



# The protagonism of Rey in *Star Wars: the force awakens*, a feminist reading

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**ABSTRACT.** *Star Wars* is a science fiction saga that for over thirty years has captivated fans and viewers all over the world. The saga reproduces the desires of the current society, decade by decade, and also produces new forms of representation regarding female characters. Although we know names like Princess Leia and Padmé, both had their narratives crossed by negative stereotypes about female representations. As it is a science fiction genre, we still notice a mostly male presence, despite new appearances of heroines. However, it was with the release of *The force awakens* (Foster, 2015), that the franchise reignited the engagement and interest of the public, besides attracting the eyes of a new generation. In this way, more female characters were cast for the new trilogy, such as the new protagonist being a woman. In the same year, a literary adaptation was launched in the publishing market, bringing the story to the field of letters and providing new dialogues between the characters. Accordingly, this paper aims to conduct an analytical study on the construction of the character Rey in the literary version of the story, under the light of feminist criticism. For our methodology, we conducted bibliographical research, using authors such as Murdock (2013), Kuhn (1994), and Mulvey (1983). As a result, we understand that it is important to perceive negative stereotypes reproduced in female characters in science fiction narratives, which are also related to women and their representations in literature.

**Keywords:** literature; feminist cinema criticism; sci-fi movies.

## O protagonismo de Rey em *Star Wars: o despertar da força*, uma leitura feminista

**RESUMO.** *Star Wars* é uma saga de ficção científica que há mais de trinta anos cativa fãs e telespectadores em todo o mundo. A saga reproduz os desejos da sociedade atual, década a década, e também produz novas formas de representação de personagens femininas. Embora conheçamos nomes como Princesa Leia e Padmé, ambas tiveram as suas narrativas cruzadas por estereótipos negativos sobre as representações femininas. Como é um gênero de ficção científica, ainda notamos uma presença majoritariamente masculina, apesar das novas aparições de heroínas. Mas foi com o lançamento de *The force awakens* (Foster, 2015), que a franquia reacendeu o envolvimento e interesse do público, para além de atrair os olhos da nova geração. Desta forma, foram lançadas mais personagens femininas para a nova trilogia, tais como a nova protagonista ser uma mulher. No mesmo ano, foi lançada uma adaptação literária no mercado editorial, trazendo a história para o campo das letras e proporcionando novos diálogos entre as personagens. Assim, este trabalho visa conduzir um estudo analítico sobre a construção da personagem Rey, à luz da crítica feminista. Como metodologia, utilizamos a pesquisa bibliográfica, incluindo autoras como Murdock (2013), Kuhn (1994), e Mulvey (1983). Como resultado, compreendemos que é importante perceber os estereótipos negativos que são reproduzidos em personagens femininas em narrativas de ficção científica, ainda relacionados com as representações de mulheres na literatura.

**Palavras-chave:** literature; crítica feminista cinematográfica; filmes de ficção científica.

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## Introduction

Cinema has as one of its most important markers the films of the Lumière brothers, in 1895. With the invention of the cinematograph (which was a machine that simultaneously functioned as a film camera and a cinema projector), they made the first public exhibition of their famous film *The Arrival of a Train at La Ciotat* in 1896, and thus cinema began to be explored in a new way. The Lumière brothers' productions were more focused on recording daily life, in a documentary-like style. Another important name in European cinema was George Mieses, who,

besides being a filmmaker, was a famous French illusionist. Miele was one of those responsible for developing an innovative art form, using his illusionism tricks to develop special effects in his films. He was a great enthusiast of the stop-motion technique and one of the pioneers of the use of storyboarding in cinema.

In this way, Martin (2005) talks about a cinematographic language, going through the fundamental characteristics of the filmic image, also exposing the role of the creator of the camera, the framing, the non-specific filmic elements, the types of shots, angles, types of camera movement and the sensations they cause in the spectator. Also according to the author, "[...] art was, in the beginning, at the service of magic and religion, before becoming a specific activity that created beauty"<sup>1</sup> (Martin, 2005, p. 22). Building on this knowledge, numerous scientific works have been done in order to elaborate filmic analysis. In the following paragraphs, we will explain the analytical approach in one of the most famous sagas in the history of cinema, *Star Wars*.

"A long time ago, in a galaxy far, far away..." is one of the best-known phrases of the *Star Wars* franchise, which in 1977 premiered in theaters with *Episode IV - A new hope*, the first to be released, but the fourth, in chronological order. The film was responsible for the biggest box office gross that year, totaling \$775,398,007. It also made it possible for Hollywood to break out of the stagnation and doldrums that its productions presented at the time and it was classified as one of the best science fiction films ever made. The first film in the franchise won six out of the ten Oscar nominations and a Golden Globe. George Lucas brought a cinematic novelty, which, with the openness it provided to the public, increased the popularity of the saga, enabling the creation of an expanded universe that became one of the reasons for the franchise's great success.

*Star Wars* brought iconic characters to the cinema such as Darth Vader, Leia Organa, Luke Skywalker, Obi-Wan, Master Yoda, Chewbacca, C-3PO, R2D2, Han Solo, the Stormtroopers, as well as spaceships, lightsabers, dark and light side of the force, battles full of special effects, well-designed sets, costumes, makeup, editing, and cuts that have become the hallmark of the franchise. The movie narrative has nine films, with the latest trilogy consisting of *Episode VII - The force awakens* (Kennedy, Abrams, & Burk. 2015), *Episode VIII - The last Jedi* (Johnson, 2017) and *Episode IX - The rise of Skywalker* (Kennedy, Abrams, & Rejwan, 2019).

However, it was with the release of *The force awakens* (Foster, 2015), that the franchise rekindled the public's engagement and interest, besides attracting the eyes of a new generation. In this new film, viewers are introduced to Rey, a new character and protagonist of the saga that brings with her the originality of a female protagonist within the *Star Wars* universe. In the light of what was said, this paper aims to show how the character's feminism is portrayed in the book *The force awakens*, written by Alan Dean Foster in 2015 and whether this book undermines patriarchal ideology. In the next section, we will explain more about feminist movements and how it is directly related to patriarchal ideas.

## Feminist movement: from literary theory to cinema

Since the 1970s in the West, both the feminist movement and feminist criticism have shaken up the canon of traditional criticism by proposing a model of literary analysis that takes into consideration previously ignored points, such as the gender of the author of the works, the gender of the reader, and issues concerning the role of women. The connection between feminism and cinema raises a series of questions regarding interpretation, theoretical and sometimes political issues. To bring the two areas presented here together, we bring the thought of Kuhn (1994), who understands cinema as

[...] a broader sense to embrace the various aspects of the institutions that historically surround the production, distribution, and exhibition of films of different kinds, from the commercial cinema exemplified at its most elaborate by the Hollywood studio system of the 1930s and 1940s, to the varieties of independents and avant-garde that have developed their own forms and institutions over the years since the 1920s (Kuhn, 1994, p.4).

The idea of cinema that Kuhn (1994) shows is that of art for art's sake, that is, cinema is a set of institutions that produce, distribute, and exhibit films.

According to Kuhn (1994, p. 4), feminism is "[...] a set of political practices founded in analyses of social/historical position of women as subordinated, oppressed or exploited either within dominant modes of production (such as capitalism), and/or by the social relations of patriarchy or male domination". It is broad because we can choose the feminist approach for almost (if not) all areas of knowledge, and specific because feminist theory has been increasingly specialized, researched in each area of knowledge, and cinema is no different.

<sup>1</sup> Translation by the authors. Original text: "[...] a arte esteve, no início, ao serviço da magia e da religião, antes de se tornar uma atividade específica criadora de beleza".

In line with Stam (2003), feminist film criticism was based on works such as Virginia Woolf's *A room of one's own* (1929) and Simone de Beauvoir's *The second sex* (1953) that questioned theories and studies that were mostly male and that framed women as the other in relation to men. Also, in agreement with Stam (2003), in 1972, the first manifestations of the feminist waves in the seventh art came with the appearance of the Edinburgh and New York festivals. In *Visual pleasure and narrative cinema*, Mulvey (1983) who, through a psychoanalytic bias, developed her analysis and theory about the woman as an image and the man as the holder of the gaze. In her analyzes, she investigated films such as *Vertigo* (Hitchcock, 1958), identifying the type of framing of the film (as well as other technical filmmaking issues) and how this fact, associated to her psychoanalytic analysis, explains how the man is the holder of this gaze that influences him to the objectification of women, represented in filmic narratives. According to Mulvey (1983):

The psychoanalytic context that has been discussed in this article is relevant to the pleasure and displeasure offered by traditional narrative cinema. The scopophilic instinct (pleasure in looking at another person as an erotic object) and, in contrast, the ego libido (forming identification processes), act as formations or mechanisms that shape these formal attributes of cinema. The real image of women as raw (passive) material for the (active) male gaze develops a further analysis of the content and structure of representation, adding a supplementary layer of ideological meaning demanded by the patriarchal order in its favorite cinematic form - illusionistic narrative cinema (Mulvey, 1983, p. 131)<sup>2</sup>.

In light of the previous discussion, we can notice the repercussions of the feminist movement in society, in literature, and in cinema. From women thinkers in the field of literature to feminist cinema critics, their questionings and contributions about the representations of female characters started a trajectory of changes regarding such representations in cinema, thus enabling new studies and criticism within the universe of the seventh art. Acselrad (2015) exposes about the feminist theories of cinema, in which:

The analyses of the feminist theory of cinema exposed the influence of the masculinized past in the cinema theory itself, existing several types of identification of the cinematographic spectator, taking into consideration the several possible narrative structures. From psychoanalytic theory and its own internal revisions we were able to identify new bases for understanding the process of identification of the subject, whether male or female, with the screen (Acselrad, 2015, p. 11)<sup>3</sup>.

It is possible to follow the changes in the representation of *Star Wars* characters in terms of behavioral postures, scene framing, and costumes. In *The force awakens* (Foster, 2015), we follow Rey's journey as she goes through the stages of the heroine's cycle until she reaches her ultimate. Murdock (2013) explains the stages of the heroine's journey in chart form below (Figure 1), starting at the separation from feminine and ending at the integration of masculine and feminine, then possibly restarting it. As we can see in the image below that illustrates the cycle.

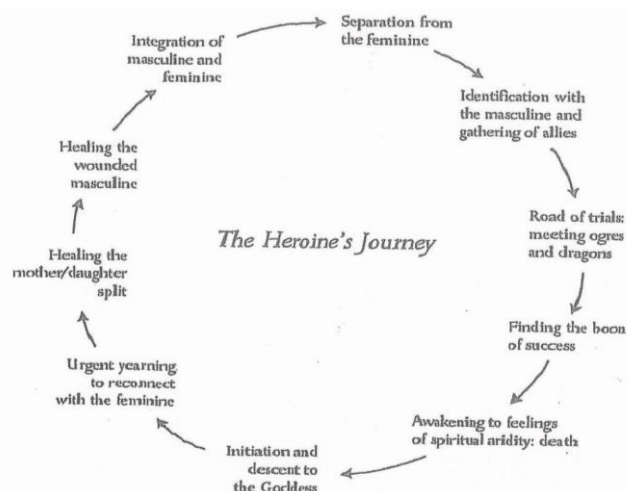


Figure 1. The heroine's journey chart (Murdock, 2013, p. 22).

<sup>2</sup> Translation by the authors. Original text: "O contexto psicanalítico que tem sido debatido neste artigo é relevante para o prazer e desprazer oferecidos pelo cinema narrativo tradicional. O instinto escopofílico (prazer em olhar para outra pessoa como objeto erótico) e, em contraste, a libido do ego (formando processos de identificação), atuam como formações ou mecanismos que moldam estes atributos formais do cinema. A verdadeira imagem da mulher enquanto matéria-prima (passiva) para o olhar (ativo) masculino desenvolve uma análise mais aprofundada do conteúdo e da estrutura da representação, acrescentando uma camada suplementar de significado ideológico exigida pela ordem patriarcal na sua forma cinemática favorita – cinema narrativo ilusionista.

<sup>3</sup> Translation by the authors. Original text: "As análises da teoria feminista do cinema expuseram a influência do passado masculinizado na própria teoria do cinema, existindo vários tipos de identificação do espectador cinematográfico, levando-se em consideração as diversas estruturas narrativas possíveis. A partir da teoria psicanalítica e de suas próprias revisões internas pudemos identificar novas bases para a compreensão do processo de identificação do sujeito, seja homem ou mulher, com a tela.

In the first two trilogies of the franchise, we have the emblematic characters of Princess Leia and Padmé who were reduced to simple romantic pairs leaving aside the potential that both could have had in *Star Wars*. However, in the last trilogy, Leia (now a general) is developed in a way where other qualities are explored, such as being a mentor (shortly) to Rey, who does not hesitate to listen to the veteran in her search for answers.

### The environment defines behavior

Rey as the female character protagonist is portrayed in the beginning of the book as a young girl, “[...] she was nearly twenty, with dark hair, darker eyes, and a hint of something deeper within” (Foster, 2015). She was abandoned in a desert planet called Jakku where “[...] no one visited here. No one came to take inventory or write history” (Foster, 2015, p. 29) and she survives there looking for parts she could swap for daily servings of food: “That was her life, Rey reflected: a succession of anxious moments, interrupted only by the novelty of occasional panic. All part and parcel of trying to survive on a backwater world as harsh and unforgiving as Jakku” (Foster, 2015, p. 30). The environment where Rey lives is completely inhospitable, inhabited by creatures who do not, in any way, look like human beings and, while living there, the protagonist has to act bravely in order to survive. Besides, Jakku is presented as a misogynist place, a characteristic present in our society that has deep roots in patriarchies. We can see such representation in the following passage:

Rey, a decent offering, if nothing remarkable. Today you get a quarter portion. She did not give him the pleasure of seeing her disappointment, just took the pair of packets that appeared in the transfer drawer in front of him. ‘That’s my girl’, Plutt commended her. Not replying, she turned and left, moving as quickly as she could without alerting him to the fact that his presence disgusting her. She could feel his eyes all over her until she exited the big tent (Foster, 2015, p. 31).

According to Butler (2017), the female gender identifies itself as the object of desire because it presents itself and is presented as such. Gender ideologies that still carry stereotypes of women’s image, thus having their representativeness in the work presented here. However, it is notorious that Rey, although initially showing no reaction to Plutt, makes clear her feelings about the situation when it is described that his presence disgusted her (Foster, 2015). In accordance with Beauvoir (1953), the women of our day are about to destroy the myth of the ‘eternal feminine’: the naive maiden, the huntress of husbands, they begin to assert their independence towards man. In fact, despite the desert where Rey lives being controlled by Plutt, she does not show fear or subordination when faced with certain situations as mentioned here.

In Jakku, not only the local conditions are unpleasant and becoming inhospitable, but also the inhabitants are indifferent “[...] no one offered to help her with the heavy load [...]” (Foster, 2015, p. 43) and not receptive. Despite that, Rey is a female character who knows who she is and knows her value, even though she has lived alone for her entire life, she shows that she does have voice:

Plutt looked like he was going to explode. ‘You think you can be snide with me, girl? You think you can play games here? Who do you think you are?’

She drew herself up with as much pride as she could muster. ‘I am an independent operator, scavenger of the metal lands, free of debt and beholden to no one. Least of all to a small-time trader named Plutt.’

‘You have nothing. You are nothing!’

‘On the contrary’, she shot back, ‘I just told you who I am. As to what I have, that would be my freedom and my pride [...] She had said aloud what her colleagues and compatriots, regardless of species, all wanted to say but dared not (Foster, 2015 p. 45).

According to Bell Hooks (1990), to be a feminist in any authentic sense of the term is to want for all people, female and male, liberation from sexist role patterns, domination, and oppression, in other words, it means that feminism is a movement that aims to end the inequality in various aspects between man and woman. Therefore, in accordance with the author, Rey breaks through the gender role patterns, making a difference in this kind of literary genre.

### Why is Rey important?

Along the *Star Wars* saga, we had contact with protagonists like Luke Skywalker, Anakin, Obi-One, Han Solo and all of them were important roles for the saga’s stories. But what about women? Who are the *Star Wars* women? As the main names, we have Princess Leia, Padmé Amdala and now Rey (and by female characters, we are dealing with those that are represented with characteristics of human beings, not aliens).

Aside from Princess Leia - and before Rey - there were not many other female characters who had lines. And while Leia was most certainly a feminist icon - she was strong-willed, powerful, a brave fighter- she was not the star of the saga because that role was given to males. Therefore, we can see the weight of being a woman in the *Star Wars* universe.

Bringing the initial question of the section to discussion, what makes Rey different from the other female characters? Rey showed herself not to be controlled by male characters and showed everybody that she can take care of herself. In the book, when Finn met Rey for the very first time in Jakku, he went to her in order to defend her from two bad guys, but when he approached them, Rey already had defeated her opponents. In sequence, Rey and Finn are pursued by Stormtroopers looking for Finn and then, Finn tries to hold Rey's hand: "Hey! She protested. What do you think you're doing? Let go of me! I know how to run without you holding my hand!" (Foster, 2015, p. 51). In accordance with Zolin (2009), the feminist critics show how recurrent is the fact that literary works represent women from repetitions of cultural stereotypes, such as that of the seductive, dangerous and immoral woman to the defenseless woman. From the passage from the book, this latent question is shown in the story, which is evidence that the masculine tries to protect the feminine, but the character proved that she can handle herself.

Tyson (2006) explains that the traditional gender roles that cast men as rational, strong, protective, and decisive also cast women as emotional (irrational), weak, nurturing, and submissive. Rey started the process of breaking these traditional gender roles and bringing to *Star Wars*' women real voice, her own wants and wishes, which are latent issues in current discussions of feminism and women's representations in literature, for example.

Another relevant point for the analysis of the importance of the character is the way she is portrayed. *Star Wars* is directly related to the historical period in which it is inserted and reflects in its plot, albeit indirectly, the yearnings of society, so the character arrived at a time when dialogue about feminism is more conducive. In *The force awakens* (Foster, 2015), we have a great number of female characters who are not reduced to romantic pairs and they are not in the narrative to be only seen, but to integrate environments that were previously masculine. Rey is a character for a time that is coming to peace with feminism. A time that is replacing feminism as a movement with feminism as a way of life. Rey's feminism does not protest too much. It is not persistent; it is not obvious. It is, instead, the most powerful of things: simply there. Rey is not an archetype, but rather a fully realized character, subtle, nuanced, and human. She, as a character, luxuriates in her own subjectivity.

In the following passage, we have an example of the character's ability to deal with machines and technological artifacts and using her logic to develop the plan to save Han Solo. When Rey and Finn are trying to plan the ransom, Rey says: "If this is a flow panel for this corridor, I might be able to manually disrupt the programming. That would trip the emergency sequence and drop all the blast doors in this section. We can trap both gangs!" (Foster, 2015, p. 56). Rey's action to use logic to architect a plan using technological artifacts confronts the traditional gender roles that have been used very successfully to justify inequities. This discussion is very current as it still happens today, by having women excluded from equal access to leadership and decision-making positions and convincing women that they are not fit for careers in such areas as mathematics and engineering (Tyson, 2006). That is why Rey is important too, she is one of the few women in *Star Wars* who uses all her logical capacity to solve problems and make decisions. Breaking through the atmosphere and paraphrasing Virginia Woolf, she proved to be nothing more than herself within all possibilities.

According to Showalter (1985), the men had the power of speech, the women knew that they had, or were supposed to have, the grateful obligation of silence, this thought was portrayed in many other book genres and also in *Star Wars* itself. But in Bell Hooks' words "[...] what of the women who refused to be silent?" (Hooks, 1990, p. 7) even in front of a danger, when Kylo tries to extract the information about the Skywalker's map from her mind, Rey made it different when she said:

I'm not giving you anything! [...] A look of amazement replaced the fear on Rey's face as she discovered herself inside his mind. You. She heard herself saying clearly. You're afraid. That you will never be as strong as Darth Vader! (Foster, 2015, p. 102).

This is one of the most important fragments of the book because, in addition to the *Star Wars* universe having a female character for the first time that has and uses the Force, we have a protagonist who has the power of speech, which reinforces the importance of Rey.

## Fight like a girl

Men, for a long time have been synonym to strength and virility, true leaders within society. However, thanks to the revolutions of feminists such as Simone de Beauvoir, Virginia Woolf, Margaret Atwood, Chimamanda Adiche, women have gradually come closer to the male gender. But, to end patriarchy (another way of naming institutionalized sexism) we need to be aware that we are all participants in perpetuating sexism until we change our minds and hearts, and let go of 'sexist' thoughts and actions and replace them with 'feminist' thoughts and actions (Hooks, 2000). In the following fragment of *The force awakens* (Foster, 2015), we can notice the change in Han Solo's character when he believed in Rey's potential: "He offered her a blaster. 'You might need this.' Rey looked down at the weapon, then back at him. 'I've been in one or two situations. I can handle myself. I know you can, and that's why I'm giving it to you, take it'" (Foster, 2015, p. 107).

Therefore, we have in *The force awakens* (Foster, 2015) an example of sexist thoughts and actions changed for feminist thoughts and actions, going against patriarchal stereotypes and concepts. According to Chimamanda's (2015) own definition of what it is to be a feminist, she considers a feminist any man or woman who says 'yes, there is a problem with gender as it is today and we must fix it, we must do better'. All of us, women and men, must do better. According to this thought, we can say that Han Solo is indeed a feminist character and believes in the Force of Rey in both senses of the word.

There are many ways to fight in *Star Wars*: to illustrate, the legendary Jedi warriors used lightsabers, which were also used by the dark side of the Force, the Darths. Among these methods of fighting, there is a peculiar way and why not one of the stronger and more influential: Speech. The power to say 'me' is also a struggle against forms of subjection - the submission of subjectivity - that women are especially victims (Hirata, Laborie, Doaré, & Senotier, 2009). As an example, we have a section where BB-8 questions about Rey's nature and as an answer, she told him: "Can you trust me? What do you think? She started to rise. Tell me or don't tell me. I don't have time for games" (Foster, 2015, p. 287).

As stated earlier, the power to say 'me' is used by the character who, once again, shows that she does not allow herself to be subordinated to other characters within the plot of the story. Another important change that the character brought was that of a woman fighting using a lightsaber, a weapon previously used only by the male characters. In Rey's fight with Kylo Ren, the youngest *Star Wars* Darth, Kylo is surprised by Rey's reaction when Luke's lightsaber goes to her hand and not to his:

Taken aback, he whirled to see the weapon land in the hand of a girl standing by a tree. Rey appeared equally shocked that her reach for the device had exceeded his. She gazed down at the weapon now resting in her grip [...] Ren, met her with his own weapon alight, expecting weakness, he encountered only strength (Foster, 2015, p. 289).

In addition to Rey being the first female protagonist of the saga to fight using a lightsaber, she is also the first woman in *Star Wars* in which the Force inside her is developed. In Tyson's (2006) words, it is important to note, too, that the patriarchal concept of womanhood - which is linked to frailty, modesty, and timidity - disempowers women in the real world: it is not feminine to succeed in business, to be extremely intelligent, to earn big salaries, to have strong opinions, or to assert one's rights. Following the patriarchal thought described, it would not be 'destined' to Rey's ability to pilot spaceships, to survive alone in the Jakku desert, and the ability to hold and fight with a lightsaber.

But getting beyond the patriarchy, the character showed that being a feminist is not only being a cold revolutionary following preconceived stereotypes. She showed kindness by saving Finn when he was being chased by monsters, and also, when: "[...] holding the irresponsive body in her arms, she started to cry [...]" (Foster, 2015, p. 157) or when she presented apprehension during the battle of Han Solo and Kylo Ren as we can see in the following passage: "A crazed, heartbroken Rey returned their fire. She would have stayed there, blasting away wildly, had not Finn half dragged, half carried her away" (Foster, 2015, p. 163). That is, being a feminist is not connected with the idea of a lack of feelings or resentments towards men. It is about gender equality in social, political and economic contexts.

Showalter (1985) talked about rewriting history, which means that we must restore women to history and restore our history to women, as an example, the Wonder Woman, as a picture of a female character who undermines patriarchy ideology, Diana came from the island of Paradise and was one of the Amazons who lived there. Amazons are like a sisterhood where one protects the other, they are not treated as rivals or enemies, and this example of sisterhood brings us back to sorority, which by definition means solidarity, to have a harmonious relationship and union between women. In the sense of sisterhood, of integration and

protection, this can be easily perceived in *The force awakens* (Foster, 2015) when Rey receives the call of Luke's lightsaber and was confused about leaving Jakku definitely:

'Listen to me'. Maz was watching her closely. 'I know this means something. Something very special...' 'I need to get back' Rey shook her head, as if the simple physical action might somehow clear everything from her memory. Maz came closer. 'Yes, Han told me that.' Her voice was gentle now. 'Whatever you've been waiting for - whomever - I can see it in your eyes, you've known it all along... they're not coming back. But there's someone who still could. With your help.' Tears were beginning to trickle down Rey's face. She'd had enough of all of this. It was too much. 'No', she said simply. 'That lightsaber was Luke's and his father's before him.' 'It reached out 'you'. The belonging you seek is not behind you. It is ahead. I am no Jedi, but I know the Force' (Foster, 2015, p. 195-196, author's emphasis).

The point here is that just like the Amazon's sorority, Maz Kanata helped Rey in a very important moment in the story when she was terrified of what had happened, what is going to happen and what she is supposed to do. Therefore, Maz was a kind of Rey's mentor - it reminds us of Yoda and his pupils in *Star Wars* previous stories, but in *The force awakens* (Foster, 2015), we have those characters played by female ones - and a friend because Rey, after all, has been surviving all this time waiting for the return of her family.

In the end of the book, Leia talks to Rey for the first time: 'I'm so proud of what you're about to do.' She told the girl. 'I know what we're doing is right. This is how it has to be. This is how it should be.' Leia smiles gently, reassuringly. 'I know it, too. May the Force be with you' (Foster, 2015, p. 215).

Although Leia was not the protagonist of the previous trilogy, she showed that being a woman is not synonymous with a defenseless fragility. In the face of it, Therefore, we can notice that, in *The force awakens* (Foster, 2015), the female characters do not let themselves be silenced by stereotypes, particularly Rey, who is not behind the male characters, and brought voice to the women of *Star Wars*.

### Final considerations

The objective of this work was to analyze how feminism of the protagonist of the new *Star Wars* Saga was represented and if this book undermines patriarchal ideology. The research was done through readings of feminist works that made it possible to analyze and construct the work and, through them, it can be concluded that the results obtained were positive with respect to the feminine representativeness in the literature. *Star Wars* is a world-known saga, accompanied by thousands of fans and brought along with its new saga, representations of the social longings necessary for the change of the literary scene, with *The force awakens* (Foster, 2015) and mainly with Rey, the girl power figure.

There are participation in conferences and marches, studies and the obstacles are serious (violence, prejudice, unequal conditions of education and work). There is no -proper resting, because struggling is a way of seeing the world, and therefore it resonates even when we are not debating, marching, and writing. It resonates in our personal lives, in the way we read books and watch movies. A few veils fall, and we begin to see structures so ancient that have been naturalized. Nonetheless, that's how even though the top of the mountain is still far away, we can look back and see how much has already been achieved.

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