

A Study of *Star Wars* Series Part 1

Mammy, Mulatto, and Hot Mama: Images of Female Aliens in the *Star Wars* Movies

Chinami AKAO

Introduction

This is the first part of a series of articles concerning *Star Wars* movies. In this paper, I will examine comparisons between the images of the female aliens in *Star Wars* and those of traditional African American women, in order to demonstrate how George Lucas, the director/producer while seemingly creating new alien species in fact draws upon well-known stereotypes. However, before doing so, I would like to present an outline of the *Star Wars* series.

The series is divided into two groups: the *Star Wars* trilogy which consists of *Star Wars* (1977), *The Empire Strikes Back* (1980), and *Return of the Jedi* (1983); while the second comprises *Episode I: The Phantom Menace* (1999), *Episode II: Attack of the Clones* (2002), and *Episode III* which will be released in 2005.

In 1997 Lucas released the special editions of the first trilogy by adding some scenes and refining the quality of the computer graphics of the first versions. Each film then was re-entitled as *Star Wars Episode IV: The New Hope*, *Episode V: The Empire Strikes Back*, and *Episode VI: Return of the Jedi*.

The films of the first trilogy are typical science fiction movies with space ships and aliens everywhere and the plot is quite orthodox. For example, in *Episode IV*, a young man, Luke Skywalker becomes an apprentice of an old hermit, Obi-Wan Kenobi, who is a great "Jedi" knight master. In the midst of his training Luke has to go on a journey to rescue a princess in distress, Leia Organa. With the help of other good guys such as Han Solo, and the androids, C3-PO and R2-D2, Luke succeeds in rescuing her.

In *Episode V*, Luke becomes the apprentice of Yoda who earlier had trained Obi-Wan. Yoda suggests that Darth Vader, the villain who captured Leia, is Luke's father. During the battles Luke discovers that this is true. Vader, once an innocent

apprentice of Obi-Wan, had joined forces with a mysterious, unidentified Emperor who controls the Empire called the "Dark Side."

In *Episode VI*, thanks to Yoda who has brought Luke's abilities one step further, Luke has the strength and conviction to confront his powerful father and the Emperor, and succeeds in returning Vader to the "good side" of the world from the evil "Dark Side." Though Vader dies soon after the final battle, he is content with the reconciliation with his son. By destroying the Emperor and his lethal weapon, the "Death Star," Luke, together with Solo and other friends of the rebellious group against the Empire, finally frees the entire galaxy from the menace of occupation by the "Dark Side."

Star Wars and its sequels depict a series of battles between good and evil, through which the young protagonist overcomes difficulties and grows into a man. It seems that the combination of this simple but powerful theme, "the good guy wins over the bad guys" together with extremely sophisticated computer graphics, has resulted in the *Star Wars* series becoming very popular especially among youth in the United States.

In *Episode I* and *II*, we can find the simple theme of good vs. evil repeated. A boy named Anakin Skywalker (Darth Vader in his childhood) meets two "Jedi" knights, Qui-Gon Jinn and Obi-Wan Kenobi, and becomes an apprentice of Obi-Wan. The two work together to protect the Galactic Republic from the threat of the "Dark Side." While the protagonist, Anakin is doing his training and job as a "Jedi," he learns several lessons and becomes wise and powerful.

Another point that the first trilogy and *Episode I* and *II* have in common is that all the main characters such as Luke, Solo, Leia, Obi-Wan, and Qui-Gon are whites, while the villains, comic relief and other supporting roles include characters from other racial groups and aliens.

What makes *Episode I* and *II* more exciting is the far more developed computer graphics. Especially the computer generated characters and creatures who represent the villains and comic relief are breathtaking. These characters who look exotic but in some way also familiar make a striking contrast with the heroic nature of the protagonists.

The problem is that it is not immediately apparent that these aliens are, in fact, insidiously copying well-known stereotypes of American movies such as mammies, mulattos, and hot mamas. The aliens seem new and unknown species, having nothing to

do with the prejudice or stigmas attached to anyone. However, the *Star Wars* series has not in fact developed new stereotypes but ones which have foundations in traditional racial stereotypes.

There appear already in the beginning of the *Star Wars* series, several characters who remind us of traditional racial stereotypes. For example, the leader of the Empire, Darth Vader, and the well-organized, cold blooded soldiers and officers under him are often compared to the Nazis of Hitler's Germany. The helmet Vader wears resembles the Nazi helmet of World War II (See photograph in "Databank" <<http://www.starwars.com/databank/character/darthvader/index.html>>). Also, the green military uniforms of the soldiers of the Imperial troops resemble those of Nazis soldiers as does their well-organized, totalitarian behavior (<<http://www.starwars.com/databank/organization/imperialnavytrooper/index.html>>).

In contrast, the tiny but mighty old "Jedi" master, Yoda (<<http://www.starwars.com/databank/character/yoda/index.html>>), is similar to the Asian sage who excels in both literary and military arts. This mentor type character is typically found in kung fu and karate movies in which he trains young protagonists in preparation for bouts or duels.

Regarding Darth Vader, his troops, and Yoda, the audience can easily link them to the original Nazis and mentor stereotypes. On the other hand, there are characters and species which are not readily recognizable as stereotypes. From now on, I will discuss some examples: the alien species called Askajians, the hybrid of alien and human, and another alien species called Twi'leks, focusing on how their characteristics resemble the traditional stereotypes of African American women in Hollywood movies.

Section I

There are three leading negative stereotypes of African American women: the mammy, the mulatto and the hot mama (Sims-Woods 37-39, 243-247; Bogle 57-94, 166-174, 251-252). In this section I will examine them.

A. Images of Mammies

The original depiction of a mammy is a fat, pitch black or brown-skinned slave woman who is content with her role to raise the slave owner's babies. Often her maternal nature is exaggerated by, for example, her having huge breasts which start

producing milk as soon as she is given a new born baby. She is shown as being so primitive and maternalistic that she can suckle a baby without complaint even though it is not hers.

A primary example of the mammy is the fat slave woman in the movie *Gone with the Wind* (1939). The African American maid who appears in *Imitation of Life* (1934, 58) is another classic example of the mammy stereotype. Both women have a dog-like loyalty and therefore they love the white heroine and her child unconditionally. They are portrayed as being good at domestic service, but not being very intelligent.

B. Images of Mulatto Women

1. Tragic Mulattos

Of the two types of mulatto, one is the tragic mulatto character in films and novels who is a fair skinned beautiful woman who tries to "pass" as a white person. Usually it is revealed that she is of mixed blood and her life takes a tragic turn. Or she falls in love with a white man, but cannot marry him because of her racial background. In other cases, a young, attractive mulatto woman of good intention tries hard to survive in racist society, but she is misled by someone – usually a vicious man who looks kind – and brought to a tragic end.

A good example of this is the daughter of a light-skinned father and a black mother who appears in the film *Imitation of Life*. The girl, Peola, raised by a loving mother, hates to be treated as a black so deeply that she leaves home and tries to live as a white girl. Her mother is a faithful maid who works for a white widow and her daughter who is the same age as Peola. The conflict between Peola and her mother highlights the harmonious relationship of the white widow and her daughter. It also emphasizes the helpless nature of the black women and the melodramatic atmosphere of the movie.

2. Cunning Mulattos

The second type of mulattos is the cunning mulatto in early movies who can be found, for example, in *The Birth of a Nation* (1915) which was directed by G.W. Griffith. In this film, two main cunning mulatto characters appear. One is Lynch, a man who serves but later betrays a good-natured white politician named Stoneman in the time just before the Civil War, when Stoneman and other politicians in the North wanted

to maintain abolitionism.

Another mulatto is a maid who also works for Stoneman and his family. Since she desperately wants emancipation of blacks, she takes a nasty attitude toward Stoneman's guest who is against abolitionism. However, she does this secretly so that Stoneman continues to believe that she is a pleasant servant. This maid later cooperates with Lynch when he captures Stoneman's daughter. Again she behaves unkindly to the hostage. At the same time, she, once trying to seduce Stoneman, begins to fawn on Lynch, because she expects that in the near future he will be a person of power.

Both the maid and Lynch are presented as being more cunning, promiscuous, and two-faced than blacks, and it is suggested that the reason for this is that they are of mixed blood. They are portrayed as hybrids of white's intelligence and African's savagery.

C. The Hot Mama Image

The hot mama is a beautiful, seductive and exotic black woman who is often seen as a sex object. Some are entertainers, and others are prostitutes or mistresses. Among the various stereotypes of black women, this image is perhaps the most demeaning yet the most popular until the present day.

A classic example of the hot mama is the entertainer, Josephine Baker. She started her career in the 1920's as a dancer at night clubs such as the "Plantation Club" in New York. This was known for the "cafe au lait" colored girls' dancing in a plantation stage setting. In those shows, mulatto girls in slave costumes performed seductive, nostalgic dances.

Baker became famous when she performed what the French called the "dance sauvage" — a bottom shaking dance wearing only a short skirt made of bananas and leaves (Rose 2, 183). This dance and costume were based on Europeans' fantasies of Africa. Later she played the role of a glamorous African queen in shows at night clubs in Paris. In this way, she created the prototype of the primitive, exotic, African dancer.

In the 1950's a mulatto actress Dorothy Dandridge brought this hot mama type to the movies. For example, in *Porgy and Bess* (1959), she plays the part of a promiscuous woman who runs away from her husband to another man. She also plays the

sensuous black woman, Carmen, in the all-black musical *Carmen Jones* (1954) which was a contemporary version of the classic opera *Carmen*. With her sexy dance and songs, Dandridge easily seduces a decent, hard-working young officer, who falls in love with her. However soon she leaves him for a richer man. In the end, she is killed by her ex-lover.

The women Dandridge played are fascinating and sexy, but they fail as a heroines, because they lack virtue. They are driven by lust and desire, and therefore destined not to have a happy ending.

In the 1960's and 70's black prostitutes appeared in gangster movies. For example, in *Sweet Sweet-back's Baadass Song* (1971) there is a prostitute, who lives in a small town in a remote place. She is portrayed as someone with whom one cannot easily identify oneself or sympathize. She has no special hopes for the future, and continues to ply her trade recklessly. She welcomes any man as long as he has money. Moreover, for pleasure she makes love with a kid of her son's age. She is depicted as a person of instinct, not of morals or common sense.

Next, in the 1970's, came the black, super-female type. In films such as *Cleopatra Jones* (1973) and its sequels, *Coffy* (1973), and *Foxy Brown* (1974), a beautiful and sexy, but aggressive black heroine who has tremendous athletic abilities fights against gangsters and smugglers. Cleopatra and other black female protagonists are heroines of the underground.

As seen above, several stereotypical images of black women have appeared in entertainment and films. The oldest are the mammies and tragic mulattos of the early period: This servant type continues to 1940's and 50's when glamorous entertainers appear, while the 1970's brought with it new black super strong heroines.

What they all have in common is that they are physically strong and/or attractive, but inferior regarding intelligence or morals. In other words, they are used as mirror images of white female characters. For example, the stubborn, comical, fat black slave woman in *Gone with the Wind* highlights both the slimness and sharp temper of the white heroine, Scarlet O'Hara. Josephine Baker's "black bottom" dance in a topless, sexy costume is in contrast with the white girls who dance elegantly and inoffensively in European style dress. The well-built African American woman who wins over guys in gun fights and hand-to-hand fights is the opposite of the traditional white heroine such as the princess in distress.

These demeaning and extreme stereotypes are disappearing nowadays. However, the tendency to portray black women as shadowy beings with dubious morals who act as foils to white heroines still remains. Also, the presentation of stereotypical images has not totally ceased. Stereotypical alien species can also be found. They will be discussed in the following section.

Section II

In this section I will discuss the following female aliens in the *Star Wars* series: A. Yarna D'al Gargan of the Askajian species; B. Rystáll, a singer/dancer who is a half-breed with a human father and an unknown alien mother; and C. Oola and Lyn Me, women of the Twi'lek species.

Unlike Darth Vader or Yoda, the characters of these species are not described in detail in the movies. However, concrete data of each species' appearance, abilities, profile, and even background stories can be had by consulting *Star Wars* related materials such as: *Star Wars: The Visual Dictionary* (1998), *Episode I: The Visual Dictionary* (1999), and *Attack of the Clones: The Visual Dictionary* (2002), which consist of three books of illustrations and explanations; the "Databank," a section of the official web site of *Star Wars*; and the manual of the online role-playing game, "*Star Wars* Galaxies."

Tatooine: The Haunt of the Outlaws

Gargan, Rystáll, Oola, and Lyn Me are members of a band, the Max Rebo Band, which plays in the palace of a crime lord, Jaba the Hutt, on the planet, Tatooine. According to the official web site and *Star Wars: The Visual Dictionary*, Tatooine is a poor planet in a distant galaxy to which The Galactic Republic and The Empire pay very little attention. For a limited number of people it is known as a hiding place for outlaws and gamblers. Its climate is hot and arid, with desert, dunes, and mesas. Many strange creatures which remind us of the Middle East and Africa appear. A camel like creature, as well as rat and lizard like ones can be found. Along with these computer generated animals, the desert in which they live creates an even deeper Middle Eastern atmosphere. (In fact the shooting of the dessert scenes was done in Tunisia.)

Tatooine's population consists of a few poor farmers, many gangsters, slaves, and slave traders. Although slavery is forbidden in the Republic, gangsters, bounty hunters, and gamblers frequently kidnap people from other planets in order to make money

by selling them to other gamblers in Tatooine. Most of these outlaws are connected to the syndicate under the crime lord, Hutt. The power structure of Tatooine together with the desert-like climate reminds us of shanty towns which appear in Hollywood westerns. This primes the audience to expect that in these scenes, dance girls, bar maids, and mistresses will be found.

Gargan and other entertainers are gathered by slave traders and Max Rebo, the owner of a music band, for Hutt who loves seductive music and dances by slaves. A scene in which the slave women entertain Hutt and other outlaws is in the beginning of *Jedi*. In the original film which was shot in 1983, this scene was rather short, but in the special edition Lucas added some extra characters and songs making the scene more impressive. I will show below the characteristics of the female aliens.

A. Yarna d'al Gargan

Gargan, a character added to the special edition, is a fat dancer who performs a "dance sauvage" kind of dance to Rhythm and Blues type music (<<http://www.starwars.com/databank/character/yarnadalgargan/index.html>>). She wears sexy tops which emphasize her six breasts and a grass skirt. Though the actress who performs her role is a Caucasian actress, Claire Davenport, the viewers get the impression that she resembles the mammy type black woman and entertainers such as Sarah Vaughan or Josephine Baker. This is partially due to her plumpness, special make-up, costume, and the dance itself.

Detailed background information on her in the data bank of the official web site gives a more concrete idea of her:

Yarna d'al Gargan was the daughter of an Askajian chieftain. Prior to her servitude to [Jabba] the Hutt, she danced for the honor of her tribe. . . . She lived a quiet existence with her mate Nautag and her four children. . . . Yarna's life took a terrible turn when she and her mate were captured in a slaver raid. The slavers had killed one of Yarna's children in the attack. The slavers presented Yarna and her family before Jabba the Hutt for sale. . . . Yarna not only danced for the Hutt, but also performed simple cleaning around the throne room. She was known by the cruel nickname of the Ugly One. . . . The other dancers viewed her as a mother figure of sorts. ("Data-bank")

When Gargan became free at the death of Hutt, she started to search for her children. (Her spouse was already dead.) Later she purchased all the children back from the slavers, and with them and a new spouse, began a new life as a free trader. She also helped other slaves to gain their liberty.

From this, we get the impression that Gargan is a mixture of mammy, black female entertainer, and African American female slave. The impressions of mammy and entertainer come from her huge, exaggerated breasts, and "dance sauvage."

B. Rystáll

The dancer/vocalist of the Max Rebo Band, Rystáll, was added to the special edition release. Her role was played by the Canadian dancer, Mercedes Ngoh, daughter of an African father and Spanish mother.

Rystáll looks like a mixture of human-being and various animals: she has horns, hooves, and leopard-like spots on her neck and forehead, while she retains the features of a human-being. Though her face is chalk-white, it is easy to tell that her racial background is African (<<http://www.starwars.com/databank/character/rystall/index.html>>).

What is significant other than her appearance and performance is her attitude toward a member of the audience, Boba Fett. After the show, as soon as she sees him, she approaches Fett, the strongest bounty hunter who is known for fanatical skill, and openly tries to attract him by smiling and touching him. In so doing, she leaves a vivid impression, though her scene is only a few minutes long.

Further information which explains the seductive behavior of this attractive but mysterious woman is again richly available on the official web site and *Star Wars: The Visual Dictionary*. The databank says that Rystáll is a "humanoid alien" of a human father and unknown alien mother. She was born in Coruscant, a planet which is a megalopolis. Coruscant has two sectors: one is full of skyscrapers which reminds us of Manhattan, but it also has a shadowy, less salubrious sector. Rystáll was raised in the latter.

Rystáll had drawn the appreciative eye of Vigo, a member of a criminal organization, who offered to be her promoter, promising her freedom and travel among the stars. Rystáll, ambitious enough to accept his offer, followed him. However, what Vigo actually did was to enslave her and treat her as chattel. He then put her up for a wager in a gamble and eventually she was given to another person. Luckily she

was freed by her new owner, and she came to Tatooine because this man was going there and he was kind enough to give her a ride. Now in Tatooine, she is looking for Boba's help. She needs somebody to take her away from the haunt of the outlaws at Hutt's palace.

With the information above, it is easy to understand Rystáll's character. She has something in common with the mulatto woman and hot mama type: she is an attractive, exotic hybrid slave; she is talented musically and can dance; she is strategic and seductive. "The humanoid alien [Rystáll]'s graceful form and beautiful features even managed to attract the attention of one as aloof as Boba Fett" ("Databank").

Another woman of the same species as Rystáll can be found in *Episode I* which was released one year after the special edition of *Jedi*. She is, according to *Episode I: The Visual Dictionary*, another slave woman who belongs to Hutt. When he gives an audience to people in his extensive arena, this slave woman with a similar appearance to Rystáll stands smiling, in a sexy bikini, next to Hutt, who wants to show off his beautiful slave to everybody (57).

Though this scene in the movie lasts only a couple of seconds, if it is viewed after consulting either the data bank or *Episode I: The Visual Dictionary*, it can be seen that a hybrid of this type is likely to be purchased by rich crime lords such as Hutt on Tatooine. Further, the slave woman and Rystáll may be perceived as mistresses rather than persons in servitude.

C. Twi'leks

Though the name, Twi'leks, appears only in the resource materials, we can easily identify the species in the movies, for they all have twin "leku"s, a pair of long tail-like horns on their head. Also, they appear in a variety of vivid skin colors such as red, green, and blue.

In *Star Wars: The Visual Dictionary*, the database, and the web site of the playing manual of the online role playing game, "*Star Wars Galaxies*," Twi'leks are explained as follows: the Twi'leks' homeland is the planet Ryloth which is known for exporting a certain drug made of local plants, and its "slave industry." Children and young females are frequently kidnapped by slave traders of the same species, who sell them to slave owners on other planets. This reminds us of the Africans of the western coast of Africa, who were once famous for exporting their fellows as slaves as well as natural

materials for the production of spices and medicines.

Of all Twi'leks, young females are the most desired among slave owners: Few things are as graceful as a female Twi'lek in motion. This beautiful image has forever doomed generations of young Twi'leks into servitude, as the wealthy and corrupt have taken to brandishing Twi'leks as badges of prestige. ("Data-bank")

This reminds us of the fascinating nature and beauty of mulatto women and hot mamas, who often attract scoundrels who lead them to tragic ends.

However, Twi'leks in general are described differently. For example, "New Player Guide" in "*Star Wars* Galaxies," a web site, explains as follows: "Generally nonviolent, they [Twi'leks] typically use their intelligence and cunning to achieve their goals or resolve conflicts." This reminds us of the cunning nature of mulattos in general.

In the following, I will discuss Oola and Lyn Me, the two female Twi'leks who perform as entertainers in Max Rebo's show in Hutt's palace, and also introduce other Twi'leki females who briefly appear in *Star Wars* movies.

1. Oola

A green-skinned female Twi'lek, Oola, is a solo dancer in the Max Rebo Band (<<http://www.starwars.com/databank/character/oola/index.html>>). She was played by an African American actress/dancer, Femi Taylor, who was selected through an audition process. In an interview in "Lucas Fan," a web site, Taylor says that black female dancers/actresses were wanted for the audition. This shows that from the beginning Lucas and his co-workers had an African American in mind for this role.

In both the original release and the special edition, Oola takes a leading part in the dance sequence: chained to Hutt, she performs a dance which fascinates him and other members of the audience. When Hutt, the lusty crime lord, wants more than dance, she refuses. Irritated with this rebellious slave, he opens the trap-door beneath the dance floor and feeds her to his pet monster. At this his entourage and other entertainers are amused instead of being shocked.

Oola's scene, though it is only a few minutes long, is significant illustrating the vicious nature of Hutt and his entourage. Therefore, when those watching the movie see in the following sequence that the captured heroine, Princess Leia, is forced to wear a chain and a sexy costume similar to Oola's, they naturally anticipate the same

tragedy will happen to her.

Actually, due to rescuers and her own courage, Leia survives. At this the viewers realize that the heroine is always luckier than the women in supporting roles who often are destroyed in the early part of the movies. In this way Oola acts as a mirror image of the heroine.

By consulting the "Databank," we can get further information on Oola. The daughter of a clan chief, she was born and raised on the planet Ryloth, Twi'leks' homeland. Together with her Twi'leki girlfriend, she was kidnapped by a Twi'leki slave trader, Bib Fortuna, who served Hutt as a majordomo. Fortuna brought the girls to his smuggling complex and had Twi'lek dancers train them in seductive dancing.

Here again we see that Oola is similar to the tragic mulatto stereotype: a beautiful, talented woman who is used by a cunning man and whose life ends tragically.

2. Lyn Me

Lyn Me, a chalk-white skinned Twi'lek, is a back dancer/vocalist of Rebo's band (<<http://www.starwars.com/databank/character/lynme/index.html>>). She was added into the special edition release of *Jedi*. She was acted by an Asian dancer, Dalyn Chew.

Lyn Me's scene is short: she dances and sings and after the show chats with Boba Fett. However, the few, short close-up shots reveal her features to be those of an Asian. As in the case of Rystáll and Oola, very short close-ups show the racial background of the actresses portraying them.

Lyn Me's profile is also available in the databank and *Star Wars: The Visual Dictionary*: she was born and raised in Ryloth. While many children and girls of her species were sold into slavery, Lyn Me and other young Twi'leks of her community were safe, for they were protected by a strong guard the community hired, Boba Fett. Lyn Me then "grew to regard Boba Fett as a hero, blindly ignoring his less-than-favorable reputation" ("Databank"). This explains why she looked very happy when she found him in the audience.

Though Lyn Me does not remind us of African American stereotypes, she reinforces the impression that female Twi'leks are thought to be good at entertaining and comforting. Also, some viewers may feel that she resembles Japanese geisha (entertainer/comfort woman) who is typically white-faced due to a chalk-like substance

applied to her face and neck.

We can find a few more Twi'lek females in the *Star Wars* movies: for example, the turquoise twin Twi'lek sisters who appear in the car-racing sequence in *Episode I*. They elegantly massage the feet of the "podracer pilot" (a driver of a racing car which is called a "pod"), Sebulba of the Dug species, in preparation for a race. While massaging, they keep smiling and chatting to their owner.

[Sebulba] purchased expensive blue Rutian [kind of] Twi'lek twins as masseuses, partly to put him in best form for the race but mostly to irritate his fellow racers and steep them in jealousy. The tactic has been resoundingly effective. (*Episode I: The Visual Dictionary* 53)

The last example of Twi'leki female is a rare red-skinned "Lethar" kind of Twi'lek (<<http://www.starwars.com/episode-i/snapshot/2000/04/snapshot20000413.html>>). She is described in *Episode I: The Visual Dictionary* as a "consort" of a cunning Twi'leki male who has enormous political power as a member of the Galactic Senate. The explanation of "consorts" is as follows:

Senators are attended by assistants, aides, and consorts according to customs and traditions of their home planets and sectors. Many young aides are repulsed by the abuses of government they see on Coruscant [the planet where the Galactic Senate is placed], but they stay on, reluctant to lose their positions of power. (63)

Since this explanation is next to the photograph of a Senator and his "consort," it is naturally understood that a consort is typically a female Twi'lek.

Thus, the overall impression of Twi'leks is that the female Twi'leks are valuable, because they are both beautiful and talented in entertaining and cossetting. However, they are not portrayed as being fine enough to be heroines. Rather, they are "dark ladies" who are likely to be favored by rich crime lords who want to show them off as their property, while there are some Twi'leki females who like to be dependent on men of power. As for male Twi'leks, both Fortuna and the Senator are depicted as being cunning and vulgar. As a result, it can be said that the image of a Twi'lek, male or female, is similar to that of a mulatto. That Twi'leks appear in a variety of skin colors reinforces this.

Conclusion

As we have seen above, the first trilogy of *Star Wars*, especially the first film, *Star Wars*, has a simple plot: a boy grows into a hero, and while he participates in adventurous travels he wins over the bad guys and rescues the princess, and finally overcomes a conflict with his father. This is basically the plot of classic European fantasies and tales. It contains easily recognized stereotypes: heroes, villains, an innocent princess, and a wise, old sage. These are the stereotypes everyone is familiar with and can recognize for what they are.

However, as the series develops, *Star Wars* films begin to include stereotypical images which are more subtle and sophisticated. In *Jedi*, Lucas invented Hutt's palace in Tatooine, which can be seen as a mixture of a harem in the Middle East with lusty lords and attractive female slaves of various racial backgrounds, and a desert in Africa, as well as a shanty town typically found in western movies. The tragic slave dancer, Oola emphasizes this atmosphere.

In the special edition release of *Jedi*, Gargan, Rystáll, and Lyn Me, the dancers/vocalists reinforce this. Some viewers may find in these female aliens familiar racist stereotypes such as the mammy, mulatto, and hot mama. They are in contrast to the pure image of Leia, the hostage princess.

In addition, the three visual dictionaries and the web sites give viewers more concrete information about each character. For example, though Oola and the majordomo, Fortuna die in *Jedi*, one can get further realistic, concrete information and background stories about them, together with information on the Twi'leks in general in these dictionaries. The same is the case of other supporting characters.

When one meets a familiar species in *Episode I* or *II*, one may foresee what kind of characteristics a certain species has. For example, it can be imagined that Sebulba and the Senator are hedonistic, vain creatures, because they own "expensive" female Twi'leks and are happy showing them off to others. Also, since the senator is a male Twi'lek, one can predict that he is going to be a cunning person. Should a new creature appear such as Sebulba, one can consult in the reference materials to know what species and "type" he is supposed to be.

With the help of various kinds of resource materials, the *Star Wars* series has developed stereotypical characterizations reminiscent of those which were once popular in

earlier Hollywood movies. The difference is that in the *Star Wars* films there are no obvious victims of stereotyping, because those stereotypical characters are all aliens. Consequently Lucas and his staff who create these new stereotypes can never be sued or accused of being racist. However, it can be said they have restarted the old, infamous tendency of "type"-oriented characterization in Hollywood movies which once taught the audience whom to admire or despise, and these are the same ones as before in a thin disguise.

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