Chapter 2
Gendered Spaces of the Devil:
Reflecting Upon Space and Femininity in *Lucifer* TV Series Through Deleuze's Baroque House Allegory

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ABSTRACT

This chapter analyzes the representation of the subject-forming processes of female characters in the Lucifer TV series through the characters' relation with space and how 'evil' is presented here as the distortion of the traditional forms of these relations. In doing this, Deleuze's Baroque House is used as an allegory. The chapter thus highlights that creative ways taken in the series which is about the story of the 'devil' on earth, in order to represent subjectivity not as a solid identity but as a process that is constantly being constructed and deconstructed. Authors thus suggest an alternative interpretation of the series by focusing this construction's relation with the space and highlight the multi-folded and permissive nature of the relation between femininity and space, that is often though within quite solid categories.

INTRODUCTION

Words, phrases, sentences, daily life experiences, verses, acts and plays are all infinitely iterable. But as French post-structuralists remind us, no iteration can guarantee the exact reproduction of the same meaning. That is because meaning is relative to context and each iteration inevitably alters that context. In other words, texts are contextual entities and no single context is final, or the Context with a capital 'C'. So every text can be recontextualized, and its meaning can thus be manipulated. Iterability, even when it emanates from an urge for exact reproduction, is the name of this ongoing operation of recontextualization.

This recontextualization is used in a manifest way in the TV series *Lucifer*, aired for the first time in 25th of January 2016 at FOX channel (Neil Gaiman, Sam Kieth and Mike Dringenberg), in reproducing gender roles and their traditional spatial contexts in order to disrupt their theological groundings and dismantle the heterosexist ontology upon which they stand. In this chapter, this recontextualization and its alternative (non-)ontology is analyzed with reference to the Deleuzian 'Baroque House' allegory.

In the first part of the chapter, we offer a brief conceptual background to introduce the concepts we use in order to read the series. Afterwards, in the third part of the chapter, we discuss the interrelation of femininity, power and maternity in representing the subject formation processes of Lucifer. Then, the next part builds on the previous one and uses the Baroque house allegory in order to read these processes in a novel and creative way.

SPACES AND SUBJECTS: INTO DELEUZE'S BAROQUE HOUSE

Helene Frichot, in her article *Stealing into Gilles Deleuze's Baroque House*, offers an understanding of the architect as a pickpocket who gathers spoils "from the expansive oeuvre that is signed with the name Gilles Deleuze" (2005, p. 64). This closely resembles a cine-philosophic attitude towards Deleuze's wide spectrum of concepts. Cine-philosophy is not exclusively about searching applicability of some concepts of philosophy in the visual arts and thus developing new interpretative opportunities.

As Deleuze pointed out, cinema is all about the creation of images just like philosophy is about creating new concepts (Tomlinson and Galeta, 1997, p. 15). It is not an 'object' of the philosophical mind but another modality of a similar intellectual praxis. Thus, rather than searching for philosophical concepts within the movies, cine-philosophy thinks through movies. It steals those images to create new concepts and further analyze existing ones. It also, concomitantly, steals concepts to take a second look at the images and pursue the possibility of alternative gazes towards them. It is a part of Deleuze's challenge of the mainstream philosophical traditions that resolve around a systematic dialectics, through Spinoza:

"A truism of French intellectual history states that for national and philosophical reasons every postwar thinker, from Jean Hippolyte to Jacques Derrida, must contend with Hegel. Deleuze had resisted the totalizing effects of the dialectic by aligning himself al once with Cartesian and left-wing political traditions. He made moves that showed how, by way of Spinoza, a more complex, fragmented and prismatic philosophy antedated Hegel and could not be supplanted by systematic dialectics" (Conley, 1993, p. 13).

In this spirit of fragmented and rhizomatic philosophy that we intend to steal the 'Baroque House' of Deleuze, use it as an allegory, and transform it into an operative concept such that it paves the way for a whole new conceptual angle to look at the *Lucifer* TV series and the gender-space interplays within it.

Baroque House, for Deleuze, is a concept about formation of subjectivity. But rather than being a core of subjectivity, Baroque is actually the concept of a function, of continually creates curves in space that mantles and dismantles subjectivity. "Announcing Baroque," says Benjamin (2015), "does not refer to an essence, whole area of philosophical inquiry is put to one side immediately. We are concerned with the Baroque understood as an operative function." As Deleuze notes, Baroque "endlessly creates folds. It does not invent the thing: there are all kinds the folds coming from the East, Greek, Roman, Romanesque, Gothic, Classical folds. (…) [Yet the Baroque trait] twists and turns the folds, takes them to infinity, fold upon fold, fold after fold. The characteristic of the Baroque is the fold that goes on to infinity" (Deleuze, 1993, p. 3).

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