

THE ANALYSIS OF LOKI'S CHARACTER TRANSFORMATION FROM VILLAIN TO ANTI-HERO IN THOR AND AVENGERS MOVIES

Submitted to English Letters Study Program of Universitas Ma Chung in partial
fulfilment of the requirements for Undergraduate Degree of English Letters



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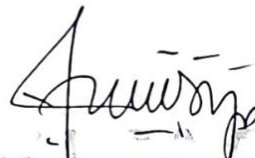
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ABSTRACT

The Analysis of Loki's Character Transformation from Villain to Anti-hero in
Thor and Avengers Movies

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This study analyzes the character transformation of Loki from a villain to an anti-hero as portrayed in four Marvel Cinematic Universe films: *Thor* (2011), *The Avengers* (2012), *Thor: The Dark World* (2013), and *Thor: Ragnarok* (2017). Employing a qualitative descriptive method, the research explores the psychological and emotional factors that causing Loki's evolving identity. Through the application of Jungian psychoanalysis and psychological theory, alongside characterization and mise-en-scène analysis, the study reveals how Loki's internal conflicts, rooted in his identity crisis, desire for recognition, and personal loss, contribute to his complex character. The findings show that Loki's transformation is not abrupt, but rather a gradual journey marked by significant narrative moments and emotional turning points, especially the death of his mother and his shifting relationship with Thor, that led to his character transformation. Visual elements such as setting, costume, lighting, and behavior further reinforce and show the development of Loki's character, portraying him as a multidimensional figure who transitions from a manipulative antagonist to a morally ambiguous anti-hero. This research contributes to broader discussions of character development in film and literature, and highlights the psychological depth achievable within the superhero genre.

Keywords: character, characterization, psychology, mise-en-scène, psychoanalysis, villain, anti-hero

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

In the realm of contemporary cinema, particularly within the superhero genre, character evolution often serves as a central narrative device. The development of a character in a movie can be seen as a difference from the moment the character is introduced to the end of the movie that shows the changes. In superhero movies, characters typically fall into several broad categories. Some of them are heroes, the protagonist who fights for justice and protects others; villain who opposes the hero; and anti-hero. According to Fernández-Armesto (2016), anti-hero is a protagonist ‘conspicuously contrary to an archetypal hero’ in some versions, and therefore as evincing unadmired behavior, such as cowardice, mendacity, and malignity in opposition to the hero’s anticipated courage, forthrightness, and benevolence. In fact, a villain in a movie can also turn into a good person and can help the main character in completing his mission. Among these evolving characters, Loki, the god of mischief, presents a fascinating case study. Introduced in Marvel Comics and brought to cinematic life by Tom Hiddleston, Loki’s transformation from a villain to an anti-hero across the *Thor* and *Avengers* movies underscores significant shifts in character development and narrative strategy.

Loki first appears in *Thor* (2011) as the primary antagonist, driven by jealousy and a quest for power. His initial portrayal aligns with traditional villain basic type, challenges the protagonist, Thor, and seeks for power over Asgard and Earth. However, in *The Avengers* (2012), his character becomes more complex. His motivations are further explored, revealing deeper layers of psychological conflict

and manipulation. Loki's actions are rooted in personal vengeance and a desire for recognition, painting him as a devious character. The subsequent movies, including *Thor: The Dark World* (2013) and *Thor: Ragnarok* (2017) depict a substantial transformation in Loki's character. He evolves from a scheming antagonist into a more sympathetic anti-hero. This transformation is characterized by increased complexity in his motives and a reluctant but genuine desire for redemption. Loki's actions in these films reflect a shift from a villain to more acts of heroism.

In this research, the writer wants to analyze the transformation and the inner journey of the character Loki. This evolution in Loki's character offers a rich subject for analysis. It challenges the traditional dilemma of good versus evil and invites an exploration of how characters can transition from antagonistic roles to more redeemable and layered figures. Through the analysis of Loki's character throughout the films, the writer attempts to explain the factors that make Loki's character develop from a villain to an anti-hero. To understand this transformation, the writer used psychological and psychoanalytic theories that offer a comprehensive framework. Psychology provides tools for examining Loki's behavior, personality traits, and developmental influences, while psychoanalysis delves into the unconscious drives and internal conflicts shaping his actions. Key concepts of minds, and the notion of the shadow self can explain the internal struggles driving Loki's actions.

The writer chose to do the research of Loki due to the writer's interest in uncovering the internal conflicts and motivations that have driven his transformation from a villain to an anti-hero. This study aims to offer fresh insights into character development and psychological factors. Furthermore, the writer

wants to find out how the character development challenge of Loki is seen throughout the films. By analyzing Loki's character arc across the *Thor* and *Avengers* movies, this research explored the intersections of psychology, characterization, and psychoanalysis. It is hoped that the findings will provide a deeper understanding of Loki's character and contribute valuable research material for authors working on similar topics.

1.2 Statements of the Problems

According to the background provided, the question focused on:

1. What causes Loki's transformation from a villain to becoming an anti-hero across the "Thor" and "Avengers" movies?
2. In what ways is Loki's character development shown in the "Thor" and "Avengers" films?

1.3 Objective of the Study

The objectives of the study are:

1. To identify the causes of Loki's transformation from a villain to becoming an anti-hero across the "Thor" and Avengers movies.
2. To identify the ways in which Loki's character development is shown in the "Thor" and "Avengers" movies.

1.4 Scope and Limitations

The study focuses on the character evolution of Loki in 4 Marvel Cinematic Universe MCU) films: *Thor* (2011), *The Avengers* (2012), *Thor: The Dark World*

(2013), *Thor: Ragnarok* (2017). The analysis explored Loki's transformation from a villain to an anti-hero, considering character, characterization, and psychological narrative influences that contribute to the transformation. The study primarily analyzed key scenes, dialogue, and character interactions that highlight Loki's development.

The limitation of this study is that the categorization of courses is conducted only by the writer. As no other individuals are involved in the research process, the results may be subjective and influenced by the writer's perspective and understanding. This subjectivity may affect the reliability of the findings, as the categorization is based only on the writer's interpretation.

1.5 Significance of the Study

1) Personal significance

This research is personally significant as it allows the writer to explore and comprehend Loki's transformation from a villain to an anti-hero. By conducting this research, the writer gains a deeper understanding of character development and the complexities involved in such a transformation.

2) Significance for the audiences

The research on the analysis of Loki's character transformation holds significant implications for the audiences. It provides insights into the complex journey of character development, particularly the transformation of Loki from a villain to an anti-hero. Through this analysis, the audience can gain a deeper understanding for the nuances

of character arcs and the factors that contribute to the evolution of a character's moral alignment. It enhances the understanding of how characters can move to a deeper level, making their stories more compelling and relatable. This research can also serve as a resource for authors and scholars, enriching their work with detailed analysis and contributing to the broader discourse on character development in literature and film.

3) Significance for English Letters Study Program of Universitas Ma Chung

The research hopefully serve future students of English Letters Study Program of Universitas Ma Chung as a guide and template on their own research. This research also hopefully bring new insight on the knowledge bases that English Letters students need to acquire.

1.6 Definition of Key Terms

The following are key terms that would be instrumental in the further discussion of the research:

1) Character

Character is an individual who appears in the narrative, such as in short stories, novels, dramas, or films that playing a role in the development of the story (Harfenia et al., 2022)

2) Characterization

Characterization refers to the author's or filmmaker's effort to present and develop the character's personalities, attitudes, desires, interests, emotions, and moral principles (Fitria, 2021).

3) Psychology

Psychology in literature refers to the exploration and representation of mental theories, principles, and complexities with literary works. It encompasses the study of character's behaviors, motivations, and emotional states (Jauregui, 2002).

4) Mise-en-scène

Mise-en-scène refers to all the visual elements of theatrical production within the space provided by the stage itself. It includes elements such as setting, lighting, costume, and the behavior of the figures (Lathrop & Sutton, 2014).

5) Psychoanalysis

Psychoanalysis is a psychological theory developed by Sigmund Freud. It is characterized by its focus on the dynamic unconscious and the role of internal conflicts in shaping behaviour and mental processes (Fine, 1981).

6) Villain

Villain is an antagonist whose actions are directly opposed to the protagonist's goals and values (Singh, 2020).

7) Anti-hero

Anti-hero is an ordinary people who listen to their own inner thoughts, pursuing their own freedom and motives than follow social norms (Li H. , 2023).



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CHAPTER II

REVIEW OF RELATED THEORIES

2.1 Literary Theory

This chapter presents several valuables to help the writer gain a deeper understanding of film elements before conducting a more thorough analysis. Among the literary theories covered are characters, characterizations, and mise-en-scène, which will be discussed in this chapter.

2.1.1 Characters in Superhero Movies

In superheroes movies, characters are the heart of the story, driving the action and shaping the narrative. Akim et al., (2019) stated that characters provided the basic defining parameter for the superhero genre, because their conflicts became the means by which creators and audiences could see problems in the real world. According to the dictionary, character itself is a person represented in a film, play, or story (Cambridge Dictionary, 2024). Superhero movies often feature a variety of characters, from the heroic protagonists who stand for justice, to the villains who challenge them, and sometimes even anti-heroes who blur the lines between good and evil. Each character plays a crucial role in building the world of the story, making their journeys and conflicts both engaging and relatable to audiences. These are the further explanations of characters in superheroes movies.

1) Hero

A hero is a character who is capable and willing to sacrifice himself for others and acts upon it. A hero is always seen as “good” with an

extraordinary bravery, firmness, fortitude, or greatness of soul, in any course of action (Čabartová, 2014). In its historical context, the Greek word *hērōs* integrates the concept of the cult hero with the concept of the epic hero—as well as the tragic hero. Epic hero is a central figure in epic poetry who embodies the ideals and values of their culture. These heroes undertake grand, often dangerous, journeys and perform deeds of great significance, demonstrating qualities such as bravery, honor, and loyalty. As for the tragic hero, it is a character who possesses great qualities and a noble stature but is ultimately doomed by a fatal flaw or a mistake in judgment. This flaw leads to the hero's downfall, evoking a sense of pity and fear in the audience. From such an integrated perspective, we can see basic characteristics of the *hērōs*, that hero is extreme—positively. It means that a hero might be the "best" in their field, possessing superlative qualities such as unmatched bravery, strength, or wisdom. This extremity can make them figures of admiration and emulation (Nagy, 2005).

2) Villain

A villain is a character who is not willing to sacrifice himself for others and actively tries to avoid that using any means necessary. It is considered as evil and who is in direct conflict with the hero (Nagy, 2005). A villain is characterized by their embodiment of moral corruption and malevolence. They are typically defined by their actions and intentions, which are in direct opposition to the values and ethical standards upheld by the hero or society. Villains often pursue goals that cause harm or

injustice, acting in ways that undermine or directly conflict with the greater good. Their motivations are frequently driven by personal gain, revenge, or a desire for power, and they lack the moral integrity that defines the hero (Markovits, 2012).

3) Anti-hero

Anti-hero is known as a character who lacks standard heroic traits like bravery and sacrifice, and who could even have dubious motivations. Unlike the classic hero, an anti-hero is often characterized by their flaws, cynicism, and questionable ethical decisions. They may possess a certain level of self-interest, moral ambiguity, or personal failure, which makes them more relatable and complex. The anti-hero's journey typically involves navigating personal struggles and moral dilemmas, rather than adhering to a straightforward path of virtue and heroism. The primary distinction between an anti-hero and a villain lies in their roles and motivations within the narrative. While both characters can exhibit flaws or moral ambiguity, an anti-hero is usually the protagonist or a central figure whose actions and decisions are central to the story. Their journey is often framed in a way that allows readers to empathize with their struggles and view them as flawed but ultimately redeemable. In contrast, a villain is typically an antagonist whose actions are directly opposed to the protagonist's goals and values (Singh, 2020).

2.1.2 Characterizations

Characterization refers both to the ways in which traits (of all kinds) are ascribed to a character in a literature, and to the interpretative processes by which audiences develop an understanding of that character. Characterization is a dynamic and integrative process, and it is important to look at the order in which and frequency with which-character information is presented. Information provided about a character early in a story greatly influences the audience's mental image of that character. Audiences are usually reluctant to change or significantly alter this initial perception unless they encounter new information that is substantially different, either in amount or importance (De Temmerman & van Emde Boas, 2018). In short, characterization is the key to portraying a character's behavior that affects the audience's view of that character.

There are two types of techniques in portraying characterization, which are direct (or explicit) and indirect (or implicit). According to De Temmerman and van Emde Boas (2018), the direct techniques characterize through overt evaluations. This occurs when the narrator or another character explicitly describes the traits of the character. In a literary text, it provides clear straightforward information about a character's personality, appearance, or motivations. For example, a narrator might directly state that a character is brave, generous, or deceitful. Whereas indirect techniques depict character by showing what characters do, say or think, what they look like and in which setting(s) they are depicted. Instead of being told what a character is like, the audience infers their personality and qualities based on their behavior and how they are perceived by others in the narrative. This might involve

interpreting a hero's decisions in battle, their dialogue with other characters, or how they handle challenges.

In context to character development, characterization is a fundamental literary device that significantly contributes to character development. It involves the detailed portrayal and development of characters within a narrative, shaping their personalities, motivations, and growth throughout the story (Jayakumar et al., 2022). Interestingly, the methods of characterization and their impact on character development can vary across different mediums and genres. In literature, the use of metaphors, such as addiction, can provide profound insights into a character's inner conflicts and development (Li M. , 2024). Therefore, characterization is crucial for character development as it provides for character development as it provides the audience with a deeper understanding of a character's essence and their evolution within a story. Characterization engages the audience and fosters a connection with the characters, ultimately enriching the narrative experience.

2.1.3 Mise-en-scène

Mise-en-scène is a French term with the meaning "place on stage." It refers to all the visual elements of theatrical production within the space provided by the stage itself (Lathrop & Sutton, 2014). It includes elements such as setting, lighting, costume, and the behavior of the figures. Mise-en-scène can help to show character development by organizing visual elements in a way that reflects changes in a character's personality, status, or emotional state. The arrangement and movement of figures within the frame can also illustrate shifts in relationships and power dynamics, contributing to the audience's understanding of the character's

development (Gibbs & Gibbs, 2002). There are four aspects in mise-en-scène that will be explained below.

1) Setting

Setting plays an extremely active role in film and periodically may assume as much importance in the total film as the action, or events. Setting refers to the environment in which film characters exist and interact. It is not just a backdrop but is charged with meaning and is integral to the narrative and emotional landscape of the film. According to Watter (2019), a setting should be both credible and expressive, meaning it should realistically reflect the world of the characters while also conveying their habits, thoughts, interests, and feelings. This dual requirement places significant demands on the setting, as it must continuously evolve to remain relevant to the characters' development throughout the film. The importance of setting in mise-en-scène lies in its ability to enhance the storytelling by making the environment an active participant in the narrative, and enriching audience's understanding and emotional engagement with the characters and the story.

2) Lighting

To the film director, lighting is more than to illuminate the scene that enables the viewer to see the action. Lighting is a tool used by the director to deliver special meaning about a character or the narrative to the viewer. Lighting can help define the setting of a scene or retrieve the behavior of the figures in the film. When the lighting quality is

adjusted, it will show how the setting or the characters' actions affect the viewer. For instance, if the setting includes a distinct shadowed area, it illustrates a sense of suspense by having a character move into the shadows. In this scene, the mood of the setting becomes more intense, and the character's actions may seem exaggerated. (Lathrop & Sutton, 2014).

3) Costume

Costume refers to the clothing and accessories worn by the characters in a film. As one of the four aspects in *mise-en-scène*, costume can serve to enhance the narrative, or story, for instance by suggesting social position of characters. Costume can also imply psychological disposition of a character. Viewers certainly gain very different insights into characters wearing casual shows as opposed to those character wearing stiletto heels (Lathrop & Sutton, 2014). Costume also can hint a character development in the film by reflecting changes in a character's personality, status, or emotional state over time. For instance, changes in a character's costume can signify their transformation, growth, or decline, and help the viewer to understand the character's journey as well as the evolution throughout the film (Gibbs & Gibbs, 2002).

4) Behavior of the Figures

Figure expression and movement are important elements of *mise-en-scène* to support the narrative as well as help develop the thematic unity of a film. Figure expression refers to the facial expressions and the

posture of an actor, whereas figure movement refers to all other actions of the actor, including gestures (Lathrop & Sutton, 2014). According to Martin (2014), the behavior of figures influencing how characters are perceived and understood by the audience. For instance, the way a character moves, interacts with their environment, and responds to other characters can reveal their inner thoughts, emotions, and transformations over the course of the narrative. The behavior of figures can also show the character development by illustrating changes in their actions, gestures, and interactions with other characters. These behaviors can reflect shifts in a character's personality, emotional state, or relationships (Gibbs & Gibbs, 2002).

2.2 Critical Theory

Critical theory are applied to enhance the analysis of literary works. In this study, the writer employed theories of psychoanalysis and psychology to gain a deeper insight into the main character's behaviour.

2.2.1 Psychoanalysis Theory

Psychoanalysis is a theoretical framework originally developed by Sigmund Freud which states that unconscious motives and conflicts shape human behaviour and emotions. The psychoanalysis theory describes that human psychological development is primarily unconscious and heavily colored by emotion. However, Carl Jung, a notable figure in psychoanalysis, developed theories that both aligned and diverged from Sigmund Freud's fundamental ideas about psychoanalysis.

While Freud's emphasis on the unconscious mind and early childhood experiences served as the foundation for psychoanalysis, Jung developed these ideas and added his own distinct viewpoints. The level of psyche according to Jung are:

1) The Conscious Mind

The conscious mind, in Jung's view, is only the tip of the iceberg and has a limited capacity to understand our true nature. According to Tarzian et al. (2023), what we are actively aware of and considering right now is known as the conscious mind. The conscious mind focuses on thoughts, feelings, and experience that support a person's behavior.

2) The Personal Unconscious

The second layer of consciousness is the personal unconscious, which consists of all the experiences, memories, and feelings that are not within our immediate awareness. For instance, a person can experience a disturbing, recurrent dream that at first seems meaningless. However, the meaning of this recurrent dream might be found and addressed through investigation in analytical therapy (Tarzian et al., 2023). The personal unconscious also includes forgotten memories, repressed thoughts, and feelings that we are not yet ready to accept or have not fully processed. The personal unconscious, according to Jung, is a fundamental part of our psyche that may contain both the positive and negative aspects of the self.

3) The Collective Unconscious

The third and deepest layer of consciousness is the collective unconscious. The archetypes, symbols, and common experiences that all humans, regardless of dominance, have are found here. According to Jung's theory, the collective unconscious is the foundation of human thinking. It is the foundation of our deepest creative and spiritual desires and what defines us as humans. The collective unconscious is responsible for producing myths, fairy tales, and other universal symbols found in cultures and civilizations worldwide (Tarzian et al., 2023). For instance, a traffic light that uses red color to indicate stop and green color to indicate go may be characterized by a deeply rooted human preference for the color red and a widely shared pleasant emotion toward the color green. Jung believed that by tapping into this, the deepest layer of consciousness, individuals could better understand their psyche and the world around them.

Jung's theory of archetypes is a central component of his psychoanalysis framework, describing universal, innate prototypes for ideas and images that reside in the collective unconscious. These archetypes manifest as recurring symbols or motives across different cultures and are integral to understanding human behavior and psychology. Therefore, according to Rizakiah et al. (2018), key archetypes in Jungian theory are:

a. Persona

The term “persona” refers to the aspect of a person’s personality that they display to the outside world. Persona can be simply interpreted as the mask worn by actor in the early theater. However, we should distinguish the personas we employ with our full selves. If we identify too closely with our persona, we are prevented from attaining self-realization and remain unconscious of our individuality. We must acknowledge society, but if we become too attached to our persona, we lose touch with our inner selves and continue to rely on what society expects of us.

b. Shadow

Shadow is the archetypes of darkness and repression, which stand for the traits we try to conceal from others and ourselves but do not want to admit. The shadow has many positive and imaginative traits in addition to morally offensive tendencies. We must always work to understand our shadow, according to Jung, and that quest is our first act of bravery. The negative aspects of our personality are more easily projected onto other people.

c. Anima

Anima is the feminine aspect of men originated in the collective unconscious as an archetype and is still highly resistant to consciousness. Very few men become well acquainted with their anima well because it is a very brave thing to do, and it is even harder than getting to know their shadow. Jung believed that the anima developed

from early men's experiences with women, including mothers, sisters, and lovers, which came together to create a generalized perception of women.

d. Animus

Animus is the masculine side of women. The animus is a symbol of thought and reasoning, while anima stands for feelings and moods. Although it has the power to shape a woman's thoughts, yet it does not actually belong to her, it is part of the collective unconscious and comes from the encounters of prehistoric women in men. According to Jung, as the anima creates feelings and moods in men, the animus is in charge of women's thoughts and opinions. The animus is also the explanation for the irrational thinking and illogical opinions that are frequently attributed to women.

e. Great Mother

The great mother and the wise old man are a development of anima and animus. Everyone possesses a great mother archetype. Both positive and negative emotions always relate to the underlying concept of mother. Therefore, the great mother stood for the opposed forces: power and devastation on the one hand, and fertility and nourishment on the other. However, Jung believed that our perception of a personal loving and terrible mother is largely overrated.

f. Wise Old Man

Wise old man is the archetype of meaning and wisdom, symbolizes human pre-existing knowledge of the mysteries of life. However, this

archetypal meaning is unconscious and cannot be directly experienced by one person. A person who embodies the wise old man archetype may build a large following of disciples by employing words that seem profound, but that really does not make much sense since the collective unconscious cannot immediately transfer its wisdom to an individual.

g. Hero

This archetype is frequently portrayed as a highly strong individual in fairy tales and mythology. Who battles against overwhelming odds to defeat or defeat evil in the form of monsters, serpents, and dragons? The hero motif has its roots in the emergence of consciousness, the oldest period of human history. The hero is symbolically conquering the darkness of prehuman unconsciousness by defeating the villain.

h. Self

According to Jung, every individual possesses an inherited tendency to progress toward development, perfection, and fulfilment, and he referred to this innate disposition as the self. Self is the most comprehensive of all archetypes since it connects to other archetypes and unites them in the process of self-realization. As an archetype, the self is represented by an individual's concepts of wholeness, completion, and perfection, but its ultimate symbol is the mandala, which can be represented as any concentric figure, such as a square inside a circle or a circle inside a square. It stands for the collective unconscious's pursuit of wholeness, balance, and unity.

2.2.2 Psychological Theory

Psychological theory in literature plays an important role in character development, as it provides depth and complexity to characters, influencing their behaviour, motivations, and interactions within the narrative. By applying psychological principles, authors can develop more realistic and relatable characters, enhancing the overall reading experience. Psychological theory is integral to character development in literature, as it is providing a framework for understanding the inner workings of characters and enhancing the narrative's emotional impact. It not only enriches the literary experience, but also reflects the evolution of character portrayal across different cultures and historical periods (Xayrulla, 2024).

The psychology observable in character literature for character development encompasses the emotional relationships between characters, their evolving personalities, and the mental representations readers form of these characters. Jayakumar et al. (2022) further elaborates on this by emphasizing the importance of interpreting characters' relationships and personalities as evolving over time, which reflects a psychological engagement of readers with characters. Characters with well-developed relationships and evolving personalities allow readers to form emotional connections. As readers see characters grow and interact with others, they engage more deeply, empathizing with the characters' experiences and emotions. This engagement reflects how people naturally relate to and understand each other's psychological states. Furthermore, characters often undergo changes in their personalities over time, reflecting personal growth or regression. This evolution is crucial in portraying realistic psychological development. For example,

a character might start as timid and shy but gradually become confident through their experiences and challenges. This evolution mirrors how real people grow and adapt, based on their experiences and internal struggles. Additionally, readers form mental images and perceptions of characters based on their actions, thoughts, and interactions. These representations are influenced by the psychological depth provided by the author. How a character's internal conflicts, motivations, and emotional responses are portrayed can shape how readers perceive and relate to them. For instance, a character's internal monologue can offer insights into their psychological state, helping readers understand their motivations and personal dilemmas.

2.3 Earlier Studies

To address the issues outlined in the first chapter, numerous accurate and reliable study sources are needed. After reviewing various sources, including journal articles and thesis reports, the writer discovered that there are some research that can be used in analyzing Loki. Therefore, the writer referred to some of the research listed below, which the writer use as references to address the issue presented.

1) Converted villain: A study on Gru's changing character traits in Despicable Me by Tabentane and Suprajitno (2015)

The first article that the writer reviewed is entitled Converted villain: A study on Gru's changing character traits in Despicable Me by Tabentane and Suprajitno (2015). This article explores the character

development of Gru in *Despicable Me*, where he transitions from a villain to a loving father. It analyses the factors contributing to this transformation, focusing on how his character is developing and its impact on himself and people around him. The analysis, which makes use of theories of characterization, conflict, and personality, shows that Gru's character is significantly changed by his three daughter's affection. In the end, Gru's story emphasises how important empathy and comprehension are to developing deep connections and promoting human development. This article facilitated the writer's analysis on Loki's character development from villain to anti-hero because it provides valuable insights into the factors influencing transformation in complex character. Gru's journey emphasizes how love and acceptance can reshape a character's identity, which mirrors Loki's experiences as he navigates complex family dynamics and seeks for validation.

2) Loki then and now: The trickster against civilization by Bassil-Morozow (2017)

The second article that the writer reviewed was entitled *Loki then and now: The trickster against civilization* by Bassil-Morozow (2017). This article explores the character of Loki, a classic Trickster figure from Norse mythology, and his representation in contemporary media, particularly in the Marvel film franchise. Loki is depicted as a complex character who embodies the dynamics between personal and systemic change. In mythological narratives, Loki frequently challenges the civilizing forces of society, leading to either destruction or renewal. In

the Marvel films, Loki has become a particularly popular character. This modern interpretation retains the essence of the Trickster archetype, showcasing Loki's mischievous and unpredictable nature. The character's development in the movies reflects his mythological roots while adapting to contemporary storytelling, making him a dynamic and multifaceted figure who continues to captivate audiences (Bassil-Morozow, 2017). This article helped the writer to learn about Loki's character and behaviour from his mythological origin and make it easier for the writer to analyze Loki's original character.

3) The analysis of psychological aspect of main character in Cruella movie by Amnesi and Skolastika (2023)

The third article that the writer reviewed is entitled The analysis of psychological aspect of main character in Cruella movie by Amnesi and Skolastika (2023). This research focuses on the psychological aspect of human behaviour as depicted in film *Cruella*. It aims to analyze the behaviour and psychological traits of the main character that highlight the motivational factors. This article provides a foundational framework for analysing the psychological aspects of human motivation, which can be directly applied to understanding Loki's behavior. It helped the writer to identify similar psychological traits and influences in Loki.

This thesis stands out from the previously discussed, because this thesis' specific focus is on analyzing Loki's character development, a topic which not covered in the earlier works. Besides that, the methods and theories employed to

analyze Loki's character development are also different from those outlined in the earlier studies. This thesis analyses the character development of Loki using theories and observations of changes in behavior, thoughts, as well as examining the mise-en-scène in the movies. Meanwhile, the studies above helped the writer to analyze Loki from research from other movies as well as the origin of Loki according to Norse mythology. Hence, this thesis is completely new topic that has never been discussed before as an original thesis.



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CHAPTER III

RESEARCH DESIGN

3.1 Studied Material

The materials that the writer used for this research are *Thor* (2011), *The Avengers* (2012), *Thor: The Dark world* (2013), and *Thor: Ragnarok* (2017). These films are produced by Marvel studios and incorporated into the Marvel Cinematic Universe. The average duration of each movie is two to two and a half hours. Based on IMDb, these films received a rating in average of 7.4/10.

Thor (2011) is a movie about Thor, the god of thunder, who is banished from his home in Asgard and stripped of his powers by his father, Odin, after he recklessly reignites an ancient war. Stranded on Earth, Thor learns humility and heroism, eventually proving himself worthy to wield his mighty hammer, Mjölnir, and defend both Earth and Asgard from the villainous Loki, his adoptive brother. Next movie, which is entitled *The Avengers* (2012) brings together Marvel's iconic superheroes to form the Avengers, a team assembled by S.H.I.E.L.D., to combat the threat of Loki, the god of mischief. Loki has stolen the Tesseract, a powerful artifact, and plans to use it to subjugate Earth. The film features Iron Man, Captain America, Thor, Hulk, Black Widow, and Hawkeye, who must put aside their differences, learn to work together, and face an alien invasion led by Loki. The third movie is *Thor: The Dark World* (2013) continues the saga of Thor as he faces a new threat from the dark elves led by Malekith, who seeks to make the universe into darkness. Loki plays an important role as he helps Thor to help in fight against Malekith. The last movie to be analyzed is *Thor: Ragnarok* (2017), which the plot

revolves around Thor's quest to escape Sakaar (alien planet) and prevent the impending apocalypse, known as Ragnarok, which threatens Asgard and the entire universe. He must confront Hela, the goddess of death, who has returned to claim the throne of Asgard. Loki's role here as a Thor's ally to navigate the chaotic world of Sakaar and helps Thor in the fight against Hela.

These movies show a significant character development of the character Loki. In the *Thor* (2011) and *The Avengers* (2012), Loki is the main villain that the superheroes fight against. But, in the movie *Thor: The Dark World* (2013) and *Thor: Ragnarok* (2017), Loki turns into a character who helps the protagonist in completing his mission. This character change is what the writer think is worth studying, especially considering how big the impact of Marvel Cinematic Studios is in the movie industry, particularly the superhero genre.

3.2 Study Design

This study employs a qualitative research approach to investigate the portrayal of character development of Loki in “Thor” and “Avengers” movies. Descriptive qualitative research is characterized by its ability to provide rich and complex descriptions of how people experience a given research issue. It allows researchers to explore the “why” and “how” of decision-making (Jameel et al., 2018). Thus, qualitative methods are well-suited for exploring the nuanced aspects of characters and characterization, providing an in-depth understanding of the character's experiences, particularly focusing on Loki's behavior, motivation, and desire.

The qualitative descriptive research design the writer employ is intended to gather data that can be expressed through dialogues and scenes in the films. This research focused only on Loki, concentrating on specific elements such as character's behavior, characterization and character development that can be analyzed through dialogues spoken by Loki as well as several other main characters in the film. The aim is to address the central problem that is the reason behind Loki's transformation from a villain to an anti-hero which refers to the writer's first problem statement. In addition, to show evidence of the changes in Loki's character, the writer also analyzed the scenes by examining the mise-en-scène in the films. This showed Loki's character development in the films and answer to the second problem statement.

3.3 Data Gathering

The writer collected the data for this thesis by watching *Thor* (2011), *The Avengers* (2012), *Thor: The Dark World* (2013), and *Thor: Ragnarok* (2017). Throughout the films, the writer can analyze and observe the cause of Loki's character transformation by looking at the dialogues. To facilitate the writer's deeper understanding of the dialogue spoken in the films, the writer also used Google Search to find the script of the films. Once the script is downloaded, the writer carefully reviewed it to analyze the dialogue and gather the evidence required for further analysis of cause in Loki's character transformation. Furthermore, the writer examined every scenes in the movie and analyze the mise-en-scène of the movies. During each viewing, the writer took detailed notes and the footage of each

scene that shows to the research objectives, particularly those that illustrate Loki's character development.

3.4 Data Analysis & Interpretation

The data analysis for this thesis involved a detailed examination of the content gathered from "Thor" and "Avengers" movies. First, the writer found out the problems and look for the relevant data by watching movies. The writer analyzed the character of Loki before his transformation, as well as study the theories of character and characterization to get to know Loki better. Then, the writer analyzed the film and note the key dialogues that are the reason why Loki's character changed and explain them by referring to psychological and psychoanalysis theories to understand the behavior of Loki that led to his transformation. Furthermore, the writer analyzed the scenes that illustrate the changes of Loki's character. The writer used the *mise-en-scène* theory to help me show the portrayal of Loki's character development. These analysis and theories helped the writer to answer the problem statements listed in Chapter 1. After all problem statements are answered, the writer summarized the analysis results and draw the conclusions.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter shows an analysis of Loki's character development in "Thor" and "Avengers" movies. It explores the underlying reasons of Loki's character and his changing behavior. By examining Loki's personalities through various theoretical studies, including characterizations, psychological and psychoanalysis theories, this chapter aims to uncover of his character motivations behind his transformations and shows how Loki's character transformation is portrayed in the movies. This section below answers the first research objective, namely to identify the causes and of Loki's from a villain to becoming an anti-hero and how it portrayed in the "Thor" and Avengers movies

4.1. Reasons Behind Loki's Character Transformation

Loki's character transformation from "*Thor*" (2011) to "*Thor: Ragnarok*" (2017) is a journey of growth, betrayal, and self-discovery, shaped by his experiences in each film. Loki finally faces the consequences of his past actions and gradually shifts from self-serving trickster to an antihero, helping Thor save Asgard and embracing a new path. Each film plays a crucial role in shaping Loki's complex evolution, making his transformation one of the most iconic character in the Marvel Cinematic Universe.

4.1.1. Loki's First Motivation to Become a Villain

During the identification process, the writer found out that the first thing that made Loki became a villain was because he was jealous to his brother, and he found out that his father adopted him from the war, not biologically Odin's son. Instead, he's a Laufey's, enemy of Odin, biologically son.

419
00:40:13,828 --> 00:40:16,672
Odin: I went into the temple
and I found a baby.

420
00:40:16,831 --> 00:40:18,083
Baby Loki: (CRYING)

421
00:40:21,169 --> 00:40:24,013
Odin: Small for a giant's offspring.

422
00:40:24,589 --> 00:40:27,342
Odin: Abandoned, suffering, left to die.

423
00:40:28,509 --> 00:40:30,011
Odin: Laufey's son.

424
00:40:31,846 --> 00:40:33,519
Loki: Laufey's son.

Figure 1 showed the conversation between Odin and Loki. In this situation, Odin told Loki the truth of Loki's identity. That Odin found Loki in the temple after the war. It made Loki realized that he is Laufey's son that is shown in. After knowing the truth, Loki felt upset and full of anger that he thought that he was just a stolen relic, and not the part of Odin's family or Odin's son. Because of this moment, Loki started to do a revenge towards Odin, Thor, and Asgard.

561
00:48:08,511 --> 00:48:10,513
Loki: My friends.

562
00:48:10,846 --> 00:48:12,519
Fandral: Where's Odin?

563
00:48:12,765 --> 00:48:15,689
Loki: Father has fallen into the Odinsleep.

564
00:48:17,186 --> 00:48:19,860
Loki: Mother fears
he may never awaken again.

565
00:48:20,356 --> 00:48:21,573
Sif: We would speak with her.

566
00:48:21,774 --> 00:48:24,948
Loki: She has refused to leave
my father's bedside.

567
00:48:27,196 --> 00:48:29,949
Loki: You can bring your urgent matter to me.

After realizing the truth, Loki started the initiation to take revenge on Odin and Thor. Odin was collapse and in a deep sleep, in this moment, Loki take a chance to sit on the Odin's throne. Instead of giving the throne and power to his mother, he chose himself to be a future king of Asgard. Loki slowly showed that he wanted to take revenge by take over Asgard under his control.

803
01:09:36,839 --> 01:09:39,183
Laufey: I will hear you.

804
01:09:42,595 --> 01:09:47,066
Loki: I will conceal you
and a handful of your soldiers,

805
01:09:47,725 --> 01:09:52,731
Loki: lead you into Odin's chambers,
and you can slay him where he lies.

806
01:09:53,147 --> 01:09:54,865
Laufey: Why not kill him yourself?

807
01:09:55,108 --> 01:09:56,280
(SNORTS)

Figure 3. Loki and Laufey's deal

808
01:09:56,943 --> 01:09:59,617
Loki: I suspect that the Asgardians
would not take kindly

809
01:09:59,696 --> 01:10:01,949
Loki: to a king who had murdered
his predecessor.

810
01:10:03,116 --> 01:10:06,211
Loki: Once Odin is dead,
I will return the Casket to you

811
01:10:08,287 --> 01:10:11,291
Loki: and you can return Jotunheim
to all its...

812
01:10:14,168 --> 01:10:15,511
Loki: Glory.

Figure 4. Loki and Laufey's deal

Figure 3 shows Loki met Laufey to made agreement. Loki really wanted to take revenge on Odin, Thor, and Asgard. Thus, he came to Laufey and asked him to kill Odin. In figure 4, it is explained that Loki did not want to kill Odin by himself

because he wanted to keep his name and pride by not killing Odin, and become the next king of Asgard. Loki also promised Laufey that he would help Laufey for killing Odin and bring back Jotunheim's glory. This shows how Loki became a bad villain that wanted to destroy Asgard and kill Odin, the king of Asgard.

1091
01:35:46,824 --> 01:35:48,326
Thor: Why have you done this?

1092
01:35:48,576 --> 01:35:52,331
Loki: To prove to Father
that I am the worthy son.

1093
01:35:52,413 --> 01:35:55,257
Loki: When he wakes,
I will have saved his life.

1094
01:35:55,333 --> 01:35:58,052
Loki: I will have destroyed that
race of monsters.

Figure 5. Loki's true desire

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1102
01:36:22,860 --> 01:36:24,783
Loki: I never wanted the throne!

1103
01:36:26,114 --> 01:36:27,957
Loki: I only ever wanted
to be your equal.

1104
01:36:28,783 --> 01:36:30,785
Thor: I will not fight you,
Brother!

1105
01:36:30,868 --> 01:36:32,290
Loki: I'm not your brother.

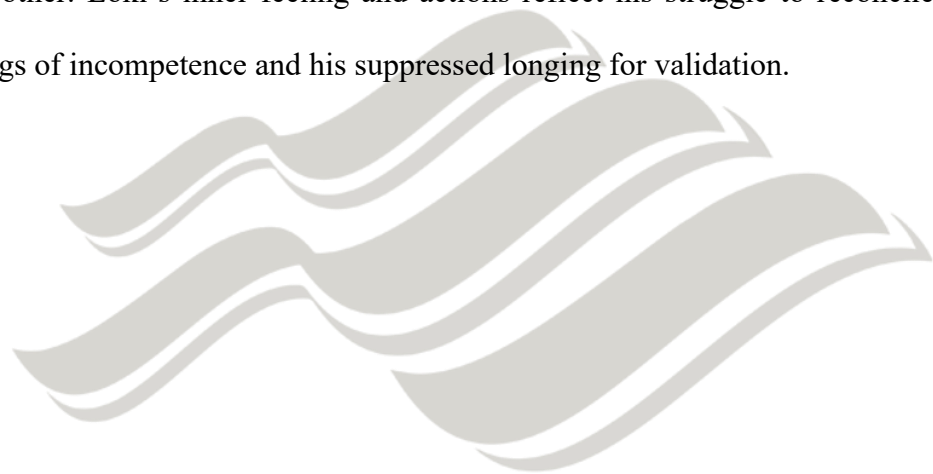
1106
01:36:33,037 --> 01:36:34,334
Loki: I never was.

Figure 6. Loki's true desire

But, instead of killing Odin, it is revealed Loki's true desire. Loki killed Laufey, his biological father to save Odin. In a fight with Thor, from figure 5, Loki said that he wanted to prove to Odin that he worth to be his son. In figure 6, he told Thor his truly desire shows that he wanted to be equal with Thor, his brother. This scene describes Loki's desperation to prove himself worthy of becoming Odin's son.

Loki's psychology is defined by his deep-seated insecurities, identity crisis, and desperate need for validation. His emotional relationships, particularly with Odin and Thor, play a crucial role in shaping his personality, reflecting how characters' evolving relationships impact their psychological depth (Jayakumar et al., 2022). The dialogues above reveal that what Loki experiences have shaped his characterization. He was deeply devastated upon discovering that he is not Odin's biological son. This revelation triggered an intense desire for his recognition and acceptance. Loki struggles with feelings of incompetence and jealousy, believing

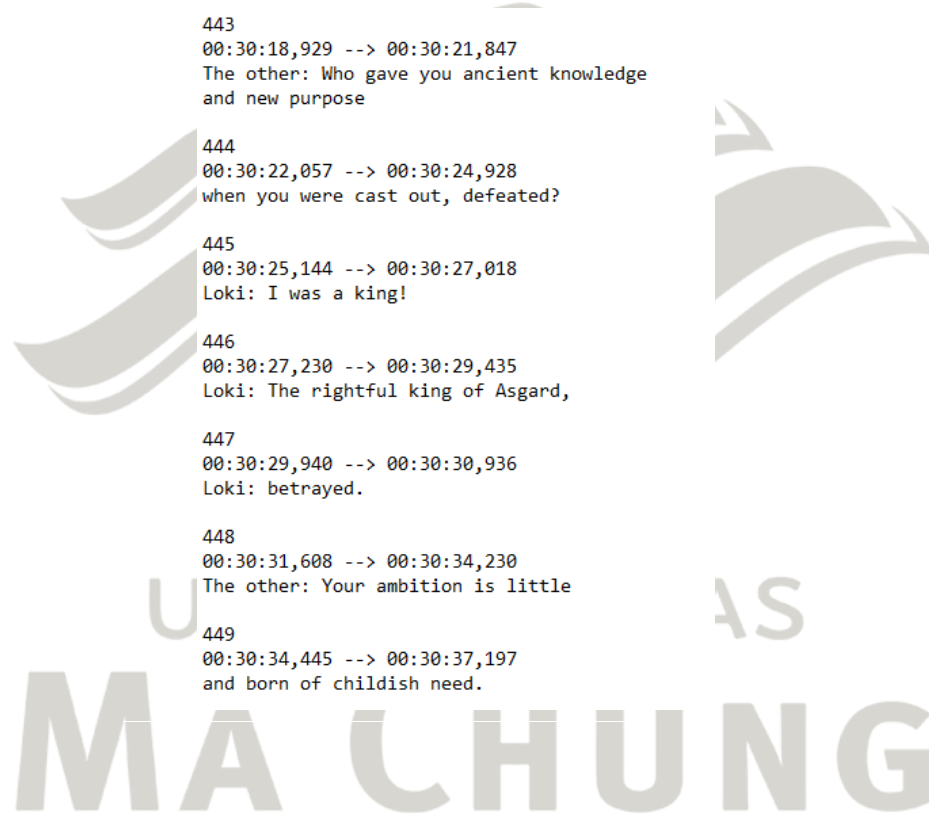
he has always lived in his brother's shadow. Through the lens of psychoanalysis theory by Jung, Loki embodies the concept of the "Shadow," representing the hidden and repressed aspects of his character that he struggles to confront. Loki's madness after knowing his true identity drove him to seek revenge against Odin and Thor, triggered by his need to prove his worth. His ambition to claim the throne of Asgard was not purely for power but came for desire to be seen at least as equal to his brother. Loki's inner feeling and actions reflect his struggle to reconcile his feelings of incompetence and his suppressed longing for validation.



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4.1.2. Loki's Revenge to Get Recognized

In *The Avengers* (2012), Loki elevated himself from a fallen prince to a full-fledged villain. As Markovits (2012) mentioned, a villain has motivations that are frequently driven by revenge, or a desire for power. After Loki's loss in *Thor* (2011), his desire for revenge and proof is growing. Loki thinks that the best way to do the revenge is to become the king of Earth.



In the figure 7, Loki said that he is the betrayed king of Asgard. He was lost to his brother, Thor, and discarded to the earth. He wanted to declare his power of becoming the king of Asgard. The other, also said that Loki's ambition is little and born of childish need. It means that Loki's desire, to rule the earth is just a childish motivation, because Loki just wanted the attention and get recognized that he can rule the planet (like Thor and Odin).

557
00:39:54,356 --> 00:39:55,471
Loki: Kneel before me.

558
00:39:59,944 --> 00:40:01,225
I said

559
00:40:03,323 --> 00:40:05,481
kneel!

In the figure 8, Loki started to show his power to the human on the earth. He appeared in the crowd and told them to kneel down. The writer found that what Loki did, was also done by Cruella. According to Amnesi and Skolastika (2023), humans have a tendency to be superior, succeed, and win over others. Cruella destroyed a series of events organized by The Baroness, as well as created all the fashion innovations, because she did not want to lose to The Baroness. This attitude was the same as Loki coming to earth, to get recognized that he can be a king, an attitude not to be outdone by Odin and Thor. This happened because individuals cannot be separated from the surrounding societal environment, which influences a person's specific characteristics and behavior. Loki had been living in Thor's shadow, he was influenced to want to be like his brother. He looks for a way to get proof, and he gets it through ruling the Earth. Furthermore, figure 10 displayed that Loki's mocking human desire for freedom and self-determination. Therefore, Loki believed he had power over the earth and made people kneel to him.

627
00:45:14,811 --> 00:45:16,092
Thor: I thought you dead.

628
00:45:17,731 --> 00:45:19,142
Loki: Did you mourn?

629
00:45:19,608 --> 00:45:21,398
Thor: We all did. Our father...

630
00:45:21,734 --> 00:45:24,652
Loki: Your father.

631
00:45:26,531 --> 00:45:29,402
Loki: He did tell you
my true parentage, did he not?

Figure 9. Loki's interaction with Thor

632
00:45:31,953 --> 00:45:34,195
Thor: We were raised together.

633
00:45:34,414 --> 00:45:37,036
Thor: We played together,
we fought together.

634
00:45:37,543 --> 00:45:38,741
Thor: Do you remember none of that?

635
00:45:38,961 --> 00:45:40,918
Loki: I remember a shadow.

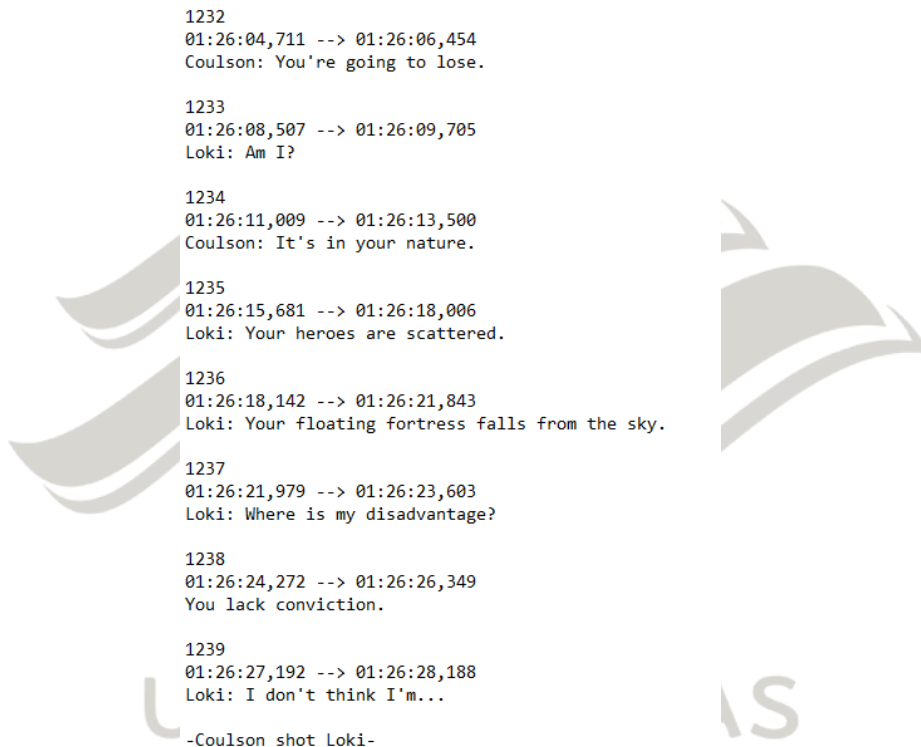
636
00:45:42,423 --> 00:45:45,459
Loki: Living in the shade of your greatness.

637
00:45:46,177 --> 00:45:48,797
Loki: I remember you tossing me
into an abyss.

638
00:45:48,929 --> 00:45:50,922
Loki: I, who was, and should be, king!

Finally, Loki and Thor have an interaction in earth that is displayed on figure 9. Thor showing his love to his brother, explaining since Loki was gone, Thor, his father, and Asgard, they have been mourning. Yet, Loki still doesn't consider himself as part of Asgard family because he is not biologically descended from

Odin. Loki showed his feeling, how to lived in the shade of Thor's greatness. However, even Loki's inner motivation came out when he stated that he should be the king. The motivation he has by conquering the earth to become king is caused by the inner conflict in him who wants to prove himself that he can at least be on the same level as his brother.



1232
01:26:04,711 --> 01:26:06,454
Coulson: You're going to lose.

1233
01:26:08,507 --> 01:26:09,705
Loki: Am I?

1234
01:26:11,009 --> 01:26:13,500
Coulson: It's in your nature.

1235
01:26:15,681 --> 01:26:18,006
Loki: Your heroes are scattered.

1236
01:26:18,142 --> 01:26:21,843
Loki: Your floating fortress falls from the sky.

1237
01:26:21,979 --> 01:26:23,603
Loki: Where is my disadvantage?

1238
01:26:24,272 --> 01:26:26,349
You lack conviction.

1239
01:26:27,192 --> 01:26:28,188
Loki: I don't think I'm...
-Coulson shot Loki-

Figure 13 showed Coulson's, the agent of S.H.I.E.L.D conversation with Loki before his death. Coulson told that Loki's going to lose, and Loki tried to deny it by mentioning that all superheroes are scattered. However, Coulson read that Loki has less conviction. Loki's entire behavior is driven by a need for validation that is portrayed explicitly through the dialogue he or another character saying. The other has showed him, that his ambition is childish, seek for recognition. Also his meeting with Thor, he doubted that he himself was not one of Odin's biological son. Loki

need for validation to overcome his doubts that he also has power and is not just Thor's shade.

In *The Avengers*, Loki fights with his own shadow. Despite repeatedly declaring himself king and ruler of Earth, he is forced to confront the darker, repressed parts of himself, his insecurity, rage, and deep-seated fear of powerlessness. The shadow in him is even more exposed in the interaction between him and The other, Thor, and Coulson. Their words cut through his grand illusions, exposing the truth that he is not the all-powerful god he pretends to be, but a wounded outcast seeking for recognition. This makes him angry and scared, so he hurts others to feel stronger. He makes people kneel, kills Coulson, and acts cruel because he can't handle his own pain. All his bad behavior is really just him trying to get the recognition that he can be a powerful king like his brother.

The Avengers (2012) offers a more explicit exploration of Loki's characterization, aligning with Jayakumar et al.'s (2022) conceptualization of characterization as the nuanced portrayal and development of a character's personality and motivations within a narrative. While *Thor* (2011) primarily depicts Loki struggling with his identity crisis upon discovering he is not Odin's biological son and jealousy of his brother's power, *The Avengers* reveals his increasing desperation for validation and recognition, manifested in his ruthless ambition to conquer Earth.

4.1.3. The Downfall and Turning Point due to His Mother's Death

In the previous movie, *The Avengers* (2012), the ending of the movie was Loki arrested and returned to Asgard with Thor. Loki's part to play in the next movie sequel, *Thor: The Dark World* (2013) began with Loki being handcuffed and walking towards Odin, his father. Loki returned to his home, even not as a biological son of the family, after creating chaos on earth.

```
29
00:04:14,504 --> 00:04:15,546
Frigga: Loki.

30
00:04:16,048 --> 00:04:17,256
Loki: Hello, Mother.

31
00:04:18,091 --> 00:04:19,634
Loki: Have I made you proud?

32
00:04:19,801 --> 00:04:22,178
Frigga: Please, don't make this worse.

33
00:04:22,512 --> 00:04:24,096
Loki: Define "worse."
```

In the beginning of the movie, Loki appeared with handcuffed on his hands. He walked towards Odin, and briefly greeted his mother who was worried about him. What Loki asked his mother was if he made her proud. Loki showed his desire for recognition. He wanted a recognition from his mother, although he is not her biological son. His mom warned him not to make the chaos worse, but Loki did not recognize the mess he made, instead he asked his mom back to define the worse. He avoided confronting the weight of her disappointment. He knew he's failed her, but admitting it would shatter his fragile ego.

36
00:04:42,366 --> 00:04:44,700
Loki: I really don't see
what all the fuss is about.

37
00:04:44,868 --> 00:04:48,245
Odin: Do you not truly feel
the gravity of your crimes?

38
00:04:48,372 --> 00:04:51,207
Odin: Wherever you go, there is war, ruin,

39
00:04:51,875 --> 00:04:53,376
Odin: and death.

40
00:04:53,543 --> 00:04:57,755
Loki: I went down to Midgard to rule the
people of Earth as a benevolent god.

41
00:04:58,632 --> 00:05:00,091
Loki: Just like you.

Loki then faced his father, Odin. Once again, Loki did not recognize the mess he did. Odin tried to explain everything Loki has done, the mess, death, and war. Even when Loki returned to Asgard with his hands cuffed, his attitude was still arrogant. He still did not want to show his weaknesses and even declared that he can be a good king for earth. This showed that Loki seek for validation and wanting to be recognized. Still with the same motivation in *The Avengers* (2012) movie that is stated in chapter 4.1.2.

444
00:35:31,421 --> 00:35:34,548
Frigga: You know full well it was your actions
that brought you here.

445
00:35:35,091 --> 00:35:36,425
Loki: My actions?

446
00:35:36,593 --> 00:35:39,845
Loki: I was merely giving truth to the lie
that I had been fed my entire life...

447
00:35:39,930 --> 00:35:41,597
Loki: That I was born to be a king.

448
00:35:41,681 --> 00:35:43,641
Frigga: A king?

449
00:35:43,725 --> 00:35:45,726
Frigga: A true king admits his faults.

453
00:35:51,066 --> 00:35:53,734
Frigga: Your father...
Loki: He's not my father!

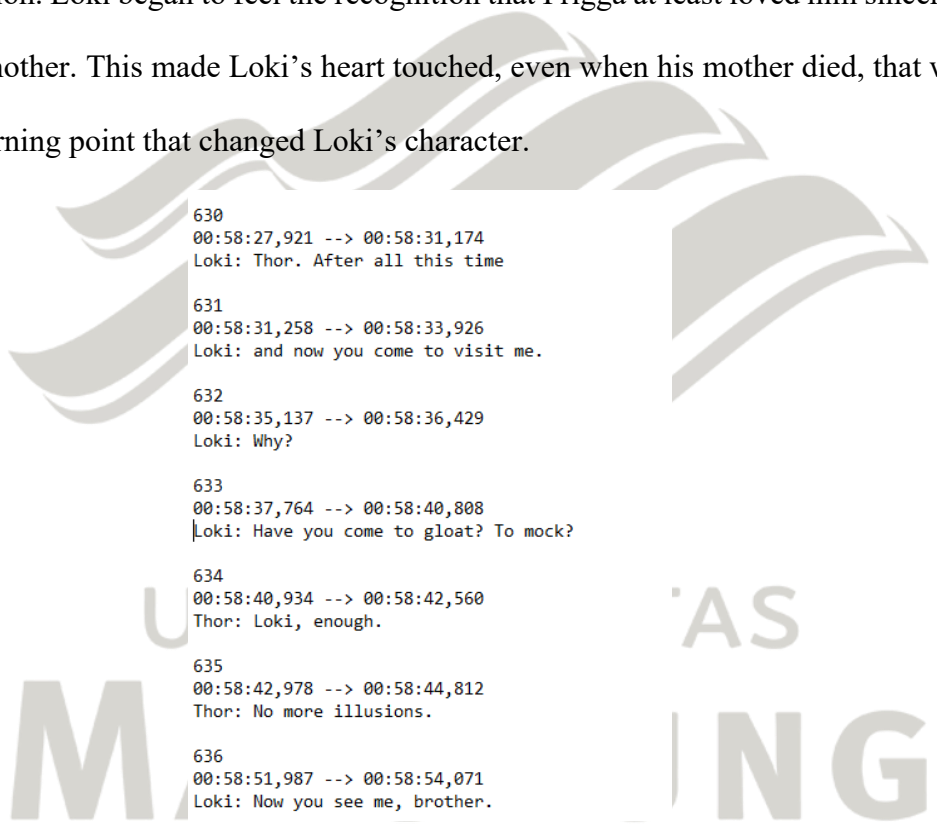
454
00:35:56,613 --> 00:35:58,823
Frigga: Then am I not your mother?

455
00:36:04,037 --> 00:36:05,996
Loki: You're not.

456
00:36:09,793 --> 00:36:14,755
Frigga: You're always so perceptive
about everyone but yourself.

The conversation between Loki and his mother in figure 18 and 19 showed how Loki saw himself. He did not realize his mistake of destroying the earth (referring to the movie *The Avengers*). All of that he did because of his anger to cover up the “Shadow” of himself, after knowing his true identity. To cover it, he started to seek for recognition by conquering the earth. Thus, in figure 15, Loki’s mother said

“You’re always so perceptive about everyone but yourself,” pointed observation about how Loki often hides from or refuses to confront his own pain, identity, or flaws even though he clearly sees them in others. The words of his mother made Loki silenced, and he even wanted to grab his mother’s hand. He realized that Frigga was the one who knew him the best, who could even understand what Loki did not see in him, and even sincerely accepted him as a son. Loki felt Frigga’s affection. Loki began to feel the recognition that Frigga at least loved him sincerely as a mother. This made Loki’s heart touched, even when his mother died, that was the turning point that changed Loki’s character.



```
630
00:58:27,921 --> 00:58:31,174
Loki: Thor. After all this time

631
00:58:31,258 --> 00:58:33,926
Loki: and now you come to visit me.

632
00:58:35,137 --> 00:58:36,429
Loki: Why?

633
00:58:37,764 --> 00:58:40,808
Loki: Have you come to gloat? To mock?

634
00:58:40,934 --> 00:58:42,560
Thor: Loki, enough.

635
00:58:42,978 --> 00:58:44,812
Thor: No more illusions.

636
00:58:51,987 --> 00:58:54,071
Loki: Now you see me, brother.
```

According to Bassil-Morozow (2017), Loki as the trickster figure possess the remarkable ability to frequently alter their physical form, morphing into a variety of animals, inanimate objects, and even switching sexes. Figure 16 showed how Loki tried to cover up his sadness after his mother’s death, with the illusion of changing his appearance. But he could no longer hold back his grief and showed

his true condition. Loki, who had just felt recognized and loved by his mother, had to accept the fact that she was dead.

637
00:59:02,789 --> 00:59:04,498
Loki: Did she suffer?

638
00:59:04,625 --> 00:59:06,959
Thor: I did not come here to share our grief.

639
00:59:07,085 --> 00:59:10,171
Thor: Instead I offer you the chance
of a far richer sacrament.

640
00:59:11,590 --> 00:59:12,798
Loki: Go on.

641
00:59:12,966 --> 00:59:15,635
Thor: I know you seek vengeance
as much as I do.

642
00:59:15,719 --> 00:59:18,679
Thor: You help me escape Asgard
and I will grant it to you.

643
00:59:18,972 --> 00:59:20,348
Thor: Vengeance

644
00:59:20,515 --> 00:59:22,934
Thor: and afterward, this cell.

After his mother's death, Loki had nothing to do but wait in the prison. Loki truly felt recognized and loved by his mother who knew him well. He no longer had any motivation to gain recognition and validation of his power. Thor invited him to work together, to avenge his mother's death. Despite eventually having to return to prison, Loki agreed to this. As a consequence of his mother's death, it can be seen that Loki's character has changed. Loki, who previously felt under Thor's shadow, was jealous of Thor's power, even went to earth to get recognition, easily wanted to join Thor's invitation to work together. This is the turning point of Loki, who even because of his motivation he became a villain in the previous movie, but after his mother's death, he became a weak mother's boy.

875
01:19:46,157 --> 01:19:48,283
Loki: See you in hell, monster.

876
01:20:07,136 --> 01:20:08,595
Thor: No. No, no, no.

877
01:20:10,931 --> 01:20:13,183
Thor: Oh, you fool, you didn't listen.

878
01:20:13,267 --> 01:20:14,267
Loki: I know...

879
01:20:15,311 --> 01:20:17,479
Loki: I'm a fool, I'm a fool.

880
01:20:17,563 --> 01:20:18,730
Thor: Stay with me, okay?

881
01:20:18,814 --> 01:20:19,981
Loki: I'm sorry.

Loki proved his sincerity in helping his brother when he gave up his life to be attacked by Malekith to protect Thor. Finally, he realized his actions all this time and saying that he was a fool, also apologizing to Thor. He eventually showed his weakness to his brother, and he remained Thor's favorite brother, as Thor wished and told Loki to stay with him.

Loki's turning point in *Thor: The Dark World* (2013) came with the death of his mother, Frigga. Until that moment, Loki hid behind sarcasm, illusions, defiance, refusing to confront the pain of his identity crisis and the consequences of his past actions. His desire for recognition and power masked a deep sense of rejection and inadequacy, especially after learning he was not Odin's biological son. However, Frigga's death shattered his emotions. Through her loss, Loki's vulnerability finally

surfaced, revealing the grief and guilt he had long suppressed. Frigga was the one who truly knew and accepted Loki. She saw everything in him, even when he did not notice it. Similarly, according to Tabentane and Suprajitno (2015), Gru became happier after meeting and spending time with 3 children. They gave him the love and joy he never experienced before. But with the children, Gru felt seen, love, and accepted for who he was. Both Loki and Gru's characters were changed by love and acceptance from those who really truly cared for them, allowing them to grow emotionally and become more compassionate.

Emotions shattered by Frigga's death forced Loki to act not because of selfish ambition, but of love and revenge for the only person who truly saw and accepted him. He even risked his life to protect Thor, and expressed regret for his past, started to shed his bitterness and faced the pain inside him. Frigga's death is forcing Loki to face himself and marks the beginning of his journey towards redemption.

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4.1.4. Loki's Relationship with Thor that Shift Him to Anti-Hero

Thor: Ragnarok (2017) marked a crucial turning point in Loki's character development, shifting him from a clear-cut villain to a more complex anti-hero. Unlike his earlier portrayals driven by jealousy, ambition, and a thirst for power, in this film, Loki began to reveal layers of emotional depth and moral ambiguity. The writer found that his cooperation with Thor, his effort in aiding the escape from Sakaar, and his eventual participation in the battle to save Asgard demonstrate a gradual departure from his self-serving past.

In the previous film, *Thor: The Dark World* (2013), Loki's story ended tragically as he was killed by Malekith. However in *Thor: Ragnarok* (2017), Loki surprisingly returned to Asgard pretending to be Odin, his father. When Thor found out about this, they both soon went to find their father, in addition to another mission to save Asgard from the apocalypse called Ragnarok.

229
00:14:36,780 --> 00:14:38,820
Thor: I can't believe you're alive.

230
00:14:38,820 --> 00:14:40,490
Thor: I saw you die.

231
00:14:40,490 --> 00:14:42,290
Thor: I mourned you,
I cried for you.

232
00:14:42,290 --> 00:14:43,720
Loki: I'm honored.

Loki did a heroic actions in the previous movie, killed by Malekith. It certainly left a deep mark in Thor's heart. Thor told him about his conditions, how he was very sad and cried for Loki. Loki was obviously shocked and did not expect that his

death would leave a scar on his brother. He even said that he was honored because of it. According to Jayakumar et al. (2022), character with a well-developed relationships and evolving personalities allow readers or viewers as they see characters grow and interact with others. It can be seen that Thor and Loki's relationship began to improve when they started to care for each other.

544
00:40:00,840 --> 00:40:02,100
Thor: I'm stuck
in this stupid chair.

545
00:40:02,110 --> 00:40:03,610
Thor: Where's your chair?
Loki: I didn't get a chair.

546
00:40:03,610 --> 00:40:04,940
Thor: Get me out of this one.
Lok: I can't.

547
00:40:04,940 --> 00:40:06,280
Thor: Get me out. What?
Loki: I can't.

548
00:40:06,280 --> 00:40:07,340
Loki: I've made friends
with this man.

549
00:40:07,350 --> 00:40:08,740
Loki: He's called
the Grandmaster.

Figure 20. Loki's situation to the Grand Master

The next event that happened was that Loki and Thor met Hela, the goddess of death, and made them separated in an exile world called Sakaar. Thor was trapped in a chair, to be sold to the Grandmaster. Meanwhile, Loki became a friend of the Grandmaster. There was nothing Loki can do, even help Thor out of the chair, except obey the Grandmaster. This showed that Loki was starting to realize that he

is not that powerful, he even wanted to have a good relationship with the Grandmaster, rather than showing his power as happened in the previous film.

668
00:46:55,220 --> 00:46:57,350
Look, I couldn't jeopardize my
position with the Grandmaster.

669
00:46:57,350 --> 00:46:59,120
It took me time
to win his trust.

670
00:46:59,120 --> 00:47:00,460
He's a lunatic,
but he can be amenable.

671
00:47:00,460 --> 00:47:02,190
What I'm telling you is,

672
00:47:02,190 --> 00:47:03,790
you could join me
at the Grandmaster's side.

673
00:47:03,800 --> 00:47:05,290
Perhaps, in time,

674
00:47:05,300 --> 00:47:08,500
an accident befalls
the Grandmaster, and then...

Loki, who has been seen wanting to take revenge, was easily jealous of his brother, wanted to show his own power, on the contrary, in figure 21, it can be seen that Loki sympathized with his brother who was locked up by Grandmaster. As the god of mischief, he certainly still has a mischievous and devious mind. However, he did not do it only for his own benefit, but he still remembered his brother and wanted to invite Thor to join him. Regarding Jayakumar et al. (2022), characterization in character development involves the detailed portrayal of characters that shape their personality, motivation, and growth throughout the story. The portrayal of Loki's new character, not being resentful, being cared by Thor, and even being hurt by his

mother and father's death shaped Loki's new personality and motivation, showed the growth of his character.

1168
01:18:17,470 --> 01:18:19,430
Loki: if you were to give me
12 hours,

1169
01:18:19,440 --> 01:18:21,040
Loki: I could bring them both
back to you. Alive.

1170
01:18:21,040 --> 01:18:22,440
Valkyrie: I could do it in two.

1171
01:18:23,340 --> 01:18:24,540
Loki: I could do it in one.

With Loki devious nature, as well as the position that required him to get closer to the Grandmaster for his own life, figure 22 showed a wavering Loki. In order to protect himself, he promised to bring back the missing Thor and Hulk in just one hour. This showed that Loki was no longer strong and powerful man he used to be, he still needed to save himself, and he would rather to side with those who are stronger. Loki's behavior showed an anti-hero that does not always possess ideal moral values and sometimes helps other to achieve personal goals. In this case, Loki chose the safe path to save his live.

1357
01:26:13,940 --> 01:26:15,810
Banner (Hulk): We need a ship.
Thor: Need a ship.

1358
01:26:15,810 --> 01:26:16,880
Valkyrie: There are one or two ships.

1359
01:26:16,880 --> 01:26:18,010
Valkyrie: Absolute top of the line
models...

1360
01:26:18,010 --> 01:26:19,650
Loki: I don't mean to impose...

1361
01:26:22,780 --> 01:26:25,020
Loki: But the Grandmaster
has a great many ships.

1362
01:26:25,020 --> 01:26:26,750
Loki: I may even have stolen

1363
01:26:26,760 --> 01:26:28,790
Loki: the access codes
to his security system.

1364
01:26:28,790 --> 01:26:29,860
Valkyrie: And suddenly
you're overcome

1365
01:26:29,860 --> 01:26:31,130
Valkyrie: with an urge
to do the right thing.

1366
01:26:31,130 --> 01:26:32,190
Loki: Heavens, no.

1367
01:26:32,190 --> 01:26:33,990
Loki: I've run out of favor
with the Grandmaster...

1368
01:26:34,000 --> 01:26:36,100
Loki: and in exchange for codes
and access to a ship...

1369
01:26:36,100 --> 01:26:39,630
Loki: I'm asking for safe passage
through the Anus.

1370
01:26:39,640 --> 01:26:40,970
Thor: You're telling us
that you can get us

1371
01:26:40,970 --> 01:26:42,440
Thor: access into the garage...

1372
01:26:42,440 --> 01:26:44,170
Thor: without setting off
any alarms?

1373
01:26:44,170 --> 01:26:46,040
Loki: Yes, brother. I can.

Again, Loki was faced with a decision that make him hesitate. He was caught by Valkyrie, so he could not hunt down Thor and Hulk. However, Valkyrie decided to join Thor in protecting Asgard from Hela. They discussed a way to get out of Sakaar, using a ship. Unexpectedly, Loki, whose body was trapped in chains, volunteered to help in stealing on of the Grandmaster's ships. He mentioned that he's no longer in the Grandmaster's favour and wanted something in return, safe passage off Sakaar. Because of this, he promised that he could grant access to the Grandmaster's garage without setting off an alarm. This showed, once again, the antihero's basic nature. Loki was not trying to join Thor out of loyalty or goodness. He was trying to save himself, using his knowledge and skills. He was willing to cooperate, even if reluctantly and selfishly.

1424
01:28:48,930 --> 01:28:51,260
Odin brought us together.

1425
01:28:51,270 --> 01:28:54,140
It's almost poetic that his
death should split us apart.

1426
01:29:00,180 --> 01:29:02,610
We might as well be
strangers now.

1427
01:29:02,610 --> 01:29:05,850
Two sons of the crown,
set adrift.

Jayakumar et al. (2022) stated that how a character's internal conflicts, motivations, and emotional responses are portrayed can shape how readers perceive and relate to them through a character's internal monologue that can offer insights into their psychological states, helping the readers understand their personal dilemmas. In figure 30, Loki dramatically said that Odin brought them together, but Odin's death should split them apart. Loki's monologue described how Loki thought and felt about his and Thor's relationship after his father's death. He felt that with his father gone, he had nothing to do with Thor, as he was ready to start a new chapter in his life. This is definitely a shift in Loki, where he simply wanted to live in peace, having nothing to do with Thor or Odin, not like all this time, who wanted to prove himself that he was worthy of being compared to Thor and Odin.

1431
01:29:12,950 --> 01:29:14,960
Loki: I'm probably better off
staying here on Sakaar.

1432
01:29:14,960 --> 01:29:16,730
Thor: That's exactly
what I was thinking.

1433
01:29:18,630 --> 01:29:20,090
Loki: Did you just agree with me?

1434
01:29:20,100 --> 01:29:21,890
Thor: Come on, this place
is perfect for you.

1435
01:29:21,900 --> 01:29:23,760
Thor: It's savage,
chaotic, lawless...

1436
01:29:23,770 --> 01:29:25,630
Thor: Brother, you're gonna do
great here.

1437
01:29:25,630 --> 01:29:27,200
Loki: Do you truly think
so little of me?

1438
01:29:29,270 --> 01:29:32,140
Thor: Loki, I thought
the world of you.

1439
01:29:32,140 --> 01:29:34,940
Thor: I thought we were gonna
fight side by side forever.

1440
01:29:34,940 --> 01:29:38,580
Thor: But at the end of the day,
you're you and I'm me.

1441
01:29:38,580 --> 01:29:41,080
Thor: I don't know, maybe
there's still good in you.

1442
01:29:41,080 --> 01:29:42,280
Thor: But let's be honest,

1443
01:29:42,280 --> 01:29:44,690
Thor: our paths diverged
a long time ago.

1444
01:29:49,220 --> 01:29:50,260
Loki: Yeah.

1445
01:29:51,590 --> 01:29:52,730
Loki: It's probably for the best

1446
01:29:52,730 --> 01:29:54,030
Loki: that we never
see each other again.

Loki demonstrated a pivotal moment of what Carl Jung described as *the Self* (emerging), the early stage in the individuation process, where a person begins to move toward psychological wholeness by integrating both their conscious identity and unconscious aspects, including *the Shadow*. As the most comprehensive of all archetypes, the Self connects and unites other archetypes in the process of self-realization (Rizakiah, Sili, & Kuncara, 2018). Loki finally began to show signs of self-awareness and emotional honesty. When he admitted, "*It's probably for the best that we never see each other again,*" he was not hiding behind manipulation or pride, but acknowledging the truth of their diverging paths. He even found something that suited him, living in the Sakaar, as the first sign of Loki's self-discovery. While he has not fully realized the Self archetype, Loki's actions suggested the beginning of individuation, as he moves from fragmentation toward a more unified identity.

1624
01:46:47,680 --> 01:46:51,550
Loki: Your savior is here.

1625
01:46:58,720 --> 01:47:00,750
Loki: Did you miss me?

1626
01:47:00,760 --> 01:47:02,120
Loki: Everyone, on that ship now.

Loki showed more and more character development. Although when he and Thor were about to steal the ship, he still tried the illusion of himself to deceive Thor, but the attempt failed and his body was shocked by a stun device. However, he showed heroic action at the end of the movie, by coming to Asgard, which was on the edge of destruction because of Hela, to save the people of Asgard and fight against Hela. Loki chose to do the right thing, not because he was forced to, but because he chose to. This shift suggested he was moving beyond just being the trickster or villain. He returned to Asgard with the stolen ship and the gladiators to help Thor fight against Hela, even though he could have escaped and lived comfortably elsewhere. From a Jungian psychoanalytic view, Loki's return symbolized the emergence of the Self. He began to integrate his inner conflict that was no longer purely the shadow or the trickster, he made a choice that align with wholeness and balance, to take action not just for his benefit but for the greater good.

1717

01:59:00,070 --> 01:59:02,880

Thor: Maybe you're not so bad after all, brother.

1718

01:59:03,440 --> 01:59:04,480

Loki: Maybe not.

1719

01:59:05,650 --> 01:59:07,580

Thor: Thank you.

1720

01:59:07,580 --> 01:59:09,980

Thor: If you were here, I might even give you a hug.

1721

Loki: I'm here.

After Loki, Thor and the rest of Asgard survived Ragnarok, they stayed in the big ship that Loki brought from Sakaar. Loki approached Thor, their first personal meeting after the Ragnarok war. Thor was touched after Loki's heroic actions to protect Asgard. Thor thought it was just an illusionary trick of Loki coming to see him, Thor even hoped that the one who approached him was really Loki and wanted to give Loki a hug, but Loki really approached Thor. After everything that happened, Loki showed that he really wanted to join Thor. He finally found his true self, the Self, after all this time in the Shadow of revenge and proving himself that he can be equal or even better than Thor.

Loki started to story as a villain, under the shadow of revenge. His journey as the god of trickster, who wanted to show his power, take revenge, and even destroy earth, had to change completely and became his lowest point when his mother died. He was no longer a mischievous god, instead his life became a mess. This made his relationship and interaction with Thor improve, and affected Loki's mental state which made him then realize that there is no point in being a person with power, the most important thing is to be in a good relationship with a person with "power." This turned Loki into an anti-hero, how he eventually even helped Thor in the Ragnarok war. *Thor: Ragnarok* (2017) became the movie with the peak of Loki's glory in his character development adventure to find the Self of himself.

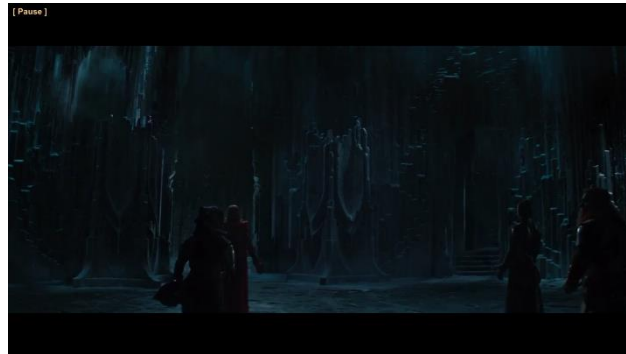
4.2. Loki's Character Development Shown in the Films

This section answers the second research problem that is to show in what ways Loki's character development is shown in the "Thor" and "Avengers" movies. Loki's character development in the movies is powerfully expressed through the elements of mise-en-scène, including setting, costume, lighting, and behavior of the figures. These visual components collectively reflect the internal evolution of Loki's identity, motivations, and emotional state. Through careful attention to visual composition, the movies reveal the layers of Loki's psychological journey, allowing viewers to grasp his complex conflicted prince to self-proclaimed ruler.

1). Setting and Lighting

The evolution of Loki's character in the Marvel Cinematic Universe is not only driven by dialogue and action but also significantly enhanced through the use of setting as a component of mise-en-scène. The physical spaces around him, including their design, color palette, lighting, and spatial composition, serve to externalize his emotional state and moral development.



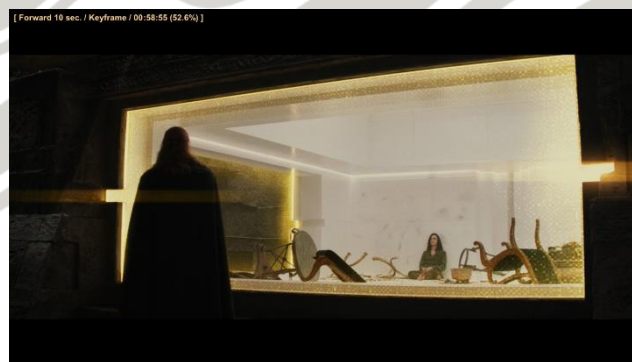


Asgard is shown with symmetrical architecture, majestic and full of golden light representing splendor and order. In contrast, Jotunheim is depicted with a cold blue color palette, thick fog, and darkness, irregular natural structures. The contrast between Asgard and Jotunheim reflects Loki's inner conflict between his origins as the son of the Frost Giant and his desire to be the heir of Asgard. The setting visually underscores the dual identity and sense of alienation that triggered the beginning of his character change from bright prince to the dark traitor.

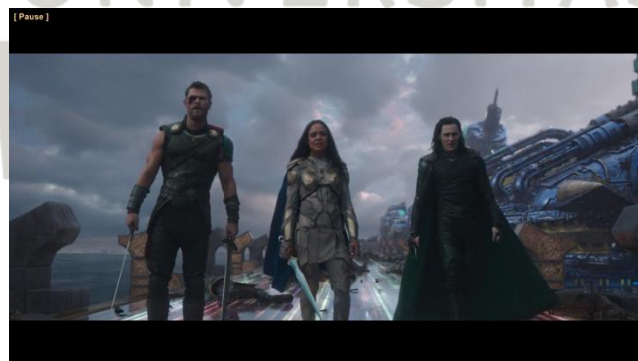
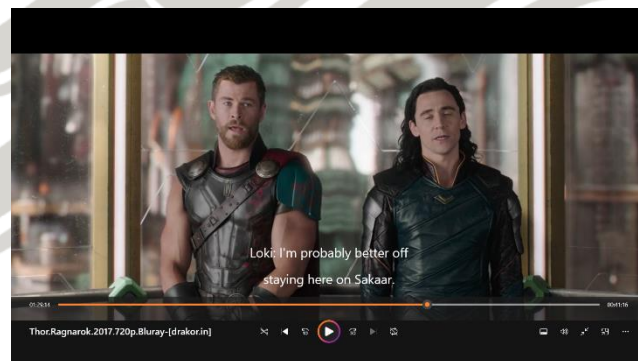
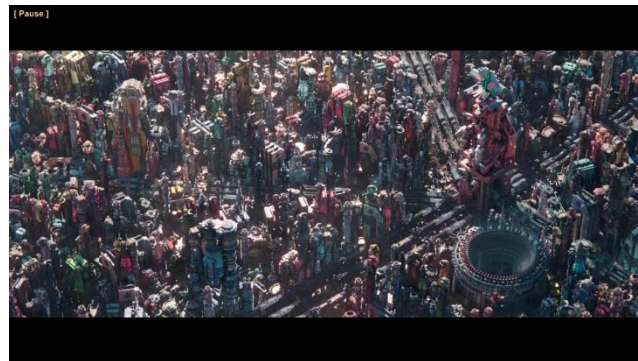


Furthermore, in *The Avengers* (2012), Loki has a desire to rule the Earth. By ruling the Earth, he wants to show that he is superior to Thor and worthy of respect as a ruler. He also gets the Tesseract and invites the Chitauri to help him rule the Earth.

He does this at the top of Stark Tower, a tall and modern tower. The visual placement of Loki in a high and strategic place emphasizes his ambition to rule, as well as his insult for his opponent, Tony Stark.



Loki is imprisoned in a dark and minimalist underground cell, with low lighting and transparent walls, as if he can be seen but not touched. After Frigga's death, his cell becomes a mess as the illusion collapses, revealing a chaotic room and his shabby self. This setting shows Loki's emotional turmoil. He is not just a trickster, but a figure who has experienced loss and suffering. The change in setting from the neat cell to the chaotic conditions after the illusion is gone shows the depth of his hidden emotions. Here, Loki begins to show moral complexity—he is not entirely evil, but driven by grief and love.



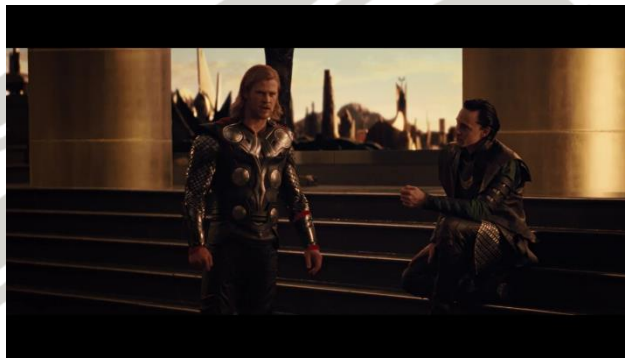
Sakaar is depicted with bright colors, chaotic layouts and eccentric visual elements. Everything feels disorganized and wild, in stark contrast to the order of Asgard.

Sakaar's chaotic environment suits Loki's nature as a trickster god, and even Loki approves of it. However, at the end of the movie, Loki stands with Thor to save Asgard. What Loki wanted was to stay in Sakaar, but this place became a transitional space. Loki shows that he can change, help Thor, and put the common good first. His placement next to Thor visually signifies that he is starting to be an equal as an ally, not an enemy.

In conclusion, the evolving settings across Loki's journey in the movies, serves as more than backdrops, they are integral to understanding his internal transformation. Through careful use of mise-en-scène, particularly spatial composition, lighting, color, and environmental design, the films visually externalize Loki's psychological states and moral shifts. From the rigid elegance of Asgard symbolizing his craving for legitimacy, to the cold isolation of his prison cell reflecting grief and disillusionment, and finally to the chaotic vibrancy of Sakaar mirroring his reluctant adaptation and growth, each setting contributes to mapping his progression from a power-hungry antagonist to a more complex, morally ambiguous, and eventually redemptive figure. Thus, setting plays a crucial role in shaping not only how audiences perceive Loki, but how Loki begins to perceive himself.

2). Costume

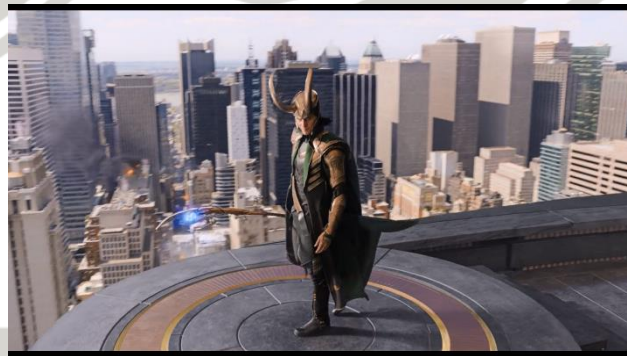
Costume plays an important role in mise-en-scène, serving not only as a visual identifier but also a narrative device that reflects a character's social status. Loki's costume also evolves significantly across the movies, visually chronicling his transformation from a conflicted prince to a reluctant anti-hero. Each variation in his wardrobe provides insight into his shifting identity and struggles. Thus, Loki's costumes are not merely decorative, but essential to understanding the complexities of his character.



In *Thor* (2011), both Thor and Loki's costumes blend regal Asgardian armor with dark green (for Loki), red (for Thor), and gold stones. However, Thor's costume is brighter and more heroic, while Loki's design contrasts with a colder and sleeker aesthetic. The use of darker shades foreshadows his eventual betrayal and Shadow upon discovering his true heritage as a Frost Giant. This is the everyday costume that Loki wears.



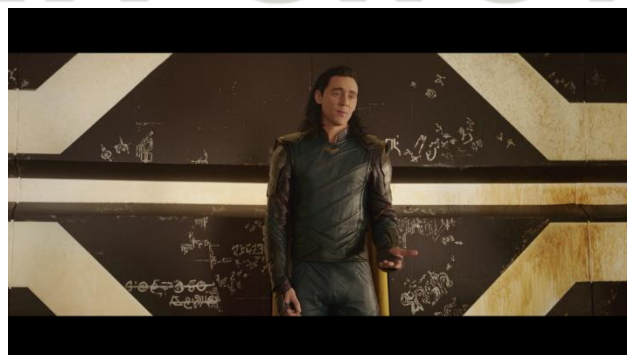
Loki wear a helmet with long, curved horns and carrying a scepter which are powerful symbols of his desire for recognition and dominance. He wear these costumes when there is an important event that requires him to show his power such as during a war or a ceremony in Asgard with Thor and Odin.



In *The Avengers* (2012), Loki managed to obtain the chitauri scepter, a golden scepter containing the mind stone, which is one of the infinity stones. This scepter serves as a tool to hold the mind stone and allows Loki to manipulate and control minds of others. Loki's costume also becomes more military, reflecting his role as a full-fledged villain. His armor is heavier, darker, and more intimidating with more prominent gold and leather elements. His chitauri scepter gives him even more confidence in his power to rule the earth.



In *Thor* (2013), Loki returns to Asgard and is imprisoned. Loki's costume softens in both tone and structure, indicating that he is no longer as powerful in prison. Even when he finds out that his mother died, his clothes become even more disheveled, messy, and shabby, signalling emotional vulnerability and a fall from grace.



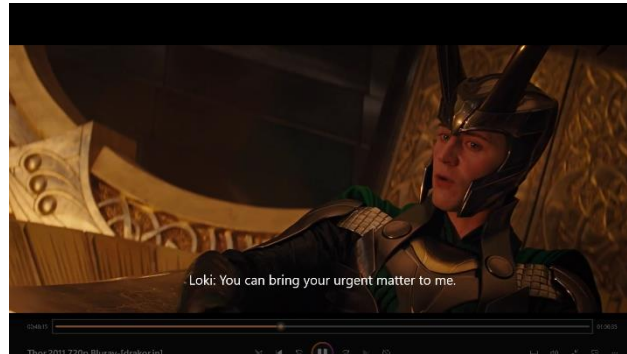


In Ragnarok, Loki's costume underwent a significant change. He no longer wears a horned helmet, which symbolizes a step away from his previous villain persona. His outfit became more practical and modern, reflecting his adaptability and willingness to cooperate with others, especially Thor. His color palette is brighter and more varied, suggesting a more neutral-if not heroic-position in the story. Loki also only wears a helmet during important war moments, coming to the rescue of Asgard.

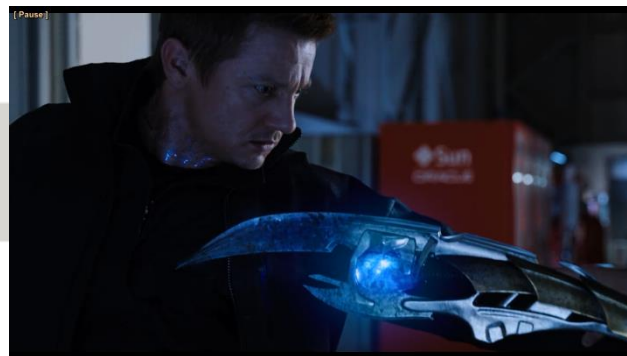
Loki's character development can be seen from the various costumes he wears in every setting. When he becomes a villain and pursues the throne, he wears flashy and shiny costumes to signify his power. But what makes him change, at his lowest point when his mother died, he even looks very shabby. So when he becomes an anti-hero, his costume becomes more modern, even brighter which signifies a willingness to cooperate with others.

3). Behavior of the Figure

One of the most defining traits of Loki's character is his identity as the god of mischief, often expressed through his mastery of illusion and deception.



As the god of trickster, Loki commits many lies and deceptions. In *Thor* (2011), he committed the deception of saying that his father was in a deep, meditative sleep, which was due to Loki's own doing. But Loki took the opportunity to take the throne and act as if he was Odin. This shows the beginning of Loki's deceitful behavior.

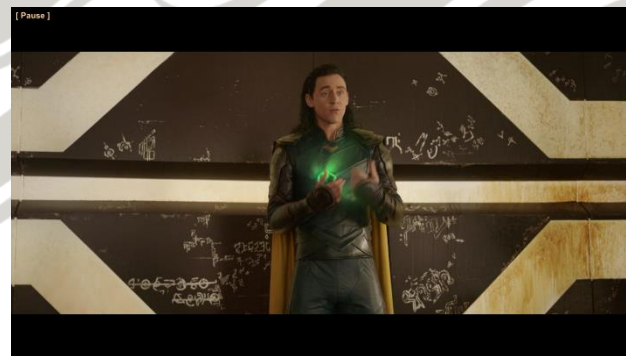


In *The Avengers* (2012), Loki has now become a master of manipulation. He uses his scepter, which contains the mind stone, to enslave the minds of Agent Barton. He does this by gently touching the scepter's tip to their chests, near the heart. It

functions as a psychological illusion, altering how others perceive reality and overriding their free will. It's a deception of the mind, making it one of Loki's most dangerous tricks. In fact, with this trick, Loki successfully separated the Avengers and even took one of their agents.



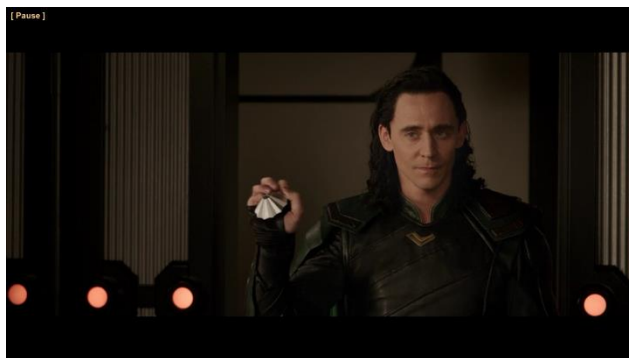
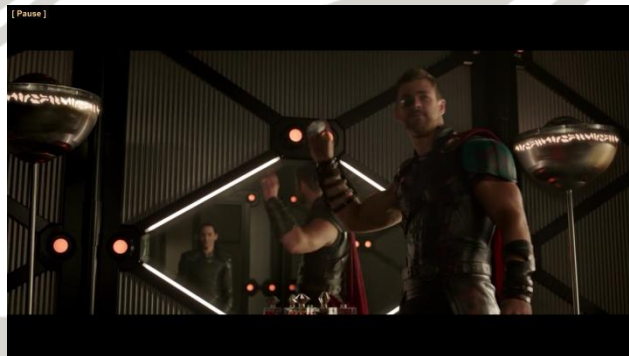
After his mother's death in *Thor: The Dark World* (2013), Loki still looks strong and tough, even when talked to by Thor. However, he then cannot stand his sadness, and shows his true side, how he is devastated by his mother's death. The illusion he uses is not to show power or do evil things, but he uses it so that at least he looks tough when he knows the fact of Frigga's death. His tricks now have emotional depth, not just strategic goals.



Later in *Thor: Ragnarok* (2017), Loki still uses some mischievous tricks against Thor. In the figure, Thor hopes that Loki can sincerely come to him, he even checks if it is really Loki who comes by throwing stones. But sure enough, Loki only uses illusions to approach Thor. However, Loki's intention to approach Thor with an illusion is as a beginning of Loki's invitation for cooperation to Thor.



Loki's illusions are now subtler and comedic, and still wants to try to fool Thor by performing the illusion of making himself secretly in half to take over the plane. This still shows Loki's true self as the god of trickster, even though he ultimately fails to fool Thor.



At the end of the movie, after Loki performs his heroic actions, he finally meets Thor in person. Thor expresses his gratitude. Thor, who knows his brother, tests whether the illusion of Loki alone is present. But this time it was proven that it was Loki who was present directly in front of Thor, not the same as before when Thor threw a stone at Loki. This proves that Loki the god of trickster can sincerely be by Thor's side, even at the end he did not use any tricks in meeting Thor.

Loki's character development as a god of trickster can be seen through his behavior as a god of trickster. He uses many tricks to commit crimes. But the trick finally showed his weakness when his mother died. Until in the end, Loki even met Thor without using any tricks, becoming a very emotional ending for Thor and Loki.

Loki's character development throughout the movies is powerfully shown through mise-en-scène elements such as setting, lighting, costume, and his behavior as the God of Trickster. Each film presents distinct visual environments that mirror his psychological and moral journey. From the regal and symmetrical halls of Asgard that emphasize his outsider status, to the chaotic, vibrant realm of Sakaar where his identity begins to shift toward reluctant heroism. Most significantly, his use of illusion and trickery transforms from selfish manipulation to strategic cooperation, marking his growth from a deceptive antagonist to an anti-hero. Through the interplay of these visual elements, Loki's evolution is not only told through dialogue and plot, but also shown, making his character becomes one of the most emotionally compelling in Marvel Cinematic Universe.

CHAPTER V

CONCLUSION AND SUGGESTIONS

5.1 Conclusion

The writer has addressed the problem statements of the study and provided the findings of a thorough examination of Loki's character development in "Thor" and "Avengers" movies. The writer discovered that the problem statements in Chapter I could be thoroughly addressed based on the in-depth answers and discussion in Chapter IV. Those are the questions: (1) What causes Loki's transformation from a villain to becoming an anti-hero across the "Thor" and "Avengers" movies? And (2) In what ways is Loki's character development shown in the "Thor" and "Avengers" films?

The first problem statement can be answered that first cause of Loki becoming a villain was the shadow of revenge. He has a journey as the god of trickster in his life, wanting to show his power. He became one of the legendary villains in Marvel Cinematic Universe. Later, he had to change completely when his mother died, became his lowest point in his life. He was no longer a mischievous god, instead his life became a mess. This made his relationship and interaction with Thor improve, and affected Loki's mental state which made him then realize that there is no point in being a person with power, the most important thing is to be in a good relationship with a person with "power," and turned Loki into an anti-hero, that has his glory in his character development.

Furthermore, the second problem statement is also answered by a discussion of mise-en-scène, using the elements such as setting, lighting, costume, and behavior of the figure. These cinematic elements help reveal and support the portrayal of

Loki's character development across the selected movies. The setting emphasizes Loki's displacement and shifting loyalties, from the grand halls of Asgard to the chaotic world of Sakaar, reflecting his inner conflict and eventual transformation. His costume evolution also visualizes Loki's changing identity, moving from regal and armored to more understated and modern appearances, marking his growing detachment from the throne and acceptance of a new role. His trickster behavior, initially rooted in deceit and manipulation, gradually becomes a tool for survival, strategy, and eventually cooperation. Altogether, these mise-en-scène elements serve not only as visual storytelling tools but also as a cinematic language that deepens the audience's understanding of Loki's complexity as a character.



5. 2 Suggestions

In this sections, the writer also aims to give suggestions for various parties, namely:

1). For General Readers

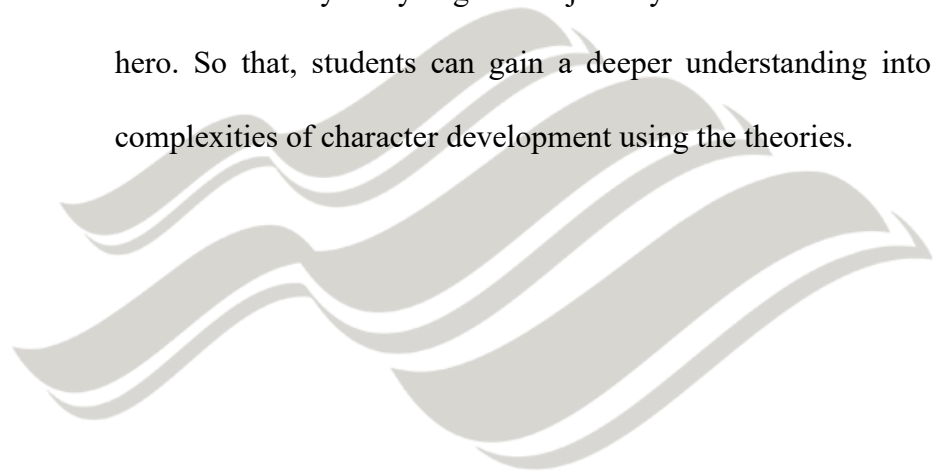
This study offers the explanation of Loki's character development from a villain caused the shadow of revenge and jealousy towards his brother and father to an anti-hero from "Thor" and "Avengers" movies. The general readers are expected to grow awareness in dealing with the problem of jealousy and revenge, that eventually Loki's revenge is useless and he even changes his attitude to become an ally of Thor. So by the end, readers can get better understand what bad effects are obtained from the feelings of resentment and jealousy, and hopefully readers do not have to experience what Loki feels like being imprisoned or losing his mother before he realizes it.

2). For Future Researchers

It is expected that future researchers can apply the theories employs in this study, especially in examining the character development of a figure. In addition, future researchers can carry out a deeper research on the character development of Loki, as one of the notable character development in the Marvel Cinematic Universe. It is hoped that the future researchers can get a better understanding by knowing the motives and portrayal from Loki's character development in the movies.

3). For English Study Program

The writer suggests that the English Study Program can use this study to examine the use of psychoanalysis and mise-en-scène in the movies to provide more in-depth understanding of the theories. It is expected that students can explore the portrayal and the motives behind Loki's character development as well as the implementation of the theories by analyzing Loki's journey from a villain to an anti-hero. So that, students can gain a deeper understanding into the complexities of character development using the theories.



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