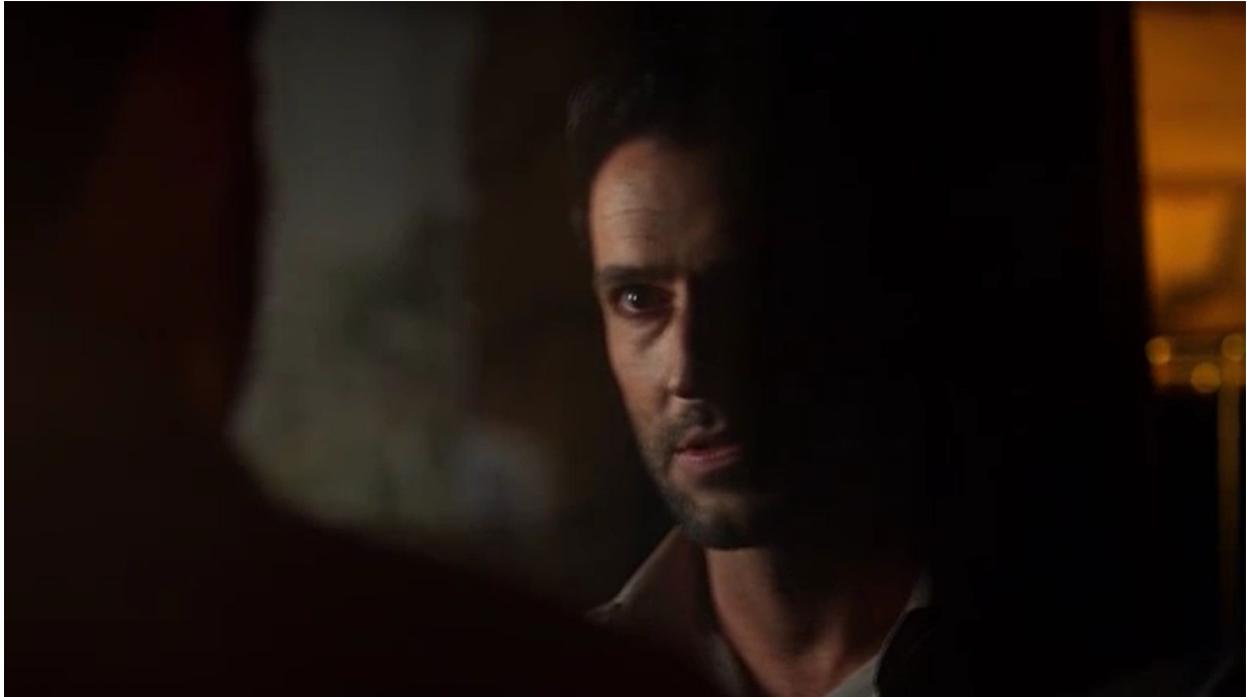
While Lucifer is initially presented as an embodiment of the id, his psyche develops throughout the series. This is first observed through his formation of a superego that, as explained earlier, creates multiple unresolved tensions within his psyche. However, this also spurs the formation of his Shadow, a collection of undesirable traits based on the code of morality his ego now attempts to uphold. These traits "vary from individual to individual", and for Lucifer, it includes his carnal desire to punish, ruthlessness and selfishness. The gradual formation of his Shadow, as well as his engagement with it thus reveals another layer of his psychological vulnerability.



Lucifer's first engagement with his Shadow occurs in this scene where he chases down a vigilante who brutally punishes and kills people who he deems are "evil", telling him that "no one is forcing you to do this...you *wanted* to punish them". From a Jungian perspective, this represents Lucifer's attempt to dissociate from his own trait of ruthlessness by subconsciously projecting it onto the vigilante. His criticism of "you *wanted* to punish them" reflects his own situation - an action driven by his carnal desire to punish and self-satisfaction rather than the supposed "greater good". The blue lighting and long rows of walls bear a striking resemblance

to the layout of the place where he was given the role of punishing criminals, Hell, something even Lucifer himself points out. This suggests that despite Lucifer claiming that his ruthless actions are “not by choice”, his psyche recognises, on an unconscious level, that he is just like the vigilante, and thus attempts to dissociate from it through Shadow projection.

Lucifer’s attempt to dissociate from his Shadow is also seen in the construction of the Persona to mask his undesirable qualities in one particular scene.



It begins with a shot of Lucifer looking at his image in the mirror, with one half of his face covered in light, the other in darkness. From a Jungian perspective, this symbolises a moment of internal reflection and highlights the psychological tension between his Shadow, the traits he hides from the outside world (hence represented by the dark side), and his Persona, the traits he glorifies to mask his negative qualities (hence represented by the light side). This is accompanied by tense music, further bringing out the psychological tension between his Shadow and Persona.



This is followed by Lucifer going to confront the criminal, seemingly succumbing to his carnal desire to punish again. However, the scene suddenly cuts to one where Lucifer brings the criminal to the police station without harm. This act represents Lucifer's Persona, attempting to construct the image of a good-natured officer of the law. The sharp change in lighting and music that accompanies the change in scenes, from one of dread to one of joy, as well as the sudden cut to the next scene, highlights the contrast between this Persona he constructs and the Shadow he attempts to repress.

Unfortunately, this does nothing, as Lucifer begins to lose his physical human form, reverting to his true devil form uncontrollably. This not only symbolises the Shadow further overwhelming his fractured ego, robbing him of bodily autonomy, but is also a visual manifestation of the "split in one's personality" between his rational state (represented by his human form), and irrational state (represented by his devil form). Therefore, the power of Lucifer's shadow over his increasingly fragile ego, coupled with his failure to repress it through the Persona, showcases his deep psychological vulnerabilities as well.

CONCLUSION

Key elements of the modern anti-hero archetype, namely the rejection of the societal order, their ambiguous code of morality, as well as traits of weakness and vulnerability, are indeed present, and further developed in *Lucifer*. The triumph of the id over the superego fleshes out this rejection of the societal order as part of one's repressed desires (hence, the id), further appealing to audiences by further allowing them to experience "a type of release in watching them, a vicarious thrill of people doing illicit things that we are not allowed to do because of our repressive society." (Shriver, 2016). The unresolved tensions between the id and superego delves deeper into the anti-hero's ambiguous code of morality, traits that not only impact their external behaviour and actions, but also their internal psyche. Lastly, *Lucifer* extends the concept of vulnerability beyond the physical, to the psychological. Traits of weakness in the modern anti-hero archetype are mostly physical traits, such as their power disadvantage (Keohler, n.d.) and abuse suffered (Kreshover, 2014). However, the power of Lucifer's

trauma-linked complexes, as well as his engagement with the Shadow and Persona highlight the weakness of his ego and thus, psychological vulnerability.

Ultimately, despite the main elements of the anti-hero archetype remaining the same, a psychoanalytic criticism of *Lucifer* reveals the nuances in its portrayal that indeed, adds texture and depth to the anti-hero genre audiences in our modern society have come to love.

REFERENCES

Amato, A. (2016). Female Anti-Heroes in Contemporary Literature, Film, and Television. Retrieved from <https://thekeep.eiu.edu/theses/2481/>

Bratton, A.G. (2004). Antihero: Jung and the Art of Storytelling. Retrieved from https://digitalcommons.iwu.edu/cgi/viewcontent.cgi?article=1002&context=theatre_honproj

Freud, S. (1923). The ego and id. Retrieved from <https://www.sigmundfreud.net/the-ego-and-the-id-pdf-ebook.jsp>

Garrett, S. (2012). The Rise of the Anti-Hero. Retrieved from <http://www.characterseven.com/CharacterSeven/media/PDF/Motivation/The-Rise-of-the-Anti-Hero.pdf>

Hall, A. (2002). The Effect of Contemporary Cinema on American Society. Retrieved from https://www.covenant.edu/pdf/academic_publications/sips/sociology2.pdf

Jung, C. G. (1951). Aion: Researches into the Phenomenology of the Self. Retrieved from https://www.academia.edu/19686702/Carl_Jung_-_Aion_Researches_into_the_Phenomenology_of_the_Self_pdf

Jung, C.G. (1921). Psychological Types. Retrieved from https://www.jungiananalysts.org.uk/wp-content/uploads/2018/07/C.-G.-Jung-Collected-Works-Volume-6_-Psychological-Types.pdf

Jung, C.G. (1969). The Structure and Dynamics of the Psyche. Retrieved from <https://press.princeton.edu/books/hardcover/9780691097749/collected-works-of-cg-jung-volume-8>

Kinnaird, A. (2013). Anti-Heroes: Is there a Goodness of Purpose? Retrieved from <https://www.psychologytoday.com/sg/blog/the-hero-in-you/201309/anti-heroes-is-there-goodness-purpose>

Kreshover, J. (2014). Why we root for the “bad guys”. Retrieved from https://www.collegian.psu.edu/arts_and_entertainment/article_86bb2206-a038-11e3-a54c-0017a43b2370.html

Neimneh, S. (2013). The Anti-Hero in Modernist Fiction: From Irony to Cultural Renewal. Retrieved from <https://www.jstor.org/stable/44030709?seq=1>

McClure, K. (2014). The Evolution of the Villain in American Cinema from the 1950s to the Present. Retrieved from https://digitalcommons.bryant.edu/cgi/viewcontent.cgi?article=1005&context=honors_english

Yale Film Analysis. (n.d.). Retrieved from <https://filmanalysis.yale.edu/>