

*SAGA*  
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# SAGA JOURNAL

An academic *Star Wars* fan journal

The Saga Journal is a monthly on-line academic review dedicated to the in-depth study of the Star Wars saga as presented in George Lucas's six-film series. Our goal is to deliver one of the best collections of scholarly essays on the subject that the internet has to offer.

Here at the Saga Journal, we believe Star Wars is more than just an enjoyable space opera set in a galaxy far, far away. We recognize it as a modern myth, a cultural phenomenon all its own. We want to encourage the literary exploration of all aspects of the story as presented in the Prequel and Original Trilogy films.

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# It Takes Two: Luke, Leia and the Mythology of Twins

by ami-padme

“*[M]yths about twins...are rooted in [a] basic mystery of sameness and difference.*”<sup>1</sup>

Twins are the subject of much fascination and attention in mythic stories. Their unique connectedness, from the moment of conception through the rests of their lives, separates them from other kinds of close siblings and family members. However, considering twins as one linked unit is an incomplete approach, as their differences – in looks for non-identical twins, in personality, and in the life paths they follow – make for equally interesting study, whether those differences are complementary or in opposition.

In storytelling, twins serve a wide variety of dramatic functions. Pairs featuring one “good” twin and one “evil” twin have been a staple of ancient tales and modern-day soap operas alike. Stories where identical twins “switch places” or where one takes over the other’s life, unbeknownst to those around them, have long intrigued audiences. And the idea that twins form two halves of a whole – that one is incomplete without the other, that their lives and destinies will always be intertwined – is perhaps more prevalent with opposite-sex pairs, but often applies to all types of twins. These and other narrative devices give twins a special place in myth, and the *Star Wars* myth is no exception.

Luke Skywalker and Leia Organa are twins born of the mystical union between the Chosen One, Anakin Skywalker and his warrior queen, Padmé Amidala.<sup>2</sup> Their birth allows the first half of the saga to end on a hopeful note despite the death and destruction that marks *Revenge of the Sith*; their arrival into adulthood is what sets the events of the saga’s second half into motion. As they lead the way to restoring all that was lost during the prequel era, Luke and Leia serve a variety of functions: they are avatars of their parents, the next generation and last hope for the Jedi Order and the Galactic Republic, and representatives of a variety of archetypes that make up the mythical Hero’s Journey. They are critical to the saga – inexorably linked to one another, and bound to the greater fate of the galaxy.

Many cultures offer tales of twins that echo through to the *Star Wars* films. Nut and Geb come from Ancient Egypt – Nut, a female, was the goddess of the sky, while Geb, a male, was the god of the earth. They are considered to be “complementary symbols – meaning that the two complete each other, forming a whole.” Depictions of the two often show Nut arched in the sky above an arched Geb as the Earth, creating a full circle.<sup>3</sup> In the West African nation of Mali, “twins represent completeness and perfection.” The god Nummo is a set of twins and the only creature to contain the “divine completeness” of being both male and female.<sup>4</sup> Mawu-Lisa, a god from the African country Benin, is a male-female pair of twins, where Mawu, the female, represents the moon, and Lisa, the male, represents the sun.<sup>5</sup>

Luke and Leia seem to invert the earth-sky connections of Nut and Geb. Luke, bearer of the Skywalker name, is obviously connected to the sky (and space) in the saga. Leia takes more of an earth-mother role, particularly when she is amongst the Ewoks on Endor during *Return of the Jedi*. Luke does match up with his male counterpart Lisa though – Lisa and Luke are both connected to the sun, Luke most prominently through his home planet of Tatooine, a desert planet in a binary sun system. Luke

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and Leia's relationship also has a slight romantic angle throughout the original trilogy – though much less so when compared to Nut and Geb, who were cast as lovers in addition to being twins.<sup>6</sup> While Leia is clearly destined to be with Han, until all three main characters become aware of the twin-ship, Luke is occasionally cast as Han's rival for Leia's affections.

The Skywalker twins generally follow the thinking that twins are parts of a whole. First, they are male and female, representing both halves of humanity from a gender standpoint, much like the twin gods of ancient mythology mentioned earlier. This duality relates to the psychological and mythological concepts of the anima and animus. According to the *Myths-Dreams-Symbols* website, "The Anima is the personification of all feminine psychological tendencies within a man, the archetypal feminine symbolism within a man's unconscious. The Animus is the personification of all masculine psychological tendencies within a woman, the archetypal masculine symbolism within a woman's unconscious."<sup>7</sup> Psychologist Carl Jung call these personifications "soul images" and "accept[ing] and integrat[ing] your soul-image... will make up deficiencies of your persona and help you become a fuller and more balanced person."<sup>8</sup>

In the original trilogy, Leia serves as Luke's anima, while he is her animus. The *Myths* website states plainly that "a man's anima may be represented in his dreams by his sister; a woman's animus by her brother" and that "a recurring theme is that of the hero rescuing a beautiful young woman."<sup>9</sup> In Episode IV, Luke's call to action comes directly from Leia, whose message to Obi-Wan Kenobi sets him on the path to adventure. Once on the Death Star he sets saving her from death and imprisonment as his goal. Having accomplished that, it is later implied that at least part of Luke's motivation in the final battle against Death Star is fighting for Leia and her cause. In *The Empire Strikes Back*, Luke defies his teachers and risks himself to save Leia (and Han) from Vader at Bespin, and it is Leia he calls to at his lowest point after defeat. In the final chapter, Luke's desperate desire to protect his sister nearly drives him to the Dark Side. Rescuing a princess or damsel "means that the man has now lifted his femininity out of its dark imprisonment and welcomed it...as an indispensable factor in his life and happiness."<sup>10</sup> While Han fits more of the animus characteristics for Leia than Luke does, Luke still represents certain animus-related masculine personality traits, such as courage, initiative, and wisdom.<sup>11</sup>

As part of twins being considered pieces of a whole, they have long been thought to possess a special extrasensory bond. Everything from a full-blown psychic connection (where one can literally read the other's mind) to vaguely shared feelings and responses (such as when one feels pain when the other is hurt, or is anxious when the other is in a dangerous or difficult situation) has been attributed twins.<sup>12</sup> While science has never been able to prove the existence of such a bond, anecdotes abound, and people continue to believe it exists. While the existence of the Force in the *Star Wars* universe answers the general question of the reality of extrasensory perception in the films – and even unrelated people are able to sense each other depending on circumstance -- this form of ESP plays a role in establishing Luke and Leia as twins. As mentioned before, Luke calls to Leia at his most desperate moment following his loss to Darth Vader. Luke does so instinctively, as he has no reason at that point to think Leia would be able to hear him through the Force at all, or that she would be more likely to hear him than anyone else. Leia responds instinctively as well, not questioning how it is that she can hear Luke so clearly in her mind, or know with such certainty where he is. In Episode VI, when Han attempts to comfort Leia by saying that Luke was not on the Death Star when it was destroyed, she is calm and confident that her feeling that Luke is safe is correct. This psychic trait affected Luke and Leia before they knew they were brother and sister, and strengthened their closeness as the movies ended.

Taken together, the Skywalker twins also signify the rebirth of the galaxy through both the Jedi Order (through Luke, though Leia also has potential) and the Galactic Republic (through Leia), two institutions

whose fates were tied together by the Sith Lord Palpatine, who used his strength in the Force and power with the government in order to destroy them both. Luke and Leia symbolize their parents' union, as they each possess different characteristics from their parents: they follow the same career paths and share some physical traits with the same-gender parent, Luke has Padmé's compassion, Leia has Anakin's impatience, they both share Anakin's anger and Padmé's sense of duty, and so on. Due to all of these factors, their fates are linked – the period in between the *Star Wars* trilogies consists of little notable change for the galaxy or any of the characters from the prequels, and it is only when fate reunites Luke and Leia at the beginning of Episode IV that they are each put firmly on the path toward their particular destinies, and the movement toward revolutionary change begins for the rest of the galaxy.

As twins, Luke and Leia are in a unique position to capitalize on their central place in the Star Wars universe by drawing on the characteristics and talents common to this special kind of siblings. The mysteries of twinhood help propel the saga – especially its second half – toward its rewarding endings of redemption, peace, and reconciliation.

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<sup>5</sup> *Encyclopedia of Myth*.

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<sup>8</sup> Ackroyd.

<sup>9</sup> Ackroyd.

<sup>10</sup> Acroyd.

<sup>11</sup> Miller, Mary C. “Individuation in Carl G. Jung’s Theory of Analytical Psychology.” <<http://www.scribd.com/doc/90089/Jung-Carl-Gustav-Theory-of-Analytical-Psychology>>

<sup>12</sup> Neer, Katherine. “How Twins Work: Shared Thoughts.” <<http://science.howstuffworks.com/twin8.htm>>

# Recommendation

Back to 1977

Title: *The Making of Star Wars*

Author: J.W. Rinzler

ISBN: 978-0-345-47761-3

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*Reviewed by Matril.*

When the origins and making of the original *Star Wars* film have already been discussed in so many ways, is there any value to be had in yet another “making of” book, other than a collector’s item to commemorate the movie’s 30th anniversary? What may be surprising is that, though the making of the movie has been explored in television specials, books, Internet sites, and countless other media, there has never been an officially licensed book specifically written about the story behind the first *Star Wars*. The other five films have “making of” books; Episode IV, until now, did not.

What is interesting is that Rinzler, also the author of *The Making of Revenge of the Sith*, endeavors as much as possible to put together the book as it might have appeared thirty years ago. Though it does contain some minor references to and reflections on events that have transpired since 1977, by and large its contents are derived from archival interviews taken from before, during, or just after production of the film, as well as photographs of people, places, sets, and documents of interest. This is the next best thing to a book actually published during the seventies.

It is also an extremely in-depth look into the movie’s history. Its 300 pages are filled with glossy photographs, giving it the collectible, coffee-table look, but the text is also considerable, spanning about ten years. Starting with George Lucas’s early career as a filmmaker, the book explores the development of his space fantasy in all its drafts, the financial struggles he endured, being shunted from one studio to another, and undergoing the altogether hellish process of directing and editing a film that was consistently behind schedule, underfunded, disliked by most people who had the ability to pull the plug on production, and considered a likely failure by many of the people involved in its making, including Lucas himself. We’ve all heard of the difficulties of making *Star Wars*, but as it is presented in this format, it is possible to really fear its failure, to sense the palpable uncertainty that it would even make back the money spent on it. If the reader can indulge in the idea that is truly 1976 and not thirty years later, the worries of these moviemakers can conjure up real concern and sympathy. The movie’s success is made all the more miraculous.

The evolution of the story is also quite illuminating. Excerpts from early drafts have been around before, but in this book Rinzler explores them thoroughly, offering quotations from each draft as well as detailed outlines. (Prequel fans might notice a number of discarded names and storylines that were revived and used in Episodes I-III.) He keeps true to the chronology, referring to the main character as “Luke Starkiller” up until the moment that Lucas decided to change the last name to Skywalker; keeping the “pirate ship” nameless until it is finally dubbed the *Millennium Falcon*. These are small touches, but they help to create a sense of time travel, a feeling of actually being there rather than just looking back nostalgically. For some tastes, this might seem the wrong way to commemorate a 30th anniversary, but as a way of writing the first and only official *Making of Star Wars* book, it seems an appropriate choice. Altogether, this book will be a value to fans of the movie, as well as those intrigued with the moviemaking process.

*Note: This review concerns the paperback edition. The hardcover edition contains additional material as well as everything contained in the paperback.*

# Discovering *Star Wars*

## **SWBookworm**

I remember stumbling on to *Star Wars* the summer I turned 13. It was 1996 and I was flying out to California to spend a month with my dad. I was an enthusiastic reader and didn't have time to make my usual library run for a stack of books to take with me, so I raided my cousin's paperbacks. I wasn't really into space stories but sci-fi was pretty much all he had. *A New Hope* was included in the stack I grabbed. It was one of the shorter stories, and I read it on the plane to Los Angeles. By the time we landed I was hooked.

I remember begging my dad to stop at a book store on the way home from the airport. I was newly obsessed and wanted to find the next two novels. We were late already, so he didn't give in, but my step-mom took me to buy them the next day. By the time I came home at the end of the month I'd read all three OT novels, a few EU novels, and owned my own copies of the films.

I was thrilled when I found out there would be new films, but true-to-form, I still read all of the novelizations first.

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[editorialteam@sagajournal.com](mailto:editorialteam@sagajournal.com)