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Lilith in Video Games: Feminist Myth-Making and Monstrous Power

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Abstract

This paper examines how Lilith, a figure from Jewish folklore who represents female autonomy and rebellion against patriarchal structures, is reimagined in modern video games. Through critical analysis of Lilith's portrayal in Diablo IV, Borderlands 2, and Darksiders, the author explores the tension between feminist empowerment and traditional gender archetypes in gaming narratives. While these digital representations celebrate Lilith's power and defiance, they often simultaneously reinforce problematic tropes of the "monstrous feminine" or reduce her to spectacle. The paper argues that these video game adaptations reveal both the potential for subversive feminist myth-making in interactive media and the persistent constraints of patriarchal narrative frameworks. This demonstrates how Lilith's complex character challenges conventional representations of female power in contemporary culture.

Keywords: Lilith, video games, feminist mythology, gender representation, monstrous feminine, Diablo IV, Borderlands, Darksiders, patriarchal structures, female autonomy

I.   Introduction

Lilith, a figure who has always challenged norms, embodies not just defiance and danger but also empowerment. Her origins are rooted in Jewish folklore, where she is often identified as Adam's first wife, created as his equal but unwilling to submit to him. Though she is not mentioned in the Torah, Lilith's story emerged to reconcile two contradictory accounts of creation in the book of Genesis. In one version, man and woman are created simultaneously (Genesis 1:26-27)[1], while in the

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[1] "Then God said, 'Let us make mankind in our image, in our likeness, so that they may rule over the fish in the sea and the birds in the sky, over the livestock and all the wild animals, and over all the creatures

other, woman is created from man's rib as a companion (Genesis 2)[2]. To resolve this, early rabbinic traditions suggested the idea of a "first Eve," a wife who was ultimately rejected and replaced by a more compliant "second Eve." By the medieval period, this figure became explicitly linked to Lilith in texts like the *Alphabet of Ben Sira*[3], where her rebellion was tied to her refusal to submit to Adam sexually and her choice to leave the Garden of Eden altogether.

Lilith's departure from Eden and refusal to conform turned her into a symbol of female autonomy, but also into a demonized figure in Jewish folklore. In these traditions, she was portrayed as a seducer of men, a mother of demons, and a danger to new-borns[4]. Her story reflects cultural anxieties about women who reject prescribed roles, and over time, she has been reclaimed as a feminist icon, representing resistance to patriarchal control.

Lilith's mythology finds new expression in video games in today's digital world. Games like *Diablo IV*[5], *Borderlands 2*[6], and *Darksiders*[7] take her defiant character and reimagine her in interactive narratives. These games explore her as a complex figure, offering a range of interpretations: a powerful anti-heroine, a warrior, or a manipulative force. Video games are exciting spaces for these reinterpretations because they allow players to engage with Lilith's story in ways that traditional media cannot. However, they also reflect the challenges of adapting mythology to modern, commercial platforms. These portrayals often straddle a fine line between empowering her and reducing her to a commodified archetype.

This paper will examine how Lilith is represented in these games, exploring her narrative roles, visual design, and gameplay mechanics. By focusing on how games engage with her mythology, I argue that Lilith's portrayal in video games not only reveals the ongoing tension between feminist empowerment and patriarchal structures but also underscores the urgency of this feminist discourse. Through her digital afterlife, Lilith continues to challenge and provoke, reflecting both the power of her story and the constraints of the platforms that retell it.

II. Lilith in *Diablo IV* – A Tragic Anti-Heroine

Lilith's role in *Diablo IV* is a complex masterclass, where she oscillates between

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that move along the ground.' So God created mankind in his own image, in the image of God he created them; male and female he created them." Genesis 1:26-27, New International Version.

[2] "So the Lord God caused the man to fall into a deep sleep; and while he was sleeping, he took one of the man's ribs and then closed up the place with flesh. Then the Lord God made a woman from the rib he had taken out of the man, and he brought her to the man." Genesis 2:21-22, New International Version.

[3] "The Alphabet of Ben Sira" (Alphabetum Siracidis, c. 700-1000 CE) is one of the earliest sources depicting Lilith as Adam's first wife. The text presents a dialogue where Lilith refuses to lie beneath Adam, claiming they were created equal, and then flees Eden by pronouncing God's ineffable name. See David Stern and Mark Jay Mirsky, eds., "Rabbinic Fantasies: Imaginative Narratives from Classical Hebrew Literature" (Philadelphia: Jewish Publication Society, 1990), 167-202.

[4] The characterization of Lilith as a demonic mother and threat to infants appears in multiple Jewish texts, notably the Babylonian Talmud (Eruvin 100b, Niddah 24b) and the Zohar. The practice of using amulets to protect newborns from Lilith is documented in "Hebrew Amulets: Their Decipherment and Interpretation" by T. Schrire (London: Routledge, 1966), 113-117, and discussed extensively in Raphael Patai's "The Hebrew Goddess" (Detroit: Wayne State University Press, 1990), 221-254.

[5] Diablo IV (Blizzard Entertainment, 2023). In this action role-playing game, Lilith is a primary antagonist, portrayed as the "Mother of Sanctuary" and daughter of Mephisto.

[6] Borderlands 2 (Gearbox Software, 2012). The character "Lilith" appears as one of the original Vault Hunters and is known as the "Firehawk," possessing supernatural abilities called "Siren powers."

[7] Darksiders (Vigil Games, 2010). Lilith appears as a powerful demon who serves as the architect of the apocalypse and mother of the Nephilim race.

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saviour and villain, protector and destroyer. Her narrative challenges players to reconsider the archetypes often associated with antagonists in video games. As the Daughter of Hatred and Mother of Sanctuary [8], Lilith operates at the intersection of rebellion and ruin. Her character demands empathy and critical reflection on what it means to hold power and the lengths one will go to protect what they have created.

At the heart of Lilith's story is her dual role as a protector of humanity and a destructive force. She is a demon, yes, but her goals set her apart from the usual *Diablo* villains who seek chaos for its own sake. Lilith believes in humanity's potential to transcend the Eternal Conflict between Heaven and Hell. Her vision is radical: a world where humans, descendants of her Nephalem children, take control of their destiny. However, her methods are brutal—manipulation, coercion, and violence are tools she uses without hesitation. This creates a fascinating contradiction: Lilith wants to liberate humanity from the oppressive forces of Heaven and Hell. However, she imposes her will in ways that make her seem no better than the powers she opposes. This tension mirrors Barbara Creed's concept of the "monstrous feminine," [9] where female figures who defy societal norms—especially maternal ones—are cast as threats. Lilith embodies nurturing care and a dangerous autonomy, making her a profoundly unsettling but compelling character.

Her backstory [10] reinforces this complexity, blending rebellion, tragedy, and betrayal. As the daughter of Mephisto, one of the Prime Evils, Lilith rejected the endless war between Heaven and Hell. Alongside the angel Inarius, she created Sanctuary as a haven untouched by the Eternal Conflict. This act was unprecedented: a demon and an angel defying their natures to create something new. However, this union—and their offspring, the nephalem—sparked fear in Heaven and Hell. When Inarius turned against her, banishing her from Sanctuary for her violent defence of their children, Lilith's tragedy began. Her return in *Diablo IV* is not just about reclaiming power; it is a chance to finish what she started—to ensure humanity's survival and dominance in a universe that seeks to control or destroy them. Julia Kristeva's notion of the "abject" helps illuminate this dynamic [11]. Lilith occupies a liminal space, straddling the line between saviour and monster. Her love for her "children" fuels her actions, but her methods blur boundaries, producing both fascination and horror.

Lilith's visual design amplifies this tension between elegance and monstrosity. In *Diablo IV*, her appearance is a deliberate blend of maternal grace and gothic terror. Her flowing robes and regal posture suggest a protective, almost divine figure, yet her horns, wings, and sharp features mark her as undeniably demonic. The visual cues invite players to see her as both a nurturing mother and a dangerous predator, embodying Donna Haraway's concept of the 'cyborg.' Haraway's cyborg challenges traditional binaries—human versus machine, natural versus artificial—and Lilith does the same, blending beauty and menace, creation

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[8] These titles for Lilith are established in Diablo IV's official lore and marketing materials, notably in the game's announcement cinematic "By Three They Come" (2019) and the in-game codex entries.

[9] See Barbara Creed's "The Monstrous-Feminine: Film, Feminism, Psychoanalysis" (Routledge, 1993), where she examines how female monsters in horror films represent patriarchal fears of feminine power and motherhood, particularly in chapter 2, "Woman as Monstrous Womb" (43-58).

[10] The creation of Sanctuary by Lilith and Inarius is detailed in Diablo: The Sin War trilogy by Richard

A. Knaak (Blizzard Entertainment, 2006-2007) and further expanded in "Book of Lorath" found in Diablo IV (Blizzard Entertainment, 2023).

[11] Julia Kristeva's concept of the abject, developed in "Powers of Horror: An Essay on Abjection" (Columbia University Press, 1982), describes elements that disrupt social order and meaning. The abject exists at the boundaries between self and other and human and non-human. It simultaneously attracts and repulses, challenging established categories and provoking both fascination and horror.

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and destruction[12]. Her maternal symbolism is particularly striking: while her presence suggests care and protection, her actions reveal the ethical dilemmas of that care as she manipulates and sacrifices to achieve her goals, blurring the line between good and evil.

This leads to perhaps the most exciting layer of Lilith's character: her simultaneous embodiment of feminist agency and patriarchal fears. Lilith is a rebel, a character who defies the cosmic hierarchies of both Heaven and Hell. She demands autonomy, not just for herself but for humanity as a whole. In this way, she aligns with feminist ideals of resistance and self-determination. However, the game also frames her power—especially her maternal instincts—as dangerous. This echoes Judith Butler's theory of performativity[13], where societal expectations shape identities. Lilith's maternal role, performed through her attempts to protect humanity, is constantly undercut by the game's portrayal of her as a monstrous "other." Her resistance to patriarchal structures is admirable, but her methods and the destruction she leaves in her wake make her a figure of fear as much as inspiration.

Ultimately, Lilith is far more than a standard video game villain. She is a character who forces players to grapple with uncomfortable questions: Can noble intentions justify someone's destructive actions? Is rebellion against oppressive systems always heroic, even at a high cost? Through her tragic backstory, hybrid visual design, and complex motivations, Lilith becomes a mirror for more considerable cultural anxieties about power, autonomy, and resistance. She embodies the tension between creation and destruction, love and violence, freedom and control, reflecting societal fears and uncertainties about the consequences of power, the boundaries of autonomy, and the nature of resistance. This makes her one of the most compelling figures in the *Diablo* universe and a villain who will haunt players long after the game ends.

III. Lilith in *Borderlands 2* – The Empowered Siren

Lilith is one of the most iconic figures in the *Borderlands* series, not just for her supernatural powers as a Siren but for the journey that takes her from a quiet, playable character in the first game to the bold, decisive leader of the Crimson Raiders in *Borderlands 3*. Her character embodies both feminist empowerment and the limitations of how female characters are often represented in action-heavy genres. Through her evolution, Lilith becomes a fascinating figure: a leader, a fighter, and a symbol of strength, but one whose narrative occasionally feels boxed in by the tropes of the "badass femme" archetype.

Lilith's rise to leadership is one of the most striking aspects of her character arc. In the original *Borderlands*, she was a Siren with unique powers—Phasewalking, a combination of invisibility, speed, and explosive energy. While fun to play, she was not given much of a voice, existing more as an avatar for the player than a fully fleshed-out character. By *Borderlands 2*, however, she is stepping into her own as the Firehawk[14], a vigilante protecting her people and taking the fight to Handsome Jack. Her transformation into a central figure is cemented

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[12] Donna Haraway's cyborg theory, presented in "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century" (1985), explores how hybrid beings challenge traditional boundaries and binary oppositions, suggesting new ways of understanding identity and power relations beyond conventional categories.

[13] Judith Butler's theory of performativity, introduced in "Gender Trouble: Feminism and the Subversion of Identity" (Routledge, 1990), argues that gender is not natural but performed through repeated actions that are shaped by societal norms and expectations.

[14] Gearbox Software, Borderlands 2 (2K Games, 2012). Lilith's role as the Firehawk is revealed early in the game, where she operates from her base in Frostburn Canyon, aiding the Vault Hunters while maintaining her secret identity.

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in *Borderlands 3*, where she becomes the leader of the Crimson Raiders. It is a role that demands strength, strategy, and resilience, and Lilith delivers. She is no longer just a combatant; she is making decisions that impact the fate of Pandora and beyond.

However, even as her role grows, her characterization leans heavily into the "badass femme" trope—a strong, physically capable woman whose emotions and complexities sometimes get sidelined in favour of her toughness. She is fierce and powerful, but her struggles—like her grief over Roland's death or her self-doubt as a leader—are not explored in as much depth as they could be. For instance, her grief over Roland's death[15] is briefly touched upon, but not fully delved into, and her decisive actions often overshadow her self-doubt as a leader. This is a common issue for female characters in action-heavy narratives, where the focus tends to prioritize spectacle over introspection. Lilith's story embodies this tension: she is both a feminist figure, defying traditional gender roles as a leader and combatant, and a product of the genre, which often reduces characters to their most visible, action-oriented traits.

Lilith's powers as a Siren are central to her identity in the narrative and gameplay. Phasewalking[16] in the first game is a joy to use—it lets her dart around enemies invisibly and unleash explosive bursts of elemental damage. It is empowering, giving players a sense of control and invincibility. When we reach *Borderlands 3*[17], her abilities evolve into large-scale acts of heroism, like teleporting the entire

city of Sanctuary into orbit[18]. These moments are not just gameplay mechanics; they are woven into her narrative, reinforcing her role as a protector of her people. However, they are also part of the spectacle that defines her. Her powers are not just tools; they are flashy and awe-inspiring performances meant to captivate both players and characters within the game.

This focus on spectacle, while thrilling, ties into a broader issue with how female characters are framed in visual media. Laura Mulvey's concept of the "male gaze"[19] comes to mind here—the idea that female characters are often presented in ways that emphasize their visual appeal or performance over their narrative depth. While Lilith's design is relatively restrained compared to other female characters in *Borderlands*, her powers and presentation still tie her to this idea of spectacle. Her abilities, like Phasewalking, are as much about looking relaxed and stylish as they are about practical combat utility, reinforcing her dual role as both an object of admiration and a tool for player enjoyment.

However, it is interesting how Lilith's narrative constantly pushes against traditional gender norms, even as it occasionally falls into genre conventions. As the leader of the Crimson Raiders, she commands respect and authority in a world dominated by chaos and violence. Her role challenges the expectation that women in video games must be secondary or supportive. She is at the story's centre, making decisions, rallying her people, and taking on the villains herself. However, as Anita Sarkeesian has pointed out in her work on gender tropes in

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[15] This pivotal scene occurs in Borderlands 2's "Where Angels Fear to Tread" mission, fundamentally altering Lilith's character arc and motivations.

[16] In the original Borderlands (Gearbox Software, 2009), the official game manual and in-game documentation detail Lilith's Phasewalk ability, a unique action skill that allows dimensional shifting.

[17] Gearbox Software, Borderlands 3 (2K Games, 2019). As Commander, Lilith leads from the flying city-ship Sanctuary III, coordinating resistance efforts across multiple planets.

[18] This occurs during Borderlands 3's "Beneath the Meridian" mission, demonstrating Lilith's enhanced abilities and sacrificial leadership.

[19] Mulvey, Laura. "Visual Pleasure and Narrative Cinema." Screen vol. 16, no. 3 (1975): 6-18. Mulvey's seminal work establishes how visual media constructs women as spectacles for male viewership, particularly through cinematography and narrative framing.

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gaming[20], even empowered female characters often operate within frameworks that limit their complexity. Lilith is no exception. Her leadership is impressive, but the emotional nuances of what it means to lead—her fears, her vulnerabilities—are often glossed over. She's allowed to be firm but not fully human.

Lilith's journey across the *Borderlands* series reflects both the strides and the setbacks in how female characters are written in gaming. She is powerful, capable, and central to the narrative, breaking away from traditional damsel-in-distress roles. At the same time, her story leans heavily on her powers and badass persona, occasionally at the expense of deeper emotional exploration. Still, Lilith's evolution is a testament to how video games can create female characters who inspire and lead while navigating the genre's constraints. She is not just a Siren; she is a symbol of what gaming can achieve when it dares to give its women power, even if that power sometimes comes with strings attached.

IV. Lilith in *Darksiders* – The Manipulative Matriarch

Lilith, the Queen of Demons and creator of the Nephilim[21], is a figure of immense complexity in the *Darksiders* series. Her presence, while not always in the narrative spotlight, is pivotal to the franchise's apocalyptic tale. Her mythological roots as a figure of rebellion and creation are cleverly woven into the series' themes. However, her characterization often falls into the trap of emphasizing her monstrosity and scheming nature at the expense of exploring her full range of complexities. While she is a compelling antagonist, her portrayal focuses more on her villainy than her potential as a nuanced, subversive character, leaving the audience intrigued by the untapped depths of her character.

Lilith's creation of the Nephilim is a defining act that sets much of the *Darksiders* narrative in motion. The Nephilim, born from the mingled dust of angels and demons, embody her defiance of the cosmic balance maintained by Heaven, Hell, and the Charred Council. This act mirrors her mythological origins, where Lilith is often depicted as a rebellious figure who challenges patriarchal authority. In Jewish folklore, she is said to have been Adam's first wife, who refused to submit and later became a demon. *Darksiders* draws heavily on this myth, positioning Lilith as a creator who defies divine order to birth a new race. However, the games often frame her creation of the Nephilim as purely destructive. While the Nephilim's genocidal campaigns justify their eventual destruction by the Horsemen, this focus on their destructive nature overshadows the potential to explore Lilith's motivations. Was her creation of the Nephilim driven purely by ambition, or was it also an attempt to assert her agency in a universe governed by male-dominated forces? These questions still need to be answered, as the narrative prioritizes her role as a disruptive force rather than a complex character.

Lilith's resentment toward humanity is another layer of her story that hints at her depth but needs to be explored more. She blames humanity for the destruction of the Nephilim, whom she views as her "children." This grief and anger could have been a powerful avenue for understanding her character, showing how she processes loss and channels it into her schemes. However, the games simplify this dynamic, presenting her hatred of humanity as little more than a motivation for villainy. Her animosity toward the Third Kingdom becomes a narrative

[20] Sarkeesian, Anita. "Tropes vs Women in Video Games," Feminist Frequency, 2013-2017. This video series critically analyzes recurring patterns in female character representation in gaming, particularly examining how "strong female

characters" often reinforce rather than challenge gender stereotypes.
[21] Vigil Games, Darksiders (THQ, 2010). The game establishes Lilith as the creator of the Nephilim and a key figure in the apocalyptic narrative.

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tool to justify her actions rather than an opportunity to explore the emotional weight of her loss. This framing diminishes her potential to challenge the moral binaries of the *Darksiders* universe, where humanity is often idealized as the Third Kingdom worth saving. Instead of questioning this cosmic hierarchy, Lilith is cast as a vengeful outsider whose rebellion is inherently framed as dangerous and unnatural.

This emphasis on Lilith's monstrosity aligns with Barbara Creed's concept of the "monstrous-feminine,[22]" which examines how female characters in horror and fantasy are often depicted as threatening due to their power and sexuality. In *Darksiders*, Lilith's ability to create life—traditionally a feminine trait—is portrayed as unnatural and catastrophic. Her Nephilim are not nurturers but destroyers; her maternal instincts are twisted into something terrifying. The series leans heavily into her role as a seductress and manipulator, emphasizing her ability to corrupt and control others. This portrayal reinforces her as a figure to be feared and resisted, but it also flattens her complexity. While the "monstrous-feminine" can be a subversive tool for critiquing patriarchal structures, *Darksiders* uses it primarily to underline her villainy. By framing her power as inherently destructive, the series misses an opportunity to explore how her defiance could be interpreted as a challenge to the cosmic patriarchy of Heaven and Hell.

Lilith's interactions with other characters further highlight her role as a manipulative force rather than a fully realized figure. Her relationship with Death is particularly striking. As the creator of the Nephilim, she claims to be the "mother" of the Horsemen, but Death rejects this claim with disdain[23]. Their dynamic is rife with tension and unresolved questions. Does Lilith view herself as a true mother to the Nephilim, or is this merely another manipulative ploy? How does Death's rejection of her complicate her sense of identity or purpose? The series hints at these complexities but ultimately reduces their relationship to a battle of wills, with Lilith as an obstacle for Death to overcome. Similarly, her alliance with Lucifer underscores her cunning and ambition but also frames her as a subordinate in his schemes. While she is a figure of immense power, her narrative agency is often overshadowed by the actions of male characters like Lucifer, Samael, and the Horsemen[24].

What makes Lilith such a compelling figure in mythology is her duality: she is both a creator and a destroyer, a rebel and a victim of divine punishment. The *Darksiders* series touches on these themes but only partially commits to exploring them. Her creation of the Nephilim, her resentment of humanity, and her manipulative alliances all hint at a character navigating the tensions between power, vulnerability, and loss. Yet, the narrative focuses more on her role as a schemer, emphasizing her monstrosity over her humanity. This approach reinforces her status as a villain but sacrifices the opportunity to present her as a multifaceted figure who challenges the patriarchal structures of the universe.

Lilith embodies the contradictions of the *Darksiders* series itself in many ways: grand in scope but often constrained by its commitment to genre conventions. Her story has the potential to explore themes of rebellion, grief, and agency, but these ideas are overshadowed by the need to position her as an antagonist. By leaning into her mythological roots, the series builds a

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[22] Barbara Creed, "The Monstrous-Feminine: Film, Feminism, Psychoanalysis" (Routledge, 1993), particularly chapter 2, "Woman as Monstrous Womb," examines how female monsters represent patriarchal fears.

[23] The relationship between Lilith and Death is explored in Darksiders II (THQ, 2012), particularly

during their encounters in the Forge Lands and Shadow's Edge.

[24] These character relationships are developed across Darksiders (2010) and Darksiders III (THQ Nordic, 2018), revealing Lilith's complex role in Hell's power structure.

foundation for a character who could challenge the cosmic order and its moral binaries. However, the missed opportunities to challenge patriarchal themes in the narrative ultimately leave the audience craving for a more progressive and nuanced portrayal of Lilith.

V. Conclusion

In exploring Lilith across mythological reinterpretations and digital narratives, it is clear she is one of the most versatile and fascinating figures to analyze. Whether we encounter her as the creator of the Nephilim in *Darksiders*, the supernatural Siren in *Borderlands*, or the mythological demon queen rooted in Jewish folklore, Lilith is always a figure of power and defiance. What intrigues her is the duality that runs through her character: she is both creator and destroyer, a maternal figure and a manipulative schemer. Across these narratives, her presence challenges divine hierarchies and questions the stability of cosmic orders. And yet, despite her centrality to these stories, she often finds herself confined by narrative conventions that prioritize her role as a villain over her potential as a truly subversive and multifaceted character.

Take *Darksiders*, for example. Lilith's mythological roots as a rebel against divine authority are cleverly adapted into the apocalyptic themes of the series, but her characterization leans heavily on her monstrosity and cunning. She is a figure who operates from the shadows, orchestrating chaos, but her deeper motivations—her grief over the Nephilim, her hatred of humanity, or even her complex ties to figures like Death and Lucifer—are largely left unexplored. Similarly, in *Borderlands*, her role as the "badass femme" hero with extraordinary powers aligns her with feminist empowerment, but the spectacle and tropes of the genre still constrain her narrative.

The thread running through all these portrayals is that Lilith is always positioned as an "other." Her power is framed as something to fear and resist, whether as a manipulative demon or an antiheroic figure. This aligns closely with Barbara Creed's concept of the "monstrous-feminine," where female power and sexuality are often presented as dangerous and unnatural. While these portrayals succeed in making her a compelling antagonist or hero, they rarely dig deeper into what makes Lilith truly revolutionary: her ability to disrupt patriarchal structures and her unique navigation of the tensions between creation and destruction, rebellion and vulnerability.

What is striking is how much potential remains untapped. Lilith's mythological origins and presence in modern storytelling give her the tools to critique power structures and challenge traditional gender roles in profound ways. But often, the narrative emphasis on her as a source of chaos or villainy overshadows these possibilities. The tragedy of Lilith in these adaptations is that her complexity is hinted at but rarely fully realized.

So, where does that leave us with Lilith? She is undeniably iconic, a character who lingers in the minds of audiences and players alike. But her greatest strength lies in her untapped potential. If future portrayals embraced the full spectrum of her identity—her grief, her rebellion, her agency—she could transcend the archetype of the manipulative monster or seductive femme fatale. Lilith can be more than just a disruptor of cosmic orders; she could be the lens through which we interrogate those orders and their inherent injustices. For now, though, she remains a fascinating figure, straddling the line between power and stereotype, waiting for a story brave enough to embrace her complexities fully.

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