

LIES AND INDIVIDUATION: EXTERNAL

AND INTERNAL AUTHORITY IN

THE POLITICS AND

ANIMA OF *DUNE*

by

Brandy Eileen Allatt, A.A., B.A.

A thesis submitted to the Graduate Council of
Texas State University in partial fulfillment
of the requirements for the degree of
Master of Arts
with a Major in Literature
December 2015

Committee Members:

Suparno Banerjee

Marilynn Olson

Graeme Wend-Walker

COPYRIGHT

by

Brandy Eileen Allatt

2015

FAIR USE AND AUTHOR'S PERMISSION STATEMENT

Fair Use

This work is protected by the Copyright Laws of the United States (Public Law 94-553, section 107). Consistent with fair use as defined in the Copyright Laws, brief quotations from this material are allowed with proper acknowledgment. Use of this material for financial gain without the author's express written permission is not allowed.

Duplication Permission

As the copyright holder of this work I, Brandy Eileen Allatt, authorize duplication of this work, in whole or in part, for educational or scholarly purposes only.

DEDICATION

To my maternal grandmother, Janice Helen O'Brien, who fanned the early, flames of a child reader, and who would be so proud.

To Wylie Reeves, whose conversations about history, philosophy, and other such subjects I have never stopped missing on a daily basis.

To Jonathan Abbey, whose friendship and interest in meta-thinking continues to be invaluable to me, and a source of inspiration in my efforts to challenge myself, though his fight is over.

To Evan, Kylie, Emily, and Ryan – may your lives be long, your waters run deeply, and your minds continue to grow as big as your hearts.

ACKNOWLEDGEMENTS

The idea for this thesis originally came to me as an undergraduate sophomore at Blinn College, almost a decade before its realization. As such, there are so many people whose suggestions, support, consideration, mentorship, and feedback played a role in it. First and foremost, I need to acknowledge my mother and aunt, Valerie Humbird and Kathy O'Brien, for encouraging my love of reading and introducing me to the beginnings of research in the card catalog of the old Austin Public Library's main branch. Alexander Rowney was fundamentally supportive of my efforts to further literary criticism of *Dune*. I would be remiss if I did not thank my many supporters on various media platforms, including my Facebook "cheerleaders" and the friends in the silverchat community. Endless gratitude is extended to all those at Elysium, my second home and safe haven, and my "dancing tribe" there and beyond. While there are too many to name individually here, I trust they know who they are – I will never forget them. Special thanks go out to my proofreaders, Joe Noakes and Mathew Murphy. Many thanks go to Beth and Michael Chang, at UNLV, for their help in understanding the economic structure of *Dune* though I ultimately did not use it in this thesis. Thanks, as well, to Shanta Stevens, for pointing me to O'Reilly's *Frank Herbert*. Of particular note, I would like to extend my deepest gratitude to Luna Chenault, Steve Sinnott, and Chuck Erlandson for being my triumvirate of "besties" for so many years – they held me up and kept me going when things were the most challenging.

On the academic side of acknowledgements, there are many people that I feel I

must mention here. I appreciate the feedback and encouragement from my colleague at Texas State, Whitney May, whose bright star is surely on the ascendant, as her mind is as brilliant as her heart is warm. From Blinn College: Karen Anglin, Mathematics; Mark Bernier, Philosophy and English; Dr. Jackie Domingue, Technical Communication; Dr. Kenneth A. French, Chemistry; Dr. Charles Heller, Chemistry; and Pat Moran, Director of Disability Services. At CU-Boulder, I will never forget Dr. Carol Cleland, Philosophy; and Dr. Mark Winokur, English. A very special thank you goes out to Dr. Manfred Kurz, at UMUC-Europe in Bavaria, who taught me much about German and Germany while I lived there and earned my Certificate in German Studies. Andy Johnson, a hometown friend and Instructor at the University of Alabama has provided much encouragement and insight over the years. From Texas State University: Ben Arnold, Political Science; Karen Bryson, administrative assistant for the English Department, whose retirement is a loss to the whole community; Dr. Mark Busby, English; Dr. Paul Cohen, English; Dr. Dickie Heaberlin, English; Dr. Elizabeth Skerpan-Wheeler, English; Dr. Robert Tally, English, who has spent more semesters with me over the course of my education than any other professor or instructor, and whose mentorship and tutelage is above and beyond, matched only by the breadth of his wit; Dr. Logan Trujillo, Psychology; and Ernest Villalpando, who was one of my undergraduate advisors. I might have been able to do this thesis without their efforts in my life, but it probably would not have worked out very well.

The same can be said a million times over for my thesis committee: Dr. Suparno Banerjee, whose patience, equanimity, brilliant insight, encyclopedic knowledge of

science fiction, and mentorship humble me daily; Dr. Marilyn Olson, who is always happy to have a chat about any number of academic topics (especially if over a “little snackie”), and whose intelligent, accurate, and much-needed constructive criticism is as profound as it is kindly delivered; and Dr. Graeme Wend-Walker, whose acerbic wit and brilliance never fail to prompt me to answer questions for myself that I had long thought answered. This thesis wouldn’t be half of what it is without my committee, and they have my deepest of gratitude, appreciation, and respect.

And last, but certainly not least, I feel compelled to acknowledge my darling sweetie, Jose Garcia. He never failed to encourage and believe in me, and he reminded me to care for my body when I was so deeply in the text of *Dune* that I couldn’t see straight. The many hours he spent occupying himself while I worked away in my office are as incalculable as the meals he provided for my sustenance, the opportunities for relaxation he insisted would do me good, and the nights of sleep I would have lost if not for his gentle urging to pay as much attention to the needs of my body as I did my thesis. He listened to me read phrases that I wasn’t sure worked, and kept my cats entertained so they would distract me significantly less while I was buried in the literary sand of *Dune*, sifting its contents and excavating its layers. I can’t imagine how it would have gone, had he not been there every step of the writing process, but I’m sure it would’ve been harder.

To all those above, and any I might have forgotten in the post-thesis writing haze, I cannot fully express in words my gratitude for the contributions you have made to my knowledge, my thinking, my academic endeavors, and my life as a whole. Thank you.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	v
CHAPTER	
1. INTRODUCTION	1
2. THE INHERENT INSTABILITY IN THE STRUCTURES OF THE PADISHAH EMPIRE	13
3. WILL THE REAL PROLETARIAT PLEASE STAND UP? – A MARXIST READING OF <i>DUNE</i>	29
4. THE WATER OF LIFE: JUNG, ANIMA, AND INDIVIDUATION IN <i>DUNE</i>	48
5. CONCLUSION	67
NOTES	76
WORKS CITED	77

Science fiction has explored such fancies and continues to explore them, but the basis for today's world planning remains firmly seated in a commitment to absolute goals – political and physical. The holders of power in this world have not awakened to the realization that there is no single model of a society, a species, or an individual. There are a variety of models to meet a variety of needs. They meet different expectations and have different goals. The aim of that force which impels us to live may be to produce as many different models as possible.

...

“Historical knowledge” (any past definition) is marshaled to support the way we interpret new experiences. This all occurs within hierarchical structures where the occupants of niches may change but the structures, their myths, and their delusions remain. “*There must be an absolute authority which will make everything right . . . eventually.*”

– Frank Herbert, *The Maker of Dune*, 45

1. INTRODUCTION

Dad was, by his own admission, a man obsessed with
“turning over stones to see what would scurry out” – with
unmasking lies.
– Brian Herbert, *The Dreamer of Dune*, 127

Frank Herbert’s 1965 science fiction epic, *Dune*, has become so popular that it has never gone out of print, and has been adapted into a movie and a television mini-series. Yet this popularity is not so broadly reflected in critical literature on *Dune*, as a vast majority of critical discourse in journals tends to focus on ecology and feminism. While both of these areas are important avenues of exploration and ecology was a major concern for Herbert, other themes in the novel languish relatively unexamined by scholars. Herbert spent many years developing *Dune*, embedding messages and thematic layers into the text so that it could be read on a number of different levels without losing any enjoyment for a casual reader engaged in the story. Frank Herbert held a number of personal interests, and many of the themes he wove into the fabric of *Dune* reflect these interests. This thesis will explore a few of these themes and their messages. Each of these thematic readings can be seen as its own separate inquiry into *Dune*, but can also be woven together to see how *Dune* can leave readers with a fundamental message, even if they are not consciously aware of it – that humanity needs individuation to evolve with an ever-changing world. Jung “use[s] the term ‘individuation’ to denote the process by which a person becomes a psychological ‘in-dividual,’ [sic] that is, a separate, indivisible unity or ‘whole’” (*Archetypes* 275). The process involves coming to terms with the unconscious mind, via becoming conscious of one’s shadow and integrating the contents of the anima/animus into consciousness. This process is a focal point in Chapters Four

and Five and is much discussed therein, but this brief description should serve to acquaint the reader with the concept for now.

In order to understand the importance of *Dune*'s themes to Frank Herbert, it is helpful to know some of the author's background and experiences with the theories he utilized in crafting the novel. The rest of this chapter will be dedicated to such details, as well as providing a framework for the thesis as a whole. By gaining some familiarity with Herbert's life and interests, one can see that the themes addressed herein are not arbitrarily chosen and directly reflect some of *Dune*'s carefully crafted messages. Like many writers, Herbert was a devourer of information and a deep thinker whose works reflect his concerns about society. When at university, he studied "psychology, mathematics, and English (including creative writing)," and took "a disproportionate number of psychology courses" (B. Herbert 57). At one point, he worked as a book reviewer and was allowed to keep the books he wanted, which "were almost entirely non-fiction – works of history (especially Arab history), religion, psychology, ESP, dry land ecology, geology, linguistics, anthropology, botany, [and] navigation" (B. Herbert 164). Much of what he read later became integral to writing *Dune* and other works, such as his first published novel which was set on a submarine called the Fenian Ram, *The Dragon in the Sea* (first published in serialized form as *Under Pressure*). Herbert also "conducted extensive research into languages and dialects, information he used to great effect in *Dune* and other works" (B. Herbert 35). Even before he had the idea that eventually grew into *Dune*, Frank Herbert was gathering information that would become critical to its development. Once he began to envision the novel, Herbert sought out specific information to help him build *Dune*. According to his son, Frank Herbert felt that to "do

it [write *Dune*] right, he wanted to create a universe and several cultures,” which kept him “bogg[ed] down in the tedium of research” (B. Herbert 154). Tim O’Reilly notes that Herbert spent years researching “the origins and history of religions, trying to understand the psychology by which individuals submit themselves to the juggernaut of a messianic myth. He continued to study psychoanalysis and philosophy, and added history, linguistics, economics and politics, trying to grasp the whole pattern” (*Frank* 38). Frank Herbert read some two hundred texts for research that included “philosophy, history, politics, mythology, mathematics, religion, foreign languages, deserts, ecology, mythology, science and technology” (*Maker* 104; B. Herbert 161). All in all, Frank Herbert stated that *Dune* “took shape across about six years of research and one and one-half years of writing” (*Maker* 97).

Frank Herbert put a lot of effort into researching and crafting *Dune* in order to build a novel on many different layers which could be read simply for fun, or carefully for the messages he imbedded in it. According to his son, Brian Herbert:

[Frank Herbert] spoke to me often of the importance of detail, of density of writing. He understood the subconscious, wrote his books in vertical layers. He said a reader could enter *Dune* on any one of numerous layers, following that particular layer through the entire work. On rereading, the bibliophile might choose to follow an entirely different layer.

Despite all the work *Dune* required, my father said it was his favorite book to write. He used what he called a ‘technique of enormous detail,’ in the process of which he studied and prepared notes over a four-

year period, between 1957 and 1961, then wrote and rewrote the book between 1961 and 1965. (B. Herbert 185-6)

Despite the contrasting claims between father and son as to how long Frank Herbert spent researching and writing *Dune*, both claims being written over twenty years after the fact, it is clear Frank Herbert envisioned *Dune* as “involv[ing] a new and dense style of writing, in which he would attempt to layer important messages beneath the text of an adventure, almost subconsciously” (168). As a reader’s enjoyment in the adventure was his first concern, Herbert buried his messages in the text. As Tim O’Reilly writes in his foreword to *Frank Herbert*, “In his best work, such as *Dune*, the story itself is the message; the concepts are so completely a part of the imaginative world he has created that the issue of didacticism never arises. Ideas are there to be found by the thoughtful reader, but one never stumbles over them” (vii). O’Reilly finds that “Herbert is endlessly willing to hint and not to explain. If as a result some ideas seem to hang unsupported, this only lends force to the reader's conviction that he is exploring a real world, with mysteries that have defied even the author” (*Frank* 54). But Herbert did occasionally directly address some questions, by either making clear some analogs seen in *Dune* (see Chapter Two) or by otherwise elucidating his positions on related subjects.

For instance, there is much in his non-fiction essays collected in *The Maker of Dune* on what Herbert considered to be a pathological condition of humanity, the desire for a hero or messiah figure to solve humanity’s problems. Herbert makes it quite apparent, time and again, that the seed of thought which took root and grew into *Dune* was focused on that very notion. However, most of the answers a reader might desire about *Dune* are not as accessible. As O’Reilly states in his Introduction to *The Maker of*

Dune, Frank Herbert “made a special effort” to avoid presenting his readers with “easy answers” (3). Instead, even in his non-fiction essays about the writing of *Dune*, Herbert often worked to force readers to figure out their own answers to their questions. For Herbert, “the messianic hunger is an example of a pervasive human need for security and stability in a universe that continually calls on people to improvise and adapt to new situations” (*Frank* 4). Herbert saw a “reader’s need for a hero and a solution to unify the threads of a novel [as] a literary example of the same urge for security that motivates the crew of the Fenian Ram [in *The Dragon in the Sea*] or the Fremen of Arrakis [in *Dune*]” (*Frank* 121). Herbert was not inclined to satisfy what he saw as the same ingrained urge in humanity for easy answers that are the very problematic core of what he explores in a number of his works. As such, the interested reader or scholar is left to piece together answers on his/her own, which is what this thesis attempts to do.

Frank Herbert was deeply interested in politics and this fact is reflected in his life. He spent his childhood in a former socialist cooperative, Burley, Washington (B. Herbert 218). Herbert developed a keen interest in politics, and “was a campaign worker for Washington State politicians and a speechwriter in Washington, D.C.; his concern with politics and bureaucracy [was] founded in part on such experience. At one point, while in Washington in 1954, he [even] applied for a job as governor of American Samoa” (*Frank* 13). He worked as a speechwriter for Phil Hitchcock and Senator Condon, and the subjects he “researched for Condon were varied” (B. Herbert 126, 96). These subjects “would form a basis not only for the Senator's speeches, but for the political-ecological writings of Frank Herbert in the next four decades” (B. Herbert 96). While working in Washington, perhaps due to his interest in politics and/or his familial relationship to the

McCarthy's,¹ he “attended a number of the Army-McCarthy hearings” sitting “in the Senate reserved gallery amidst much security” (B. Herbert 90). O’Reilly, in his overview of Herbert’s work, notes that, “[l]ike many of his key concepts, Herbert's concern with the failings of bureaucracy cannot be traced to any one source” (*Frank* 20). O’Reilly also finds that “the sense of bureaucracy as ‘instinct’” seen in Herbert’s early short story, “Looking for Something,” published in 1952, “is original vintage Herbert, anticipating his later treatment of bureaucracies as self-perpetuating species with an ecology all their own” (*Frank* 19, 21). Politics were not the sole major interest of Herbert, as reflected by his ecological themes often discussed in popular and critical literature, and this thesis aims to focus on themes less commonly noted.

In the earliest drafts of *Dune*, the ecological theme was even more prominently displayed, but Frank Herbert “decided this was too much ado about a subtheme” (B. Herbert 174). As Brian Herbert relates it, Frank Herbert felt that “[t]he ecology of the planet, while important, was better suited as a backdrop for the primary story he wanted to tell, about a mythology-based future hero” (B. Herbert 174). Ultimately, Herbert “moved much of the ecological message to the epigrams preceding chapters, and to the first appendix of the work . . . [and] cut forty thousand words from Books II and III, enabling him to focus more on political and religious” themes (B. Herbert 174). As is seen in the critical discourse on *Dune*, “[i]ronically, despite the direction in which the author attempted to point his story, ecology became the most famous and remembered theme of the book. The political and religious themes were often misunderstood by editors and readers. The ecological message was much easier to understand” (B. Herbert 174). Thus, it seems further exploration into these themes is not only appropriate but also

overdue, and this thesis will excavate *Dune*'s layered political themes in Chapters Two and Three.

Chapter Two approaches these sociopolitical themes through a close reading of the structures of governance in *Dune*. First, it explicates the Imperial government of Shaddam IV, looking at its main functionary bodies and how they interact under their shared political agreements. By studying the bureaucratic structure of the Imperial government, this thesis hopes to shed light on the many inherent layers of dangerous instability in the politico-economic systems that are relied on to keep the Empire in a tenuous and fragile balance. The feudal capitalist bureaucracy of the Padishah Empire is of particular note not only for its hierarchical oppression of the lower class and its constant internal contests for power, but also for its static nature that can only be ameliorated through revolution. While this reading is somewhat plot-based, Chapter Two also discusses the limited critical perspectives available in the literature on historical examples reflected in the political structures in *Dune*, and builds on those to offer other historical examples of governance that intersect with the structures seen in the Imperial politico-economic systems – particularly the English limited monarchy present between the 1215 Magna Carta and the Civil War, and the pre-Revolutionary French Three Estates, as well as the blend of feudal capitalism that developed in both countries' progress towards democracy.

Chapter Three applies Marxist theory to a reading of *Dune*'s empires – that of the Padishah Emperor Shaddam IV, and the collective Empire of the Fremen. While Herbert clearly seems to posit the Fremen as proletariat to the Imperial bourgeoisie on the scale of the Known Universe, applying a tighter scope to the text reveals the Fremen to be an

ascendant Empire rather than a crushed lower class revolting against its oppressors. Instead, the Fremen's political blend of communism and socialism, which produces communal property through unalienated labor in service to a shared dream, loses its sole central authority figure just in time to provide Paul the power vacuum he needs to gain control of the Fremen without having to best each sietch leader in mortal combat. Chapter Three argues that the true proletariat is one which is rarely seen in the novel, and has no hope of successfully revolting on their own – like the Fremen need a central authority figure to help lead them to the future they mutually desire, these proletariats require a hero like Muad'Dib to revolt for them. This entrenched need for a “hero” highlights Herbert's fears for humanity's tendency to give over decision-making capabilities to others and ties this Marxist reading back into a reading of the various instabilities in the political systems seen in *Dune* for their reliance on a fallible external authority to provide answers.

As mentioned above, Herbert was also deeply interested in psychology, and spent time in university and afterwards studying it. “[O]nly three or four years” after university, early in the 1950s, Herbert befriended two psychologists, Ralph and Irene Slattery, who became fundamentally influential for Herbert and thus cannot be overlooked in any discussion of the psychological themes of *Dune* (B. Herbert 71, 177). Ralph deepened Herbert's understanding of the broad basics while Irene, who had studied under Jung and still “had her notes from those classes, along with papers provided by Jung,” gave Herbert access to Jung's teachings (B. Herbert 72). It was a deeper understanding of Jung, provided and facilitated by Irene, which helped Herbert shape his novel. For instance, *Dune*'s “concept of [the] genetically transferred memory” seen most

prominently in the Bene-Gesserit sisterhood, “is based upon the teachings of Irene's professor, Jung, who believed in a collective unconscious produced by genetic memory” (B. Herbert 72). Irene, even helped spark the creation of *Dune* when “she related her early concerns about Hitler to Frank Herbert. Her thoughts about the danger of heroes simmered in [Herbert]'s highly receptive brain, and ultimately they would form a cornerstone of the *Dune* series” (B. Herbert 72).

O'Reilly notes that Herbert “had a great many ideas about psychology, the manipulation of power, and the unconscious dynamics of mass movements” (*Frank* 44). Many of these ideas came from his “studying psychology in depth since meeting the Slatterys” (B. Herbert 177). Brian Herbert writes that his father’s “studies [in psychology] had been instrumental in the characterizations in his excellent first novel, *The Dragon in the Sea*. [But], in *Dune*, he carried the psychological aspect to new dimensions, far beyond characterization” (B. Herbert 177). For instance, Herbert understood the power of subliminal messages and utilized this understanding in writing the novel, as seen in his “color coding in the text of [*Dune*]. A color, such as yellow, was employed to indicate danger” (B. Herbert 177). Even if not aware of it, “when the reader reads yellow, he knows viscerally that danger is imminent” (B. Herbert 177). Brian Herbert also notes that his father “described the subtle body motions of characters – such as hand movements – to indicate more than their dialog or even their thoughts” in *Dune*, while the Bene-Gesserit Voice plays on the ability to control others through “the subtle use of intonation and precise word selection” (177). It is obvious that the psychological themes in *Dune* are notable, and were intentionally placed there by Herbert. Furthermore,

in spite of the lack of critical literature applying Jungian theory to the novel, psychology is of crucial relevance to understanding *Dune*'s themes and messages.

While not all of these psychological themes are addressed by this thesis, Chapter Four looks directly at Jung's writings alongside Herbert's *Dune* and focuses largely on the Jungian concept of anima/animus, the genetically inherited archetype of the collective unconscious that forms one's internal opposite-sex psyche. Of course, the hero archetype is of importance when considering *Dune*'s psychological themes, but this is an area relatively well-covered by other scholars, whose insights are represented for consideration when looking at the anima in *Dune*. It should be noted that the hero archetype cannot go ignored in this thesis, due to its inherent danger of being placed as an external authority and for the bureaucratic power structures that tend to develop around leaders. Chapter Four argues that both the Bene-Gesserit and the Fremen are collective personifications of Jung's representations of the cerebrospinal and sympathetic systems. Paul's "terrible purpose" is revealed to be the "hidden purpose" of Jung's anima concept, the drive towards an integration of the contents of the unconscious into the conscious psyche, while anima is also seen to be unconsciously driving characters to act according to its desires even when these characters think they are working towards different goals. Water plays a central role in Jung's writings on anima, and this as well as other Jungian symbols are placed in a number of ways by Herbert in *Dune*, such as Jung's "maker of fear" manifested in *Dune*'s Shai-Hulud. Ultimately, Chapter Four argues that what Herbert makes clearly visible when seen through a Jungian lens is that the Known Universe in *Dune* needs the individuation brought by integrating one's unconscious anima into conscious thought.

As stated earlier in this chapter, the political and psychological readings offered in this thesis can be taken as separate inquiries, but also may be viewed collectively in progression to shed light on a larger message imbedded in *Dune*. O'Reilly notes that "Herbert's analogues are strongest when they are least obvious and can do their work on an unconscious level" (*Frank* 9). He finds that "[t]he reader is told a story. He must draw his own conclusions" and that a "[c]lose reading strips away the obscurity, allowing the excitement of what Herbert is trying to say to become the source of the reader's enjoyment" (*Frank* 9, viii). In this vein, Chapter Five revisits salient points from the three chapters of close readings that precede it to show how the analogs work to present the reader, perhaps unconsciously or subliminally, with one of Herbert's most important messages – that humanity needs individuation, not external authorities, to solve its problems. Specifically, Chapter One provides a call to reject the historical models of the past which led to bloody revolts and wide-scale oppression by a class system. Chapter Two revisits some aspects of these historical bureaucracies in development, as it shows the Padishah Empire as alienated through its production methods and enslaved to the pursuit of its idol, wealth. The Fremen Empire's socialist and communist society offers a more egalitarian and independent model with the potential to provide self-realization, but it is shown to be vulnerable to the dangers of an investiture of power in the external authority figure of the hero, prophet, or Messiah. Chapter Four, building on the rejections of external authority seen in the two previous chapters, shows that the only authority one can trust to provide solutions is internal, and individuation is the key to unlocking it. Through this progression, Chapter Five argues that Herbert crafted *Dune* in such a way that it could be seen as an attempt to provoke the reader's anima to rise up, giving the

reader an opportunity to face humanity's past mistakes and fears for the future in order to begin the process of individuation, the integration of the collective unconscious' contents into the conscious mind in order to become a fully realized individual.

2. THE INHERENT INSTABILITY IN THE STRUCTURES OF THE PADISHAH EMPIRE

It's the systems themselves that I see as dangerous.
Systematic is a deadly word: Systems originate with human
creators, with people who employ them. Systems take over
and grind on and on. They are like a flood tide that picks up
everything in its path.

– Frank Herbert, *The Maker of Dune*, 97-8

The structure of the Padishah Empire of *Dune* is complex, integral to the political themes of the novel, but can be understood via a careful reading. There are a number of ways to view and approach these themes via a close look at the interactions between the major Imperial players. Brian Herbert notes that his father, Frank, “wrote futuristic versions of ‘hydraulic despotism,’ an ancient political structure that originated in the Middle East. In that system, a small number of people exerted enormous influence by controlling water that was in short supply” (B. Herbert 172). While it is true that the Padishah Empire revolves around what one might term “melangic despotism,” Tim O’Reilly points out that “*Dune* does not begin in the desert. Its first scenes concern the political structure of the Empire. The Empire is ruled, in effect, by an ‘aristocratic bureaucracy’ at the top of a rigid feudal caste system” (*Frank* 44). This caste system, termed “faufreluches,” is defined in the appendix to *Dune*, “Terminology of the Imperium,” as “the rigid rule of class distinction enforced by the Imperium,” and is accompanied by the saying, “A place for every man and every man in his place” (541). The faufreluches system is what distinguishes the Imperial House from the other Houses (a “Ruling Clan of a planet or planetary system”) in the Empire, the Great Houses (also called Houses Major, the “holders of planetary fiefs,” who are “interplanetary

entrepreneurs”) from the Houses Minor (the “planet-bound entrepreneur class” who are merchants), and the noble Houses from the pyons (“planet-bound peasants or laborers,” or “wards of the planet”), smugglers, slaves, and other lower classes of the Empire (*Dune* 544, 550). This class system is held tightly throughout the Empire, and drives much political and personal conflict between its higher-echelon classes, but within a few pages of the novel opening House Atreides’ Dr. Yueh “hints” to Paul, son of Duke Leto Atreides, “that the faufreluches class system [i]s not rigidly guarded on Arrakis. The planet shelter[s] people who [live] at the desert edge without caid or bashar [military officers] to command them: will-o’-the-sand people called Fremen, marked down on no census of the Imperial Regate” (*Dune* 5). Thus, before Herbert begins to explain this strictly-held class system, he foreshadows a conflict between those who uphold the faufreluches system against those who consider themselves free of the caste system – the Fremen.

The governance of the Empire is decentralized through the feudal faufreluches class system, and upheld through other Imperial structures and dictums. Herbert’s construction of the faufreluches system contains a number of features associated with European feudalism: centralized ownership of all land under a monarch, under whom noble fief holders of various ranks within a hierarchy (“counts, dukes, earls, barons, and other nobles”) held portions of said land in the name of the monarch and oversaw peasants who worked the land (“Feudalism”). It should be noted that on Earth, “in all parts of the world where feudalism grew up, the ownership of land was always burdened and hedged with a great variety of obligations to other persons” (Moore 8). This relationship works in reverse, as well, for the serfs look to their lords as authority figures

vested with the power to tell them what to do. However, in the Padishah Empire, obligations conferred upon vassals to care for their serfs are not necessarily enforced, as seen by the existence of slaves on Giedi Prime. In the Dune universe, or Duniverse, each noble House rules its own respective planet or system, using “power and fear” and “blackmail” as “tools of statecraft,” while nominally answering to the Emperor; but Shaddam IV is seen as more of a figurehead Emperor than an ultimate Imperial authority (*Dune* 110, 233). As Reverend Mother Gaius Helen Mohiam notes to Jessica, concubine to Duke Leto Atreides and mother to Paul, early in the novel, the Padishah Empire seen in *Dune* is “a three-point civilization: the Imperial Household balanced against the Federated Great Houses of the Landsraad, and between them, the Guild with its damnable monopoly on interstellar transport” (24). Together with the Bene Gesserit, these groups form CHOAM – “Combine Honnete Ober Advancer Mercantiles – the universal development corporation controlled by the Emperor and Great Houses with the Guild and Bene Gesserit as silent partners” (*Dune* 538). These various groups look to the Great Convention, a “universal truce enforced under the power balance maintained by the Guild, the Great Houses, and the Imperium” to ostensibly maintain interplanetary peace. “Its chief rule prohibits the use of atomic weapons against human targets,” negating the risk of wide-scale conflict (*Dune* 542). The Great Convention’s rules all begin with the words, “the forms must be obeyed,” but no convention, regardless of how “great” it is, will be sufficient in and of itself to maintain peace (*Dune* 542). Thus, the Landsraad, or the collective Great Houses, administer justice through other pathways, as well. The High Council of the Landsraad is “empowered to act as supreme tribunal in House to House disputes” (*Dune* 543). The “Terminology of the Imperium” appendix explains another

avenue for mollifying potential Imperial-wide conflict as a result of hostilities – the Judge of the Change. He is “an official appointed by the Landsraad High Council and the Emperor to monitor a change of fief, a kanly [vendetta] negotiation, or formal battle in a War of Assassins. The Judge's arbitral authority may be challenged only before the High Council with the Emperor present” (*Dune* 545). Through the administration of the Great Convention by the Landsraad and its functionary bodies, Imperial peace is maintained and large-scale warfare is nonexistent.

Of course, this Imperial peace and lack of rampant warfare throughout the Known Universe does not preclude inter-House conflicts that involve violence – the Great Convention merely limits them, and restricts opportunities for violence against one House by another to activities allowed by the “forms.” These forms show a developed bureaucratic structure that allows for power plays, where individuals and groups vie for power, endangering the tenuous power balance that the Empire rests on. Two of the formulas defining the parameters of sanctioned violence are “kanly” and the “dictum familia.” Kanly is defined as a “formal feud or vendetta under the rules of the Great Convention carried on according to the strictest limitations” and its “rules were designed to protect innocent bystanders” (*Dune* 545). Relatedly, the dictum familia, another rule of the Great Convention, “prohibits the slaying of a royal person or member of a Great House by informal treachery. The rule sets up the formal outline and limits the means of assassination” (540). In other words, rather than proscribing inter-House conflict, the Great Convention simply codifies and formalizes it in such a way as to avoid plunging the Imperium into large-scale conflict or endangering those otherwise uninvolved with the conflict.

This codification of sanctioned violence through the art of kanly, or vendetta, waged via a War of Assassins is reflected throughout the novel. Its application is not limited to adults, and it is through mention of dangers to children of royal blood that most of the risk posed by assassins is conveyed to the reader. While some of these instances are part of formalized kanly, the possibility of children being the targets of assassins shows that this danger is not confined to “the forms,” and Herbert explicates from the start why “royalty has need of slyness” in the Padishah Empire (*Dune* 4). Reverend Mother Mohiam says to Paul, in the opening scene of the novel, “A duke’s son *must* know about poisons . . . Musky, to be poisoned in your drink. Aumas, to be poisoned in your food. The quick ones and the slow ones and the ones in between” (4). Irulan, in her “Child’s History of Muad’Dib” notes that Paul “*had no playmates his own age on Caladan. The dangers were too great*” (30). For example, one of the first tasks attended to after House Atreides relocates to Arrakis is for Hawat’s men to make Paul’s room “safe for a duke’s heir” (35). Their sweep of his room fails to uncover “a tiny hunter-seeker no more than five centimeters long. Paul recognized it at once – common assassination weapon that every child of royal blood learned about at an early age” (71). While the above examples are due to the centuries-old Atreides/Harkonnen feud, the fact that such a tool of assassination is so common and that all royal children are educated about it makes clear that the daily danger of death is not limited to Paul’s childhood. Indeed, Princess Irulan makes note that the royal crèche “*spied on [her] father as a matter of self-preservation*” and that she, her mother, and her sisters “*became adept . . . at avoiding subtle instruments of death*” (273). Furthermore, she reveals that she is “*not at all sure [her] father was innocent in all these attempts*” to assassinate members of the

royal family. In case the reader is still inclined to think the danger posed by assassins is of a limited scope, Herbert seeds the text with mentions of “poison snoopers” – “radiation analyzer[s] within the olfactory spectrum and keyed to detect poisonous substances” – in a number of places beyond private quarters, including the conference hall and formal dining hall of the Arrakeen great house (553, 108, 133). Paul notes “the clustering of guests” from Houses Minor and the Guild Bank, and their “unobstrusive [sic] inspections with tiny remote-cast snoopers” (135). Duke Leto muses on the constant presence of poison snoopers, “and what it signified in his society”: “*You can plumb us by our language – the precise and delicate delineations for ways to administer treacherous death. Will someone try chamurky tonight – poison in the drink? Or will it be chaumas – poison in the food?*” (133). In other words, Herbert makes transparent to the reader the ubiquity of assassins’ poisons in the Padishah Empire through Leto’s thoughts on how many different words his society has for murder by poison. Thus, the “peaceful” Empire is shown to be rife with codified, widespread, and subtle violence, both through the dangers posed to mere children, as well as the varied vocabulary needed to differentiate between ways to be assassinated in a bureaucracy full of plots to gain more power.

The bureaucratic structure of the Padishah Empire poses danger to more than just the children and adults of the Houses Imperial, Great, and Minor, however. The “three-point” governance structure itself is inherently dangerous, as Reverend Mother Mohiam notes to Jessica: “[i]n politics, the tripod is the most unstable of all structures. It’d be bad enough without the complication of a feudal trade culture” (*Dune* 24). The economy of the feudal Padishah Empire is largely rooted in capitalism, an economic system that has always retained a “fundamental nature of private ownership [focused on] the generation

of profit” (Callahan). CHOAM, the combined corporation of Imperial and Great Houses, is easily the most powerful group of politically involved people in the Empire. It is concerned with one thing – the acquisition of wealth. Early in the novel, Baron Harkonnen anticipates his success in kanly against House Atreides by noting that it will bring “an irrevocable directorship” in CHOAM:

Wealth was the thing. CHOAM was the key to wealth, each noble House dipping from the company’s coffers whatever it could under the power of the directorships. Those CHOAM directorships – they were the real evidence of political power in the Imperium, passing with the shifts of voting strength within the Landsraad as it balanced itself against the Emperor and *his* supporters. (*Dune* 21)

As Duke Leto is discussing with Paul the possible outcomes of the war of vendetta with House Harkonnen, he notes that “[b]y giving [him] Arrakis, His Majesty is forced to give [House Atreides] a CHOAM directorship . . . a subtle gain” (45). He notes that “[f]ew products escape the CHOAM touch,” and that “the important thing to consider is all the Houses that depend on CHOAM profits,” which in turn depend mostly “upon a single product” – a commodity called the spice melange (also “spice” or “melange”) that is needed by Spacing Guild Navigators to fold space and thus transport goods between planetary systems (*Dune* 45). “Imagine,” he tells Paul, “what would happen is something should reduce spice production” (45). Paul adroitly concludes that those who “had stockpiled melange could make a [fortune]” while leaving others “out in the cold” (45). Basically, this paints a picture of an economy held hostage by a few individuals who control the commodity needed for interplanetary trade – the Spacing Guild (also called

“Guild”) may hold a monopoly on interstellar transport and banking, but CHOAM holds a monopoly on spice production and distribution. While monopolies are often seen as undesirable in capitalist economies, these monopolies in *Dune* are “natural,” in that “the conditions of the market make unified control necessary or desirable” (“Monopoly”). The Spacing Guild is the only source for interplanetary transport because it has all the Navigators needed to “see” a safe path for travel, and its banking monopoly is an extension of the fact that its stockpiles of spice are inherently the largest in the Known Universe because the Guild cannot survive without the spice. CHOAM’s monopoly is perhaps not as “natural” or as absolute as the Guild’s, in the sense that it is possible for there to be other suppliers for spice (such as smugglers), but those in power and those who wish to secure further power through an acquisition of more wealth find it desirable to have a spice monopoly in order to accumulate said wealth.

As noted earlier, the Throne occupied by Shaddam IV in the Imperial bureaucracy wields largely nominal power, and he holds his position due to a few factors that are tenuous at best. The most notable factor of support is through the Spacing Guild, which has a “monopoly on space travel and transport and upon international banking,” which it uses to exert control over the throne (*Dune* 543). While the Guild is not overtly involved in political affairs, its influence is such that its rise to power “is taken as the beginning point of the Imperial Calendar,” and it makes its demands known to the Emperor through closed-door meetings (543). The Guild’s existence is considered by Paul to be parasitic, “unable to exist independently” of others to ensure the availability of melange (494). He notes: “The Guild is like a village beside a river. They need the water, but can only dip out what they require. They cannot dam the river and control it, because that focuses

attention on what they take, it brings down eventual destruction. The spice flow, that's their river" (*Dune* 499). Therefore, whoever controls the flow of spice controls the Guild and garners their political support in a bureaucracy they dare not be seen to control. Once the Emperor was allowed to ascend to the throne, contingent upon a promise to the Guild and Bene-Gesserit (the ostensibly religious group, whose ranks serve the Houses in various capacities) to "keep the spice flowing," Shaddam IV's "ranks of Bursegs ["commanding general of the Sardaukar"] were doubled in the first sixteen years of his reign" (498, 535, 538). The Emperor is said to exercise "supreme authority through his Sardaukar," the "dread Imperial troops, the killers without mercy, the soldier-fanatics of the Padishah Emperor" (Butkus 76-7, *Dune* 20). The potency of this powerful army is balanced by the combined Great House armies of the Landsraad, and the Great Houses fear nothing as much as "the Sardaukar picking them off one by one" (*Dune* 233, 342-3). Thus, this threat of Imperial force is double-sided, as it forces the Emperor to ally with the Baron Harkonnen in a devious plot when he feels his position on the throne is endangered by Duke Leto Atreides's growing popularity with "the Great Houses of the Landsraad," who "look to [the Duke] for a certain amount of leadership – their unofficial spokesman" (4, 46). Ultimately, unless used in disguise, as Shaddam IV does in his alliance with the Baron, the Emperor's Sardaukar are only effective for instilling fear or imposing martial law. Open action like martial law, or military involvement in a Judged matter between Great Houses brings "the possibility of a Bill of Particulars [being] laid before the Landsraad" (20, 233). Liet-Kynes, the Imperial planetologist in residence on Arrakis and Judge of the Change for the Atreides assumption of fiefdom, states that the only "outcome" of a Bill of Particulars would be "general warfare between the Imperium

and the Great Houses,” which Jessica deems “[c]haos” (*Dune* 233). Duke Leto, under pressure to re-establish spice production after his move to Arrakis, hopes to “have a few captive Sardaukar to parade in front of the Landsraad,” and Baron Harkonnen subtly notes to Count Fenrig, the Emperor’s liaison, the import of such a revelation (95, 340). Therefore, Shaddam IV’s use of Sardaukar in disguise leaves him vulnerable to blackmail by both Houses Atreides and Harkonnen, and any threat of open force is empty, for the consequences would put his nominal position at the top of the bureaucracy at risk.

Shaddam IV’s House is full of Bene-Gesserit-trained women, including his daughter, and his support by the Bene-Gesserit came with an arrangement to install a Bene-Gesserit “on the throne, and Irulan is the one they’ve groomed for it” (*Dune* 501). The “slave-concubines permitted” for Shaddam IV “under the Bene-Gesserit-Guild agreement could not, of course, bear a Royal Successor, but the intrigues [are] constant” (273). Therefore, even the Imperial House fails to be internally stable, as the intrigues to secure more power are never-ending. Ultimately, all Paul Muad’Dib must do to take the throne is to best the Emperor’s Sardaukar in front of the Landsraad, Guild, and Bene-Gesserit, to make clear Muad’Dib’s control over the flow of spice and command of the most powerful army in the Empire, which is easily accomplished with the Fremen under Muad’Dib’s command. Such vulnerability vested inherently in the Throne’s position in the Imperial bureaucracy makes for an ever-shifting political landscape rife with intrigue and uncertainty, in spite of all of the oversight and agreements that primarily exist to ensure Imperial stability. It seems inevitable that a coup d’état would eventually occur – Muad’Dib merely exploits weaknesses that are institutionalized in the political system’s bureaucratic structure.

There are many ways to interpret so many layers of instability and vulnerability in the Padishah Empire's governmental structure, and others have considered a few of them. Eva Erman and Niklas Möller find that, in spite of Herbert's "suggestion that he wrote *Dune* to show how our reliance on heroes makes us vulnerable and our societies politically unstable," such reliance on heroes like Muad'Dib is not the root cause of "the instability and the political failures of the *Dune* societies" (61). Their claim is that the Empire is politically unstable due to a dual lack of "democratic legitimacy" and "appropriate paths for the people in terms of political participation in rule-making." While I do not necessarily disagree with an assertion that instability can come as a result of a lack of democracy, democracy alone hardly confers stability and there is certainly more than merely a lack of democracy destabilizing the tenuously balanced political system of the Padishah Empire. Furthermore, the above reading shows the inherent instability in a bureaucracy full of people vying for power, and it is hard to have a democracy without any bureaucratic apparatus. Erman and Möller's claim that a reliance on "physical stability" conferred through threats and coercion is also at the heart of the Imperium's shaky structure is not unfounded, as seen in Shaddam IV's reliance upon the Landsraad's fear of his Sardaukar (66). But, the Empire isn't really physically stable – yes, some stability is provided through the "mutually assured destruction" implicit in an open breach of the Great Convention, but it confers more a patina of stability than a fundament, since as Matthew A. Butkus notes in "A Universe of Bastards," détente can be broken anytime (77). Butkus, as well as Erman and Möller overlook the many other ways in which the instability of the Empire is woven into the Imperial political system,

such as the monopolistic economic landscape, or the figurehead of the Emperor as nominal head of state.

Indeed, with this many layers of political construction evident in the novel, it seems that Herbert intended to show the dangers inherent in political systems due to the fallibility of bureaucratic power structures, and constructed the Padishah Empire by fusing many real-world historical political systems together in such a way that they reinforce each other's instabilities and dangers in a bureaucratic system. Butkus finds the Duniverse as Hobbesian, and notes that the "Imperial structure of Shaddam IV and Paul Muad'Dib was, by its very nature, doomed to failure" by its need for "a tyrant, a savior, a Leviathan" as a "strong authority" in control of the Imperium, which foreshadows much of *The God Emperor of Dune* (83, 79). Butkus sees the Landsraad's adherence to Great Convention's ban on use of atomic weapons, which every Great House possesses, to be an analogue to the "cold war between the former Soviet Union and the United States" without a "NATO or Warsaw Pact" to ameliorate fears of "mutually assured destruction" (77). Erman and Möller consider the Padishah Empire to be "neo-feudal in the sense that the main power constellation consists of nobility – the noble houses – that controls land and the means of production through fiefdoms and pays allegiance to the ruling Emperor" (70). At the same time, they also argue one can view it as medieval, for its "lack of institutionalized separation of state and power" (Erman and Möller 70). While the Empire is clearly feudal in any sense of the term, I do not agree that it displays a head of state who wields immense power.

While it is clear that the Empire is not democratic, as power is not held by the people at large to make decisions, the real power in the Imperium is shared between the

Landsraad, the Guild, and the Bene-Gesserit, contrary to Erman and Möller's assertion that the noble houses hold the power alone. The Landsraad can oust an Emperor through a Bill of Particulars, but the Guild and Bene-Gesserit have their say as well. The instillation of Shaddam IV via a Guild-Bene-Gesserit agreement is similar to how the Glorious Revolution of England accepted William III on the throne only on his assent to certain conditions, laid out in the Bill of 1689 which establishes a parliamentary monarchy rooted in democracy. The gutted and ultimately powerless position of the Padishah Emperor is reminiscent of the British Crown after the Glorious Revolution, in that the Crown holds no real power and the head of state (be it Prime Minister or Emperor) serves at the consent of the legislative houses. As Barrington Moore, Jr., notes, "the most important legacy of [Britain's] violent past was the strengthening of Parliament at the expense of the king" (29). Before the Glorious Revolution, "[t]he political system was still . . . the plaything of the nobility and gentry, and in particular of the hereditary owners of the great estates" (qtd. in Moore 33). On their own lands, the nobles held local authority, unburdened by a "strong bureaucratic apparatus to check this authority" (Moore 22). *Dune's* Great Houses of the Landsraad each control their own planets or systems, likewise unchecked by a central authority or formal bureaucratic limit to their attempts to gain further bureaucratic power. It is easy to see Shaddam IV's tenuous position of limited power, which is subject to a Bill of Particulars in front of the Landsraad, as analogous to a British Crown that answers to Parliament.

Similarly, the fractious relationship between Emperor Shaddam IV and the Landsraad is similar to the British political landscape from the drafting of the Magna Carta through to the start of the English Civil War. While "the nobles . . . forced the king

to accept the Magna Carta in 1215, a document limiting the king's power (and granting them more, of course)," it was variably and inconsistently enforced upon the monarchy (Aquilera-Barchet 291). Parliament repeatedly tried to revive and "re-enact" the full force of the Magna Carta in the three centuries leading up to the Civil War (Thompson 338). As Faith Thompson explains, Charles I's attempts to return the Crown to an absolute monarchy (where all power is vested in the monarch) and thus strengthen his power led to a violent and bloody Civil War (338).² Shaddam IV's efforts to shore up his own bureaucratic power and legitimacy through schemes (including that with Baron Harkonnen) are not unlike any number of attempts by British monarchs to do the same through sometimes devious measures – the most notorious being Charles I's refusal to hold Parliament for eleven years, as it would be unable to "re-enact" provisions from the Magna Carta if it did not convene. The notable difference between the above historical framework and Herbert's fictional Padishah Empire are 1) while the 1689 Bill of Rights finally established a democratic British monarchy, there is no democracy or analogue to the House of Commons in the Diverse; and 2) the English Crown is invested with spiritual leadership and therefore does not need to answer to the "kingmakers" represented in *Dune* by the Guild and Bene-Gesserit (Butkus 78).

The similarities between *Dune* and historical models are not limited to the British side of the English Channel, however. *Dune*'s rigid faufreluches caste system is also similar to the historical Three Estates social class model existing in France before the French Revolution. The First Estate was comprised of the clergy, the Second Estate "was made up of rich nobles," and the Third Estate held the rest: the bourgeoisie (middle class), the workers, and the peasants ("Chapter" 651-2). The Second Estate's nobility was

divided into two subgroups: “the *noblesse de robe*, the judicial nobility whose origins were mainly bourgeois” and “[t]he old military nobility, the *noblesse d' épée*” (Moore 48). As the absolute monarchy of France was considered to be a divine right and acknowledged as such by the clergy, the First Estate’s religious leaders often held great power over the king, who was considered to be existing outside the Estates. In *Dune*, it is easy to see the Bene-Gesserit and Guild, with their specialized knowledge and authority over the Emperor, as the First Estate. The Landsraad occupies the Second Estate as the nobility, with each Great House having its own “swords” and “robes” to enforce planetary order and administer justice within their respective fiefdoms. The Third Estate is comprised of the pyons, slaves, smugglers, and others the faufreluches system deem as the “lowest” of society. One might argue that the Second Estate of the Padishah Empire is distinctly more bourgeois than the simple explanation above would lend credit to, as the Houses Minor are characterized as noble yet planet-bound merchants. But, that being said, “[u]nder the conditions of royal absolutism the French landed upper classes adapted to the gradual intrusion of capitalism,” and “there grew up a fusion between nobility and bourgeoisie” (Moore 108-9). This fusion was not unique to the French, as the English also saw “a very substantial fusion between the landed upper classes and the bourgeoisie” (56). Thus, the blend of bourgeois and nobility seen in the Houses Major and Minor of the Padishah Empire is a literary echo of this historical trend from both sides of the Channel as England and France adjusted to capitalism while retaining a largely feudal structure.

Barrington Moore, Jr., sees this crux in French and English political evolution part of a larger trend, which has some bearing on how to interpret Herbert’s layering of

two notable historical models that led to violent and bloody revolutions before developing truly democratic structures. In Moore's *Social Origins of Dictatorship and Democracy: Lord and Peasant in the Making of the Modern World*, he identifies five ingredients necessary for the fusion of capitalism and feudalism to develop democratic rather than authoritarian governments: 1) "*a balance to avoid too strong a crown or too independent a landed aristocracy;*" 2) "*a turn toward an appropriate form of commercial agriculture;*" 3) "*the weakening of the landed aristocracy;*" 4) "*the prevention of an aristocratic-bourgeois coalition against the peasant and workers;*" and 5) "*a revolutionary break with the past*" (430-1). The blend of capitalism and feudalism in the Padishah Empire maintains a balance, albeit a tenuous one, between the Throne and the Landsraad and some of the planets are agrarian producers, like Caladan. However, the Great Houses wield enormous power on their planets, and work with the merchant Houses Minor to maintain the supremacy of nobility over the Padishah Third Estate. Considering the length of not only Shaddam IV's reign but also that of the Empire's governmental bureaucracy, the Imperial government certainly lacks any "break with the past." Thus, while the Duniverse seems poised for a coup d'état, it lacks the necessary conditions for the Empire to see an installation of democracy rather than a creation of an authoritarian regime. Regardless, it seems that any bureaucratic structure is unstable in its ever-shifting balance of power between those wishing for more power. Any reliance upon such a bureaucratic system, Herbert seems to say, is looking for answers from those in pursuit of power for themselves rather than solutions for all.

3. WILL THE REAL PROLETARIAT PLEASE STAND UP? – A MARXIST

READING OF *DUNE*

Personal observation has convinced me that in the power arena of politics/economics; and in the logical consequence, war, people tend to give over every decision-making capacity to any leader who can wrap himself in the myth fabric of the society. Hitler did it. Churchill did it. Franklin D. Roosevelt did it. Lenin did it.

– Frank Herbert, *The Maker of Dune*, 98

As described in Chapter Two, the Padishah Empire is awash with political intrigue and instability, which highlight the inherent weaknesses of its systems of governance and bureaucracy; but the Empire is also easily subjected to Marxist analysis. It should be noted here that this analysis rests on the confluence of feudalism and capitalism described in the previous chapter, where “the means of production and of exchange, on whose foundation the bourgeoisie built itself up, w[as] generated in feudal society” (Marx and Engels). As this blend of feudal capitalism progressed, in the words of Marx and Engels, “[s]ociety as a whole . . . [split] up into two great hostile camps, into two great classes, directly facing each other: Bourgeoisie and Proletariat.” As Marx and Engels write in *The Communist Manifesto*, “[t]he essential condition for the existence, and for the sway of the bourgeois class, is the formation and augmentation of capital.”³ The Padishah Empire is repeatedly seen as opulent and decadent in the material excesses often enjoyed by bourgeois society and only the Imperial and Great Houses, the Guild, and the Bene-Gesserit enjoy access to the geriatric spice melange, the single most important resource in the Known Universe. While it is possible to see the Fremen as the proletariat on the larger scale of the Empire, Herbert presents the Fremen as an empire in its own right. The Fremen Empire avoids many of the pitfalls of the feudal capitalist’s

desire for greater wealth and power through a socialist and communist structure that rejects the alienated labor which enslaves the populace to the false idols of capitalism.

Herbert's *Dune* showcases a wealth-hungry capitalist Empire populated by the Imperial and Great Houses in the foreground of the novel, a society awash in descriptions of riches on display. These displays of wealth show that the feudal aristocracy of the Padishah Empire "have accepted the principle which underlies all capitalist systems, namely that maximum production and consumption are the unquestionable goals of society" (Fromm 37). Baron Harkonnen and the rest of his House epitomize the worst of the excesses, exemplified by the Baron's grotesque weight and "fingers glitter[ing] with rings" (*Dune* 14). Thufir Hawat, House Atreides's Mentat, thinks to himself that, even though he has sat "*across from many rulers of Great Houses, [he has] never seen a more gross and dangerous pig than*" Baron Vladimir Harkonnen (390). House Harkonnen wastes lives as easily as it indulges in vice and excess, and sees people only as a resource to be "drive[n] . . . into utter submission," echoing Moore's observation that feudal capitalism's "real function" is to "maintain order, supervise the economy, and squeeze" the populace for "whatever resources it could to sustain the royal policy of . . . magnificence" (*Dune* 249, Moore 57). In this way, House Harkonnen accumulated substantial wealth through its prior fiefdom of Arrakis, such that it could cover the "staggering" cost of "*Guild passage for more than two thousand fighting ships*" for its retaking of Arrakis (*Dune* 220). This is not only an example of the jockeying for power in a bureaucracy, as noted in the previous chapter, but also a reflection of the capitalist endeavor – the Harkonnen accumulate wealth in order to accumulate more wealth by retaking Arrakis.

Duke Leto explains that “Houses have grown fat by taking few risks” but that “one can only despise them [rather than blame them] for this” (*Dune* 93). For, as much as the nobility treats the populace as commodities, they too are subject to the same forces, as Erich Fromm explains, “Marx stresses two points: 1) in the process of work, and especially of work under the conditions of capitalism, man is estranged from his own creative powers, and 2) the *objects* of his own work become alien beings, and eventually rule over him, become powers independent of the producer” (Fromm 48). The drive to acquire wealth “transforms him into a thing, and . . . makes him into the slave of things” (49). Even the Baron “has thus become subject to his alienated needs,” which according to Marx makes him “a *mentally and physically dehumanized* being . . . the *self-conscious and self-acting commodity*” (qtd. in Fromm 56). Fromm explains, “This commodity-man knows only one way of relating himself to the world outside, by having it and consuming (using) it” (56). Herbert clearly intends to juxtapose the “bad” Baron with the “good” Duke Leto of House Atreides, yet even House Atreides provides a clear example of the attitudes seen in the feudal bourgeois capitalist society of the Padishah Empire.

Duke Leto might be the best of the Padishah bourgeoisie and House Atreides may not be one of the richest Houses, but his House is nonetheless firmly rooted in the excesses of nobility and its treatment of “the working class” as nothing more than “instruments of labor” (Marx and Engels). As Lorenzo DiTommaso notes, the difference between the Houses Harkonnen and Atreides is a matter of “the degree of similarity in the ways” these Houses and the Imperial House “operate” (“History” 321). Many of these factors are seen in the formal reception dinner held in the Arrakeen great house’s opulent dining hall, once House Atreides takes possession of Arrakis, a planet where the most

vital resource is water. Paul is “fawn[ed]” over by the “younger Arrakeen richee,” or members of the Houses Minor, ostensibly in the hopes of forging an alliance with the new fief-holders, which is another path to more wealth and/or power (*Dune* 135). Leto realizes his dinner table holds enough water “to keep a poor Arrakeen family for more than a year” (134). The noble Duke makes available “a full cup of water” for “each beggar who calls” during dinner, but his attention to the importance of water on Arrakis doesn’t stop him from emptying a half-flagon of water on the floor during dinner, “knowing that the others around the table must do the same” (141). Nor does his understanding that his servant “must have planned to sell the water squeezings” left from the pre-dinner hand-washing ceremony, “wringing a few coppers from the wretches who came to the door,” keep Leto from ordering her to make water available to the beggars (134). The Atrides awareness of the importance of water on Arrakis leads Jessica to announce, in response to the water-shipper’s pointed questioning of House Atrides’s concern for water, that the House will keep the wet-plant conservatory, which uses “water enough to support a thousand persons on Arrakis,” in “trust for the people of Arrakis,” as if the Arrakeens cannot keep the conservatory in trust for themselves (77, 137). The bourgeois attitude displayed by even House Atrides isn’t confined to the dining hall scene, however.

While much of the evidence of House Atrides’s bourgeois treatment of the lower classes and its desire for more wealth and/or power are confined by the plot to scenes in the great hall before the Harkonnen invasion, these attitudes persist via Jessica and Paul once they are ousted from the great hall. Tim O’Reilly notes that “Herbert points out that in *Dune* the Atrides ‘display the same arrogance toward ‘common folk’ as do their

enemies” (*Frank* 114). The “good Duke” can be “commanding and disdainful” when speaking to servants in a hurry (*Frank* 114). Much like the Baron sees the Arrakeen populace as a resource, Leto notes that it will take “patience to exploit [the Fremens] secretly and wealth to equip them” – in other words, the Duke also sees people as a resource to be used (*Dune* 47). In his scramble for “desert power,” Leto remarks that they must not “run short of filmbase,” or else House Atreides could not “flood village and city with [its] information” (110). He opines, “the people must learn how well I govern them,” and asks, “how would they know if we didn’t tell them?” Thus, Leto does not trust his populace to decide for themselves if he is a worthy planetary ruler or not; he must employ a propaganda campaign to ensure the people believe it, establishing himself as an authority they listen to. The Imperial Judge of the Change appointed for the change of fief holders, Kynes, serves at the pleasure of the Emperor, yet still the Duke notes that Kynes must “*learn to address us properly*” even though earlier Halleck “had briefed [Kynes] on how to *behave* with the Duke and ducal heir” (117, 113). That Leto would think all Kynes needs is more instruction to show the Duke what Leto considers his due deference displays an arrogance of surety in his superiority and right to power.

After Jessica and Paul have integrated into Fremens society, she maintains her bourgeois sense of superiority and authority, and “has never accepted [Paul’s] liaison – the ‘marriage of youth’ – with Chani” (*Dune* 401). She thinks to herself, “*What can his desert woman do for a Duke except serve him coffee?*” “*She brings him no power, no family. Paul has only one major chance – to ally himself with a powerful Great House, perhaps even the Imperial family*” (*Dune* 451). Paul, too, buys into his need to marry in order to secure his position of power and bourgeois privilege, once he has the throne in

his grasp: Irulan is his “key to the throne, and that's all she'll ever be” (493). Thus, while Leto did not marry Jessica in order to tempt other Great Houses with the possibility of securing an alliance through marriage, Paul accepts his need to marry Irulan in order to secure the throne and relegates his non-noble Fremen love, Chani, to the role of concubine – both actions an extension of the drive to acquire political power and/or financial wealth. In contrast to the Imperial bourgeoisie as seen through the characterizations of the Houses Harkonnen and Atreides, Herbert gives us the Fremen as the Imperial proletariat.

The Fremen are seen as a direct contrast to the Great Houses in a number of ways. As noted by DiTommaso, with a Fremen’s statement to Hawat that “[t]he Harkonnens have not water enough to buy the smallest child among us,” Frank Herbert “establishes the grounds by which the Fremen and the Harkonnens are to be distinguished” (*Dune* 220, “Articulation” 282). To the Fremen, their people are their power, not a resource to be exploited. To reiterate an earlier point, the Fremen reject the faufreluches class system, which is “not rigidly guarded on Arrakis” in contrast to the rest of the empire (*Dune* 5). The two native populations of Arrakis, the Fremen and the people of the graben, sink, and pan, freely intermarry in direct contrast to the institutionalized separation between the Houses Imperial, Major, and Minor (41). Also in contrast to the segregated Imperial society, the “voice of any Fremen may be heard in Council” (447). The Fremen are considered by the Imperial and Great Houses to be “*mongrel Fremen*,” “renegade people of the desert,” “Fremen scum,” and “ragged scum of the desert;” while its population size is massively “underestimate[d]” by even House Harkonnen, who after eighty years of rule on Arrakis might be said to be the off-worlders most acquainted with the Fremen

(21, 34, 144, 188-9, 248). The smugglers, like the Fremen, have their own “contract with the Guild,” but even they view the “Fremen [as] a few ragged bands that *we* use as spice-hunters” (267, 269). Furthermore, the smugglers seem to find a negative and “subtle caste implication in the tone” of the “eyes of ibad,” a shade of blue-on-blue which indicates “deep melange addiction” caused by regular and heavy spice consumption or ingestion and often seen in Arrakis’s native population due to the high levels of spice in the air (434, 544). In fact, the Fremen exist outside of the Imperial political system, rejecting even the Imperial name for Arrakis in favor of “Dune” and appear to be a “self-conscious, independent movement of the immense majority, in the interests of the immense majority,” which seems to clearly posit them as the proletariat to the Imperial bourgeoisie (Marx and Engels). However, their struggle for independence from Harkonnen rule does not include non-Fremen at large, and is not overtly for the liberation of all workers in the Known Universe of the Padishah Empire.

The Fremen seem to function as a sort of proletariat class on the Imperial scale, but on a planetary scale the Fremen function outside the bourgeois/proletariat split as a nascent, ascendant socialist empire on Arrakis. Herbert presents the Fremen Empire before Paul Muad’Dib’s ascension as extremely capable and cultured. The authority over the tribal sietches might be somewhat decentralized, with each sietch leader in charge of his/her own tribe, but all tribal leaders still answer to one man – Liet-Kynes (*Dune* 295). At first introduction, Liet-Kynes betrays himself as more than just the Imperial planetologist and Judge of the Change, and is escorted by a Fremen “honor guard” (115). Kynes disdains the Atreides “as though he were royal born,” speaks of “[his] climate” when talking of Arrakis’ climate, uses the honorific of “sire” with blatant sarcasm, and

possesses a “*royal* voice, accustomed to command” (114, 120, 232, 231). Later, after Duke Leto is killed and Paul is on the run from the Harkonnen and Imperial forces, Liet-Kynes tells Paul that Paul is only “technically the Duke” and that “Arrakis has its own way of determining who wears the mantle of authority” (232). Stilgar, leader of Sietch Tabr and thus sietch leader for Paul and Jessica, notes that it is “the needs of the people” that are “important for a leader [and] that which makes him a leader” (305). He continues, “A leader . . . distinguishes a mob from a people . . . Too few individuals, and a people reverts to a mob” (305). This reflects the importance in Fremen culture of freedom of individualized self-sufficiency combined with the safety in unity of vision under a shared leader. Thus, while authority is largely decentralized except for Liet-Kynes’s direction, the Fremen understand the need for local control within each sietch, while seeing a need for a sole ultimate authority to provide them with guidance and leadership to meet their needs and desires.

The Fremen otherwise display a self-sufficiency that allows them to eschew the Imperial class structure and the interdependent relationships that it helps foster, constituting an empire free from the alienated labor that Marx sees as reducing people to commodities. Erich Fromm notes that “[f]or Marx the process of alienation is expressed in work and the division of labor. Work is for him the active relatedness of man to nature, the creation of a new world, including the creation of man himself” – “[i]n unalienated work man not only realizes himself as an individual, but also as a species-being” (47, 49). In their approach to work, the Fremen avoid the “alienated labor [that Marx finds] takes away the object of production from man” and thus takes away “his *species life*, his real objectivity as a species-being” (qtd. in Fromm 49). While the Fremen accumulate capital

in the form of products and resources, their production methods do not alienate them from the products they produce and they exist in harmony and unity with one another. Instead, the Fremen seem content with their labor, and maintain a collective sense of species life heightened by the tau orgy (further discussed in the following chapter). As the “major source[s] of water” on Arrakis are “windtraps and precipitators”, the Fremen manufacture “dew collectors” (also called precipitators) which “are used by Fremen to line concave planting depressions where they provide a small but reliable source of water” (*Dune* 65, 360, 540). In addition, the Fremen also make other “special-application Fremen machines” which reveal an “unrivaled sophistication” that “betrays depths no one suspected” (201). They have “weaving machinery”, “food processing,” “stillsuit maintenance” and manufacture, and their own educational system (361). All members of the sietch produce through labor, but no one person is identified with any one particular sort of labor to the exclusion of other sorts of work, which is in keeping with Marx’s representation of a “communist society, where nobody has one exclusive sphere of activity but each can become accomplished in any branch he wishes . . . do[ing] one thing today and another tomorrow” (qtd. in Fromm 42). Not only do the Fremen have free and relatively easy (for Arrakis, anyway) access to the spice melange, as seen when Paul scoops a handful of melange from a spice patch, but they also have immense amounts of water secreted away in caches (*Dune* 260, 332). As Jessica notes, “On Arrakis, water is money” and melange is the most precious commodity in the Known Universe, thus the Fremen wealth rivals even the Padishah Imperial House and House Harkonnen (325). No one outside of the Fremen knows their numbers, as it is “difficult to count a population scattered among the sinks and pans” when they “blend with the pan and graben folk,” but

Hawat estimates the population to be “[a]t least . . . [t]en million” (247, 295, 393). Thus, the Fremen society is seen as a nascent communist empire on the rise, independent of the Padishah Empire and possessing its own massive wealth and unalienated production modes.

While Duke Leto plans to exploit the Fremen as allies against the Harkonnens, he also seems to be aware on some level of the ascendant nature of the Fremen society, as he sends Duncan Idaho out as “ambassador to the Fremen” (*Dune* 99), which strikes me as something a noble does not do when dealing with simple “rabble” and “scum.” Leto and Paul repeatedly reference the necessity of “*desert power*” in the novel as that force needed to rule Arrakis (95, 200). The “Fremen are the key” to this desert power and fierce fighters, though they tend to rely on ambush and up-close fighting tactics (213). Fremen warriors are fierce enough to rival the dreaded Sardaukar, and defeat a troop of them with Hawat watching (225). Leto’s hopes to enlist the Fremen in his fight against House Harkonnen reveals a dichotomy in Leto’s approach to the Fremen – on the one hand, he hopes to exploit and control them like any bourgeoisie would a proletariat, but on the other hand he instinctively recognizes that they are the planet-bound and resident empire needed as allies for control of Arrakis.³ After all, the Fremen have all the resources of the Great Houses, in spades, as well as supremely capable troops, and they do not rely on any outside group, save one – the Spacing Guild. The Fremen are “paying the Guild for privacy, paying in a coin that’s freely available to anyone with desert power – spice” (200). Later, Stilgar explains further when he mentions it is time to “deliver [their] spice quota to the free traders for the cursed Guild” under “Liet’s command”, so that they might “keep [the] skies clear of satellites” (303). That the Guild would deal with

Fremen to help them remain hidden reveals the Fremen power to affect the spice supply to the Guild, and is a subtle nod to the Fremen Empire as a potentially major player in the Known Universe.

The Fremen Empire formed by the collective sietches, as mentioned earlier, is founded on ideals that seem communistic and/or socialistic. In Fremen society, “water belongs to the tribe,” which each individual sietch gathers or otherwise collects and stores in keeping for the day when there is enough to enact Liet-Kynses’s plan to “change the face of Arrakis” (*Dune* 224, 333). This communal purpose for the tribal waters is significant, in that Marx’s “concept of socialism is precisely that of a society in which this material interest [of capitalism] would cease to be the dominant one” (Fromm 14). Rather than for use by individual consumption, the water will be used in service of the collective Fremen dream to change the planet. Fromm notes the Hegelian connection in Marx’s belief that “[i]n order to *know* the world, man has to *make the world his own*” (27). While the “world” according to Marx is one of a relationship between man and nature via methods of labor, Herbert positions the Fremen’s dominant interest as literally wishing to make the world their own. This desire is in concert with the communist and socialist rejection of private property.

As Fromm notes, “‘Private property’ in Marx’s usage . . . always refers to private *property within capitalist class society* and . . . does not refer to things for use, as for instance, in a socialist society” (33). Those within sietches do maintain their own possessions for use; however, they are redistributed amongst the sietch once their owner is dead through their funeral ceremony, rather than inherited by offspring (*Dune* 326). The sietch leader has some rights over redistribution, as seen when Jamis is bested by

Paul in combat and Stilgar claims some items for those who are absent (Jamis's woman, the guards), for the funeral plain, and an item for Paul (326-7). When noseplugs are needed for Paul, Stilgar calls for spares to be shared by his tribe, asking, "Where are the spares? Are we a troop together or a band of savages?" (447). This scene highlights the place of property in Fremen society as one of communal use. As in Arrakeen and the other cities of Arrakis, water is money in the Fremen culture, but the Fremen sitches "bank" their water-money for the future realization of the common goal rather than spend it freely. When Jamis's water is accepted by Paul, it is given to him in trust for the tribe – it is his to lend and replace, and it seems to lend a certain amount of status by his right of acquiring the water, but it is not his to spend (330). Excess and waste of water is untenable, for it prolongs the anticipated terraforming of *Dune* for every Fremen man, woman, and child. There is a sharing of water between compatriots when there is a need, but water is paid back at "field rates" suitable to its value in their society (322). The Fremen society exemplifies the principle of collective output serving the needs of the whole, and rejects what Marx considers to be private property in terms that apply to both socialism and communism.

The Fremen Empire only strengthens with the arrival of Paul and Jessica, who bring with them Atreides technology and battle tactics to add to the already formidable military and economic strength of the Fremen. As Paul's arrival coincides with the death of Liet-Kynes, he and his mother enter a Fremen empire with an authority vacuum – the tribal government is fully decentralized by the loss of Liet-Kynes – no longer does one man "[speak] for all Fremen," though his plan to terraform Arrakis lives on (*Dune* 295). Jessica recognizes that Liet-Kynes's plan is "a dream to capture men's souls, . . . a dream

for which men would die willingly,” and that people with such a shared goal “would be easy to imbue with fervor and fanaticism” (333). It’s a common axiom that nature abhors a vacuum, and Paul and Jessica’s superior knowledge of “the weirding way” in conjunction with the Bene-Gesserit promulgated mythos entrenched in Fremen religion allows Paul to grow into a leader that all Fremen look to, to bring them towards a realization of Liet-Kynes’s vision of a paradise on Arrakis. In some respects, the Fremen Zensunni religion is at odds with Marx’s rejection of religion, but Fromm argues that “Marx’s aim, socialism, based on his theory of man, is essentially prophetic Messianism in the language of the nineteenth century” (5). While the legacy of Messianism in socialism may be a purely Frommian notion, it seems apparent that Frank Herbert utilized this concept from *Marx’s Concept of Man*, written by Fromm and published during the timeframe when Herbert was actively researching subjects in order to write *Dune*. Herbert blended Islam and the Zen Buddhist tradition in his creation of Zensunnism, which allows for the religion to be seen as both a blatant extension of the prophetic Messianism in Islam and as a spiritual practice. Fromm writes:

Marx’s aim was that of the spiritual emancipation of man, of his liberation from the chains of economic determination, of restituting him in his human wholeness, of enabling him to find unity and harmony with his fellow man and with nature. Marx’s philosophy was, in secular, nontheistic language, a new radical step forward in the tradition of prophetic Messianism; it was aimed at the full realization of the individual. (3)

As the Fremen society is already free from the feudal capitalism of the Padishah Empire and its alienating production methods, living in relative “unity and harmony with his fellow man and with nature” (as much as is possible in the middle of a planet-sized desert), the injection of prophetic Messianism into the Fremen religion does not put the Zensunni tradition in as much a conflict with Marx’s secularism as one might think. Marx’s socialism includes the idea that one “function of the state [is] to help realize certain spiritual and moral values; these values were supposed to be entirely a matter for the individual” (Fromm 68). However, the Messianic thread handed down through Islam highlights a concern: “If the state or the society is meant to serve the realization of certain spiritual values, the danger exists that a supreme authority tells man – and forces him – to think and behave in a certain way” (Fromm 67). By the time Paul proves himself as a leader of men by riding a sandworm, there is already talk in his sietch that Paul should follow tradition and challenge Stilgar to a duel to the death for leadership of his tribe. Instead, Paul utilizes logic to convince the tribe to recognize his authority as the ducal ruler of Arrakis, with Stilgar as his vassal, commanding the Fremen in Sietch Tabr to hear Stilgar’s commands as an echo of Muad’Dib’s voice (*Dune* 447-50). As such, the Fremen choice to accept Paul’s leadership is an individual one – not only did they individually call for Paul to challenge Stilgar, they also individually chose to agree with his logic that he was not a tribal leader for Sietch Tabr but a leader for all Fremen.

Under Paul Muad’Dib’s leadership, the somewhat changed Fremen Empire develops a military superiority clearly unrivaled in the Known Universe (the in-text name for the Duniverse), and begins a protracted campaign of sabotage against the reinstated Harkonnen rule on Arrakis. The Fremen add long-range equipment to the up-close

combat arsenal: “rocket launchers and other projectile weapons” (*Dune* 471). The Fremen become so powerful that, in contrast to an earlier battle observed by Hawat when “a Fremen band [of warriors] ambushed a Sardaukar force . . . and wiped it out,” five Imperial troop carriers at the close of the novel are reduced to one carrier with only three Fremen prisoners captured (248, 482). The Emperor remarks to the Baron Harkonnen that his “Sardaukar were almost overwhelmed by a force composed mostly of women children, and old men,” rather than Fremen warriors in their prime. Gurney Halleck, upon his reunion with Paul and discovery that Paul Atreides and Muad’Dib are one in the same, remarks that it is no wonder the “Fremen ha[ve] grown so wise in battle tactics” and that they “keep doing things [Gurney] could’ve planned himself” (432). Paul makes clear his complete allegiance to and control over the Fremen by speaking of himself as one, stating without equivocation or exaggeration that “the surface of this planet [Arrakis] is ours” (434). Paul does this not as a revolutionary proletariat leader, but as the leader of a more effective and less decadent Empire. Thus, the Fremen society is seen as a budding empire of its own poised for expansion, separate from but equal (if not superior) to the Padishah Empire, rather than as proletarian in any theoretically true sense of the term.

There are a few clues scattered here and there as to the identity of the true proletariats of Arrakis. In a commentary on Piter’s spice habit and the effect it has had on his appearance, Baron Harkonnen likens him to looking like a member of the “Arrakeen labor pool” (*Dune* 18). Duke Leto ends a custom of the poorest of the Arrakeen poor scrabbling for the squeezings of water left in hand towels thrown to the floor after one washes one’s hands in preparation for a noble meal in Arrakeen (133-5). There are a

number of less-than-complimentary characterizations of the “folk of sink and graben,” those areas populated by the non-Fremen natives with whom the Fremen intermarry (32, 396). The Emperor Shaddam IV describes the “people of this decadent garrison city [Arrakeen, nominally an Imperial city where non-Fremen natives live and Fremen wander dressed as non-Fremen]” as “barbarians . . . outside the ordered security of the faufreluches” while non-Fremen townswomen are seen “wailing beneath veils” (83, 62). When Rabban tries to tell the Baron “that [they] underestimated the Fremen,” Baron Harkonnen counters that it is the “populous towns cities and villages” containing a “great many [non-Fremen] people” that concern him (248). The Baron notes that “ninety per cent of them are of no concern. But there are always a few . . . Houses Minor and so on, people of ambition who might try a dangerous thing.” Of those ninety percent, a majority are likely planet-bound, non-Fremen, native Arrakeens. Kynes, in his discussion of Arrakis as a “one-crop planet”, takes note of this “semi-human mass of semi-human slaves [which exist] on the leavings” of the super-scarce water on the planet (287). While the Fremen may disguise themselves in the city, so to “blend with the pan and graben folk,” and they intermarry with the city dwellers, Fremen society remains largely apart from the city dwellers and “pan and graben folk” (295). In Marxist thought, the proletariat will eventually rise against the oppressive production models of the bourgeoisie, and at first glance it seems unlikely that the non-Fremen natives at the lowest rungs of the faufreluches system would revolt.

However, early in the novel, when the Arrakeen population learns of how many more people Duke Leto is adding to the population of the garrison city, and therefore how many more people will be consuming the scarce water, the city folk riot out of fear for a

skyrocketing increase in the price of water, knowing that the poorest of them will die of thirst (66). The rioting relents once Duke Leto makes it known that he is installing the windtraps and precipitators necessary to shoulder the extra burden of water consumption. Recalling Chapter One's discussion of the similarities between the Padishah Empire and pre-Civil War England, it is interesting to note in this context that Moore found that the "peasants and urban plebs, those who did the dirty work of the other revolutions, [failed to] come to the surface during the English Civil War, except in certain very important brief symbolic acts" (17). The water riot on Arrakis can be seen in a similar light, as well as echoing Marx and Engels's assertion that "here and there" the "contest" between the proletariat and bourgeois "breaks out in riots." It is clear that the true proletariats of Arrakis are the non-Fremen, non-mercantile class individuals living in the cities, pans, sinks, and grabens of Arrakis. Similarly, on an Imperial scale, the planet-bound serfs, slaves, pylons, and other lower classes are the unseen proletariats of their individual planets; only together are they collectively the proletariats of the novel, *Dune*. Marx and Engel note:

Now and then the workers are victorious [in their small riots] but only for a time. The real fruit of their battles lies, not in the immediate result, but in the ever-expanding union of the workers. This union is helped on by the improved means of communication that . . . place the workers of different localities in contact with one another. It was just this contact that was needed to centralise the numerous local struggles, all of the same character, into one national struggle between classes. But every class struggle is a political struggle. And that union, to attain which the burghers

of the Middle Ages, with their miserable highways, required centuries, the modern proletarians, thanks to railways, achieve in a few years.

Herbert places the Imperial proletariat class in a position that disallows a collective uprising, as they are separated by vast expanses of space and lack the resources to trade with the Guild for transport of people and messages between them should they somehow attempt to band together to throw off their oppressors.

Instead, Herbert shows them as needing someone like Muad'Dib to take over the system from within and do “nothing less than [create] the conditions for the truly free, rational, active and independent man; it is the fulfillment of the prophetic aim: the destruction of the idols,” the false needs of the capitalist Padishah Empire (Fromm 61). Socialism, for Marx, was not the end goal, but rather the means, according to Fromm; “socialism [is] the *condition* of human freedom and creativity, not as in itself constituting the goal of a man’s life” (61). “Indeed, one can understand the concept of socialism only if one understand Marx’s distinction between the *true* needs of man, and the synthetic, *artificially produced* needs of man” (Fromm 62). Fromm explains that, for Marx, man’s “*real needs* are rooted in his nature,” and that the “distinction between real and false needs is only possible” when founded on an understanding of “the true human needs rooted in [man’s] nature” (62). Fromm also notes that Marx “believed that most of what men consciously think is “false” consciousness, is ideology and rationalization; that the true mainsprings of man’s actions are unconscious to him” (63). And, that “[i]t is exactly the blindness of man’s conscious thought which prevents him from being aware of his true human needs, and of the ideals which are rooted in them” (Fromm 21). Instead, “Marx speaks of the ‘self-realization’ of the person, ‘hence [of] true freedom’” (qtd. in

Fromm 76). Thus, it is clear that the end to which socialism is the means is the freedom of self-realization – the freedom to be aware of one’s true needs. The true proletariat class of *Dune* is shown to be the lowest of the faufreluches system, in spite of an obvious but false placement of the ascendant Fremmen socialist empire as proletarian. However, these proletariats need someone to dismantle the system for them so they can reject the external authority of the Empire’s class system and pursuit of capital, and thus be free to realize their own true needs.

4. THE WATER OF LIFE: JUNG, ANIMA, AND INDIVIDUATION IN *DUNE*

Conscious and unconscious do not make a whole when one of them is suppressed and injured by the other. If they must contend, let it at least be a fair fight with equal rights on both sides. Both are aspects of life. Consciousness should defend its reason and protect itself, and the chaotic life of the unconscious should be given the chance of having its way too – as much of it as we can stand. This means open conflict and open collaboration at once. That, evidently, is the way human life should be. It is the old game of hammer and anvil: between them the [human] iron is forged into an indestructible whole, an “individual.”

– CG Jung, *The Archetypes of the Collective Unconscious*, 288

Herbert's *Dune* is woven throughout with concepts and words stemming directly from Jung's theories on the human collective unconscious and its archetypes. These notions are not only pervasive, but form much of the warp and weft of the novel's tapestry. Some scholars note Herbert's use of some of the archetypes, while others focus on Campbell's expansion of Jung's theory as they see it in *Dune*. However, most of these existing pieces of critical literature focus on the hero archetype and Campbell's monomyth exclusively, to the detriment of uncovering other echoes of Jung in *Dune*. Other readings are cursory, and provide only a surface view of Jung's influence on Herbert's construction of *Dune*. Their views are solid, but they stop short of exploring some of the most pervasive threads of Jungian theory in the novel. Particularly with respect to anima, individuation, and related water symbology there are notable linkages between Jung's work and Herbert's epic. This chapter cannot hope to explore all of the

intersections between Jung and Herbert's *Dune*, but it endeavors to begin a more detailed expansion of application of Jungian theory to Herbert's *Dune*.

Jung's theories are so integral to the entire novel that it can be hard to know where Jung stops and Herbert begins. This saturation of the Known Universe with Jungian thought not only drives much of the plot, but also provides foundation for some of the key groups of players in the novel. This chapter begins by tugging on some of the Jungian threads seen in *Dune* in order to unravel them for further consideration, paying particular attention to anima. Jung's notions on anima and its related water imagery comprise a major undercurrent of much of the characterization and plot in *Dune*. Herbert repeatedly layers analogs and literary manifestations of anima, which Jung sees as the unconscious force in the psyche, in his text. A close reading of *Dune* next to Jung's works informs a better understanding of the hidden nature of anima in the Bene-Gesserit and Fremen alike, as well as explicating how Paul's "hero journey" is also a melding of his anima, which Jung sees as the feminine aspect of the male's unconscious psyche, the soul.⁴ This blending of the contents of the anima into the conscious mind is what Jung refers to as the individuation process, which results in a fully conscious psyche aware of both its conscious and unconscious contents. A close reading of both texts in concert also shows how some characters' choices, as well as the Fremen goal to terraform Arrakis, relate directly to the anima's unconscious drive towards individuation. Likewise, this approach also reveals that Paul's "terrible purpose," which haunts him throughout the novel, is the anima's call for the individuation process to begin across the Padishah Empire through a bloody pogrom waged by Muad'Dib's Fremen warriors. Before delving into these intersections between the two texts, however, this chapter will discuss the

current critical literature regarding Jung's influence as seen in *Dune*. Of particular note is the "hero" archetype, as it not only plays a major role in the novel but also works with the prophetic Messianism explained above to allow Paul to move into a position to fulfill his "terrible purpose" to spread individuation to the Empire. While some of this critical literature does not advance this thesis' points, a detailed examination of the existing criticism will contextualize this thesis' place in the scholarship on Jungian thought in *Dune*.

In my approach to the prevalent thread of Jungian thought in *Dune*, I will explicate Jung's collective unconscious' anima force as seen in two main groups – the Bene-Gesserit and the Fremen. Using Jung's actual words, I will show some of the reflections of Jungian theory in the characterization of these two collective bodies. Then, after looking at how anima functions for both groups, I will expand my scope to the Padishah Empire as a whole, particularly with respect to how the above-mentioned groups reflect on the Empire as a whole, and their place in the anima-function of the Known Universe. Then, I will look at Paul's "terrible purpose," anima's call for individuation. This will be followed by a discussion of Jung's water symbol as seen in *Dune*. In concert with the existent critical literature, this should show that Herbert carefully seeded and otherwise imbued Jungian concepts throughout *Dune*, keeping with Jung's writings in both very literal ways as well as symbolic ones.

The Bene-Gesserit and Fremen both partake of spice trances to access their genetically-transferred memories, but the two groups are represented quite differently in light of Jungian theory. There are many notable passages from Jung's works that shed light on the Bene-Gesserit and Fremen alike. Jung writes:

[The sympathetic system] does not govern perception and muscular activity like the cerebrospinal system [does], . . . but, though functioning without sense-organs, it maintains the balance of life, and . . . gives us knowledge of the innermost life of other beings but also has an inner effect upon them. In this sense it is an extremely collective system, the operative basis of all *participation mystique*, whereas the cerebrospinal function reaches its high point in separating off the specific qualities of the ego, and only apprehends surfaces and externals – always through the medium of space. It experiences everything as an outside, whereas the sympathetic system experiences everything as an inside. (*Archetypes* 19-20)

Herbert's characterization of the Bene-Gesserit, with their Litany against Fear to control reactions to external fear stimuli, and a secret plan to produce a Kwisatz Haderach, "a male Bene Gesserit whose organic mental powers would bridge space and time," under their control to rule the Empire, aligns them with the cerebrospinal system (*Dune* 546). Their training gives them heightened perceptions, as well as fine-tuned control over the body's musculature. They are observers and manipulators of the Known Universe, and thus are placed externally. The Fremen, by way of contrast, epitomize the sympathetic system. Though they are confined to the caves and vast expanses of desert on one planet, without "sense organs" in the Known Universe, the Fremen are masters at maintaining and navigating the balance of life around them. The Fremen concept of "tau," the "oneness of a sietch community enhanced by spice diet and especially the tau orgy of oneness elicited by drinking the Water of Life," echoes Jung's words on the

“*participation mystique*” in the Fremen’s collective nature (*Dune* 554). The Fremen exist inside caves, inside their inherited memories shared during the Ramadan ritual of remembrance, and inside the “tau” (417). Their “innermost” existence is further emphasized by the Fremen prophecy of the Lisan al-Gaib, “the Voice from the Outer World,” the messiah who will come from outside to lead them to paradise (546). As noted earlier, both the Fremen and the Bene-Gesserit partake of the spice trance. The Bene-Gesserit use a synthesized (and unexplained) spice product for their trance, and do not share oneness with each other, sensing only the genetic memories of the ones who have come before. The Fremen, on the other hand, partake of the Water of Life after a Reverend Mother makes it drinkable, and share with each other in the “now” as well as echoes of the past. Jung writes, “It is the world of water, where all life floats in suspension; where the realm of the sympathetic system, the soul of everything living begins; where I am indivisibly this *and* that; where I experience the other in myself and the other-than-myself experiences me” (*Archetypes* 21). Chani (daughter of Liet-Kynes) tells Paul, at the start of his first tau orgy, “[w]hen the tribe shares the Water . . . we’re together – all of us. We . . . share. I can . . . sense the others with me” (*Dune* 376).

The Bene-Gesserit memories of the ones who have come before are accessible only after undertaking the spice ritual that confers upon them the title of Reverend Mother. “While the personal unconscious” of each Bene-Gesserit, to use Jung’s words, “is made up essentially of contents which have at one time been conscious but which have disappeared from consciousness through having been forgotten or repressed,” the Bene-Gesserit “wake” the “contents of the collective unconscious [that] owe their existence exclusively to heredity” (*Archetypes* 42). The Fremen, however, make a point

to “not forget” (*Dune* 417). Jung’s “world of water, where all life floats in suspension” directly correlates to the Fremen Water of Life, and the Fremen literally live in an oneness given to them through their tau orgy.

Fremen are a collective in the oneness of “tau,” while the Bene-Gesserit only work collectively, without sharing a collective existence as a group, towards their goal of producing and controlling a Kwisatz Haderach. To this end, they have seeded the Known Universe with prophecies for their members to make use of in a time of need. Jung notes that “[l]ike greedy children” humans “stretch out our hands and think that, if only we could grasp it, we would possess it too” (*Archetypes* 16). He continues: “it is from these adepts that there come those terrifying invalids who think they have a prophetic mission” (16). While Paul does not believe in the Lisan al-Gaib prophecy, knowing it was planted there by the Bene-Gesserit, he nonetheless makes use of the prophecy to ensure his survival and later ascension to the Imperial Throne. Paul notices after the gom jabbar test that Reverend Mother Mohiam’s claim that the Kwisatz Haderach breeding program is about “separating human stock from animal stock” is instead “something deeper, something tied to his terrible purpose” (*Dune* 12). Jung’s anima “may be the chaotic urge to life, [but] something strangely meaningful clings to her, a secret knowledge or hidden wisdom,” and Paul senses it (*Archetypes* 30). Jung does “not wish or intend to give these two intuitive concepts [anima and animus] too specific a definition,” but he does note that the “collective unconscious expresses itself in the figures of anima and animus” (*Portable* 152, 158). In Jung’s view, the shadow is the “personal unconscious” developed by a person, while the genetically inherited collective unconscious expresses itself through either the anima or animus, depending upon the person’s gender (*Archetypes* 284,

Portable 147). Jung explains: “in the unconscious of every man there is hidden a feminine personality, and in that of every woman a masculine personality. . . . A man therefore has in him a feminine side, and unconscious feminine figure – a fact of which he is generally quite unaware. . . . I have called this figure the ‘anima,’ and its counterpart in a woman the ‘animus’” (*Archetypes* 284).

While the Bene-Gesserit reach out their hands for what they think they want, Paul rails in his awakening to the anima’s demands. When he first “sample[s] the winds of the future,” he tells Jessica, “The spice changes anyone who gets this much of it, but thanks to *you*, I could bring the change to consciousness. I don’t get to leave it in the unconscious where its disturbance can be blanked out. I can *see* it” (*Dune* 202, 205). This echoes Jung’s anima archetype, which “affords the most convincing reasons for not prying into the unconscious, an occupation that would . . . unleash forces that had better been left unconscious and undisturbed” (*Archetypes* 28). At the same time, anima “may spur a man on to the highest heights” (29). As when Paul comes to term with his new awareness, “[t]his aspect [of anima] appears only to the person who gets to grip with [anima] seriously. Only then, when this hard task has been faced, does he come to realize [that] behind all her cruel sporting with human fate there lies something like a hidden purpose which seems to reflect a superior knowledge of life’s laws” (31). Paul moves from the external world of the Padishah Empire, and into the internalized and communal existence of the anima personified in the Fremen and their “tau.” The Fremen have their own collective purpose – to remake the face of Arrakis into a paradise. Jung notes that “[t]he contrast between the desert and paradise . . . signifies isolation as contrasted with individuation” (35). Thus, Herbert makes clear that Paul’s terrible purpose is to “integrate

the unconscious into consciousness” in a “synthetic process which [Jung has] termed the ‘individuation process,’” and then carry forth the opportunity for individuation to the rest of the Empire through a bloody holy war (40).

The Padishah Empire’s main religion is a blend of various dogmas, “produced by the Commission of Ecumenical Translators” as a “kind of puppet show to amuse the populace and keep it docile” (*Dune* 522). However, the agnostic ruling class (including the Guild),” as well as the Bene-Gesserit who internally “avow [their] spiritual poverty,” exist in a governing sphere which lacks “the historical symbols” of mythos (*Dune* 522, *Archetypes* 15). Jung proposes that those without symbology exist in a “vacuum [that] gets filled with absurd political and social ideas” (*Archetypes* 15). Jung cautions that these “politico-social delusional systems” should not be seen “casually, as necessary consequences of external conditions, but as decisions precipitated by the collective unconscious” (23). Thus, the Bene-Gesserit only think they aim for a Kwisatz Haderach – just as Jessica unknowingly “conceives [Alia] out of instinct and not out of obedience” to the Bene-Gesserit and Paul uses the Lisan al-Gaib prophecy to his own ends without knowing anima’s hidden purpose, so the Bene-Gesserit instinctively work towards a man who will “look where [they] cannot – into both feminine and masculine pasts,” self-deluded into thinking they will be able to control him (*Dune* 199, 13). Instead, Paul’s “hidden purpose” really involves a blending of the conscious and unconscious parts of his psyche, awakening “the most terrifyingly chaotic things which reveal a deeper meaning. . . . In this way, a new cosmos arises” (*Archetypes* 31). Paul’s anima urges him to not only take on individuation for himself, but to bring the Empire to face with its shadow through a violent war in order to allow the Empire’s subjects to begin the individuation process.

Paul's awakening of his unconscious psyche, after the death of his father, is only the first step in the individuation process. When Paul has "not yet climbed the last peak of consciousness," he cannot yet see his terrible purpose (*Archetypes* 33). Jung writes that until one climbs that peak, one is "not aware" of being "supported by traditional symbols – or, to put it into the language of dreams, so long as the father or the king is not dead" (33). While Jung's father/king is a symbol, Herbert literalizes this symbol in Paul's father, Duke Leto. Jung claims the father/king's death awakens the anima that turns into a "black horse;" those "who [follow] this horse [come] into desert, into a wild land remote from men – and image of spiritual and moral isolation. But there lie the keys of paradise" (*Archetypes* 34-5). Paul, whose anima is awakened with the death of his father, is led into the desert in a literal manifestation of Jung's words, to dwell among the Fremen largely isolated from the Known Universe and following in the footsteps of anima. The paradise is likewise literalized in the Fremen culture, which this chapter will address shortly. Jung also writes of "the soul in search of its lost father" finding its way "to the water, to the dark mirror that reposes at its bottom. Whoever has elected for the state of spiritual poverty," like the ruling class of the Padishah Empire, "[go] the way of the soul that leads to water" (*Archetypes* 17). Paul, after losing his father and awakening to his prescience in the desert, is led down to a Fremen water cache. He has not yet taken the Water of Life, which is needed for him to achieve this consciousness blending and lead the Fremen and the Known Universe towards individuation, and he cannot unpack the contents of his anima until he comes to terms with his shadow. Jung notes that "whoever looks into the mirror of water will see first of all his own face" (20). But, if Paul can "bear knowing" his shadow, then he will fully manifest his "personal unconscious." This positions him to

integrate his anima into his consciousness, fulfilling the last piece of the Fremen Lisan al-Gaib prophecy of leading them towards their future paradise on Arrakis and shattering the neuroses that hold the Known Universe in the cerebrospinal realm of the external.

Jung writes that “neuroses are in most cases . . . social phenomena,” and when an “archetype corresponding to the situation is activated,” then “those explosive and dangerous forces hidden in the archetype come into action, frequently with unpredictable consequences” (*Archetypes* 47-8). This is reflected in Paul’s assumption of his dukedom, his command of the Fremen army of personified anima, and his victory over the Emperor and Harkonnens. Once he has gained the Imperial Throne, Paul’s Fremen warriors take their bloody holy war to the rest of the Known Universe, echoing Jung’s statement that “[t]here is no lunacy people under the domination of an archetype will not fall prey to” (48). The bloody pogrom that haunts Paul’s prescience throughout the novel is to serve a dual purpose – not only will it force the Empire to make a major break with its past, but it will also serve to show the Empire the evil in humanity’s shadow.

Paul, of course, is not actually the Kwisatz Haderach – what the Known Universe needs is an harsh awakening to shake up the stagnancy and meaninglessness of life in the Known Universe and show humanity its shadow, leading to individuation. But Paul stops short of this goal, as one learns in *Dune*’s immediate sequel, *Dune Messiah* – Paul finds himself unable to continue on the totalitarian and bloody path needed to force humanity to reject all heroes in the future, as well as the other external authorities humanity relies on for answers, in the process of facing its shadow. Perhaps Paul’s inability to be the Kwisatz Haderach occurs because he lacks the hardened fierceness of his son’s genetically inherited Fremen unconscious and the brutality that would have been

inherited in the unconscious as per the Bene-Gesserit intention to breed an Atreides daughter to a Harkonnen son, while Paul instead grew up as a pampered elite. Alternatively, perhaps it is Paul's humanity (noted later via Palumbo) that causes him to reject the course of action that becomes Leto II's Golden Path. Regardless, instead of following the necessary path to lead humanity to individuation, Paul leaves it to his son – the actual Kwisatz Haderach, the God Emperor, Leto II – to expand humanity's relationship with its anima.

As noted above, Jung and Herbert both reference water in connection to anima, but the connections go deeper than explored above. While Jung's "world of water" correlates to Herbert's Fremen as a "realm" of the "sympathetic system" and Paul must see his "own face" in the "dark mirror" of water "that reposes at [the] bottom" of his soul when his unconscious psyche first awakens, these are only two of the many linkages between water and anima in both Jung's *The Archetypes and the Collective Unconscious* and Herbert's *Dune* (*Archetypes* 21, 20, 17). Jung writes that, just as "anima is the *archetype of life itself*", "water is no figure of speech, but a living symbol of the dark psyche" (32, 17). Herbert places water in a central position due to its scarcity on a desert planet, but he also makes clear that water is more than just hydration on Arrakis.

Shortly after arriving on Arrakis, Jessica "note[s] the deeper implications in the phrase, 'the body's water'" (*Dune* 59). Thus early on, Herbert subtly draws attention to the fact that *Dune*'s water has more than strategic or resource value. An exchange between Hawat and a Fremen band expands on this idea, in a discussion of how to care for the bodies of their dead. Arrakeen, the city from which Hawat's men came, is referred to as "the place of his water" (222). The Fremen warrior deems this "a water matter."

Both phrases call attention to the fact that water is the “living symbol” and repository of the soul, of anima, and thus life. This is further reflected when Paul quotes Yueh’s Orange Catholic Bible: “From water does all life begin” (*Dune* 325). The Ecumenical Translators may have worked to purge what Jung calls the “historical symbols” mythos from their constructed religion, but water as the source of life and the soul is so universal that it was preserved (*Archetypes* 15). And when Paul and Jessica join Stilgar’s tribe, he welcomes them with the phrase, “Your water shall mingle with our water” (*Dune* 295). Stilgar doesn’t just mean that their stores of water will be added to the tribe’s caches, or that their souls will participate in the tau orgy; he also refers to the fact that Paul and Jessica’s lives will intertwine with the lives in the close-knit, communal existence of the sietch. During the Water of Life ceremony, Jessica says, “Mingle the waters, let the change come to all,” referencing the tau orgy’s mixture of shared consciousness and the communal nature of the sietch, as well as anima’s call for “the change” that is individuation (373).

The Fremen culture tends to reflect water as a “living symbol,” and their emphasis on water mythos can be seen as an extension of Jungian theory. Jung refers to the Elgonyi tribe in Kenya and their mythos of a “nocturnal god whom they call the ‘maker of fear’” (*Archetypes* 17). This “maker of fear,” according to Jung, parallels the “breath of the spirit rushing over the dark water,” the “uncanny” sensation of the awakening of the unconscious psyche (17). Herbert echoes this in the Fremen prayer uttered by Kynes upon seeing a great sandworm, Shai-Hulud: “Bless the Maker and His Water . . . Bless the coming and going of Him. May His passage cleanse the world. May He keep the world for His people” (*Dune* 130). Shai-Hulud is not only an “earth deity,” but also a

“maker of fear” that evokes the same unconscious response as the Elgonyi’s nocturnal god (*Dune* 552, *Archetypes* 17). The above prayer places Shai-Hulud as a representation of the force of anima and its call for individuation, while also referencing the Water of Life correlated above with Jung’s sympathetic system. During the Water of Life ceremony, when Jessica becomes a Reverend Mother and Chani becomes Sayyadina, an acolyte in the Fremen religion, the tribe chants, “Chani has returned from her hajra – Chani has seen the waters” (*Dune* 367). While this reads as a literal statement about Chani witnessing the drowning of a little Maker to make the Water of Life, it also denotes Chani as one who has begun the inner journey and has seen her own inner “dark mirror” of water to face her shadow, for “hajra” translates to “journey of seeking” (*Dune* 543). It should be noted that Chani, much like Paul, also loses her father shortly before the awakening of her unconscious psyche, when she “see[s] the waters.” One seeing the mirror inside does not bring individuation; one must confront the shadow inside to come to terms with one’s personal unconsciousness before integrating the contents of the collective unconscious’ anima/animus force. When Jessica changes the Water of Life and passes within, she recoils from her animus and thus does not achieve the “higher consciousness” that Jung refers to. Instead, she “sleeps in the Waters of Life” (*Dune* 376). However, the process of changing the Water of Life for Paul is characterized as a suspension of the outward signs of life. As Jessica says, “The processes of [Paul’s] life are so low that they can be detected only with the most refined techniques. . . . He appears to be dead to the untrained eye” (461). When he wakes, Paul thinks he was lost in the Water of Life only a “few minutes,” although it has been three weeks (464). This echoes Jung’s words on the journey to “illumination or higher consciousness,” which he

notes “may be compressed into . . . a short moment of experience, or it may extend over months and years” (*Archetypes* 39). In Paul’s experience, it is both a short moment and a month-long journey through his inner water, propelled there by the Water of Life. His completion of the individuation process coincides, as noted above, with his fulfillment of the conditions of being the Lisan al-Gaib, “the Voice from the Outer World,” which is also “[s]ometimes translated as ‘Giver of Water’” (*Dune* 546). Here, Herbert provides another layer of meaning for Jung’s “living symbol” of water, providing the reader’s unconscious with an opportunity to recognize water as a symbol of anima and its call for individuation. Thus, Herbert situates water, the “living symbol” of anima, in an actual living creature, Shai-Hulud, and the Water of Life made from it, as well the individuation process.

Timothy O’Reilly’s overview of Herbert’s work, *Frank Herbert*, and Donald Palumbo’s extensive “The Monomyth as a Fractal Pattern in Frank Herbert’s *Dune* Novels” are some key resources when considering previous explications of Jung in *Dune*. This chapter will also note other existent literature on the subject – almost every critical look discussed here concerns the “heroes” of *Dune*. Timothy O’Reilly’s excellent introduction to the whole of Herbert’s work faithfully notes Jung’s influence on Herbert’s masterpiece. As it is an overview, however, O’Reilly does not delve deeply into his statements to provide an understanding of how Jungian concepts are portrayed in *Dune* – he simply writes that these concepts are there, leaving it to readers to uncover the details for themselves. O’Reilly notes Jung’s influence on *Dune* when he writes, “In Western civilization we have placed so much emphasis on conscious thought and rationality that we have forgotten how much of our behavior is unintentional and uncontrolled by

consciousness” (*Frank* 47). O’Reilly sees that most of *Dune*’s “major characters are supermen by our standards,” a thread that others make mention of and which this chapter does not dwell on as there is much critical discussion of *Dune*’s world of superhuman Mentats, Bene-Gesserit, Guild navigators, and supremely skilled warriors (*Frank* 65). While O’Reilly does mention that “[t]aking and giving are both uses of power; one either seeks mastery over things of the world, or one yields to them,” he does not elaborate in explaining this theme’s connection to Jung’s concept of the anima and animus forces (*Frank* 75). Instead, he leaves his explication of this factor at, “The Baron Harkonnen, demonstrating a pathological form of taking, seeks a false mastery in sadism. Conversely, pathological submission may take the form of fanatical devotion to a leader or a creed, as with the Fedaykin death commandos” (75). He puts forth some discussion of the place of “shamanistic rituals” in Fremen culture, noting that “echoes of shamanism have been incorporated into the myth structure of Western civilization,” but his explication of the Fremen as influenced by Jung focuses largely on these rituals (80). In other words, O’Reilly fails to note the existence of the Fremen as a collective personification of Jungian theory, or how these rituals explicitly put forth Jungian concepts. O’Reilly provides a quick glance at the many archetypes characterized in the novel: “the tyrant figures (Baron Harkonnen and "Beast" Rabban) from whom Paul delivers the Fremen; the old crones (the Reverend Mother Caius Helen Mohiam and the Shadout Mapes) who introduce him to his destiny; the shaman; the wise old man; the female – as temptress, supernatural assistant, and great mother” (*Frank* 81). As a place to start in uncovering threads of Jung in the tapestry of *Dune*, O’Reilly’s introduction is superb, but it falls

short of the desires of a scholar wishing to better understand how these threads are explicitly Jungian in design.

Donald Palumbo picks up where O'Reilly leaves off, at least with respect to the overarching monomythic representations in the *Dune* novels. Palumbo shows that "an examination of the monomyth as it appears in each of these novels also reveals an unusual, oblique use of this fundamental plot structure" (435). He explains that the monomyth has "tremendous narrative power, not only when it furnishes the structure of the main plot, that is, when the protagonist is the monomythic hero, but also when the monomyth is incorporated into the structure of a subsidiary plot intersecting the main plot, that is, when the monomythic hero is not the central character" (435). Palumbo carefully delineates how Paul and the other prominent heroes of later *Dune* novels follow Campbell's notion of a hero's quest adventure, as put forth in *The Hero with a Thousand Faces*. He also discusses some of the more notable archetypes seen in the Duniverse novels; with respect to *Dune*, Palumbo notes that Chani, Jessica, and Reverend Mother Mohiam "represent various aspects of the goddess" (450). Palumbo's reading, in fact, focuses exclusively on Campbell's expansion of Jungian theory, and (like O'Reilly) he doesn't delve into the depths of Herbert's representations of Jung's concepts.

Three other critical pieces should be mentioned in any overview of existing discourse on Jungian concepts in *Dune*. W. R. Brook Pearson's "Friedrich Nietzsche Goes to Space" looks at Paul and his son Leto II (from *Dune Messiah*) in the context of Nietzsche's Übermensch, and convincingly argues that "Herbert recognizes that Nietzsche's modeling of humanity's potential progress has incredible value for a world that had become increasingly influenced by and afraid of the effects of charismatic

leaders” (202). Pearson’s reading looks at the “Superman” arc developed through *Dune* and carried into its immediate sequel to show “that the hollow victory of *Dune* that resounds so booming in *Dune Messiah* is that of *Ultimate Man*” (202). Of course, this chapter and thesis deal exclusively with the first novel of the series, but I would be remiss in failing to note Pearson’s article here, as his reading of Paul as a Nietzsche hero is the only discussion I found of Paul’s “hero-ness” that does not point directly back to Jung, Campbell, Raglan, and/or Greek mythos; and it touches on the fallacy of the hero archetype. Sam Gates-Scoville, in “Son of the Curse of the Golden Path,” also looks at some of the archetypes discussed by O’Reilly and Palumbo. He finds Paul “a tragic hero, in the ancient Greek sense, a hero who shapes the action yet simultaneously cannot escape a doom because a flaw that defines his very character, [*sic*] is the flaw that brings the doom about. In Paul’s case, his flaw is his humanity” (215). This is a contrast to O’Reilly’s characterization of Paul as a Greek hero with a surname of antiquity (Atreus) that “suggest[s] the hubris that Paul displayed in his attempt to dominate the universe” (*Frank* 158). The two qualities of hubris and humanity mutually exclusive; in fact, as hubris is so very notable in humanity, it seems that both O’Reilly and Gates-Scoville make worthwhile observations about the nature of Paul’s “hero-ness.”

Leonard Scigaj’s “Prana and the Presbyterian Fixation: Ecology and Technology in Frank Herbert’s *Dune* Tetralogy,” however, makes a point to contradict O’Reilly’s view of Paul as surrendering to the seemingly-inevitable jihad to come, noting that “[t]he more he exercises unyielding conscious control toward averting his visions of future calamity, the more Paul’s actions are motivated by unconscious instinctual drives” (Scigaj 342). I agree with Scigaj’s conclusion, as well as his statement that “[p]rescience is, in

part, a heightening of the Jungian god-image within the Self, the archetypal capacity of each fully integrated individual to intuit visions of his highest personal development” (341). While the above scholars provide insight into *Dune*, through considerable effort detailing the hero themes of the novel, none provide more than a cursory examination of *Dune* through the theoretical lens of Jung’s other concepts, such the collective unconscious and anima. And, essentially for understanding the hero’s role in the story, for the most part, they fail to note the danger posed by the hero, as an external authority and because of the bureaucracy that develops around him – a point this thesis returns to in the following chapter.

Beyond any consideration of a hero’s quest, Jungian thought pervades Herbert’s construction of *Dune*. The Bene-Gesserit and Fremen are contrasted against one another as collective personifications of, respectively, Jung’s concepts of the external cerebrospinal system and the internal sympathetic system. They both manifest Jung’s collective unconscious in shared genetic memories, though the Fremen’s internal placement also allows them the oneness of living in the anima’s “now.” Paul’s movement through the individuation process echoes Jung’s words – not only in the journey itself, but in Herbert’s literal use of Jungian symbols. Likewise, the desert and paradise Jung writes of become, respectively, the novel’s setting and the Fremen’s cause. The paradise is more than just the freedom to terraform Arrakis, but also the “hidden purpose” of Jung’s anima, the call to individuation that is Paul’s “terrible purpose.” Herbert establishes an Empire in *Dune* whose major religion is in a state of “spiritual poverty,” to use Jung’s words. Paul’s drive for individuation is the anima’s drive, and it pushes him to bring individuation to the Known Universe through a violent confrontation with

humanity's shadow, the evil which all humans are capable of, which will allow for the Empire to begin integrating the contents of its collective unconscious. Herbert takes Jung's "living symbol" of water and, much like other Jungian anima concepts discussed here, gives it a number of literal forms in *Dune*. Jung wrote that "if we want to understand the psyche, we have to include the whole world," and Herbert did just that in *Dune* (*Archetypes* 56). Herbert constructed a whole world, a whole universe full of Jungian archetypes paying just as much attention to Jung's anima, related water symbology, and its call for individuation as he did the archetypes discussed by other scholars.

5. CONCLUSION

I must not fear. Fear is the mind-killer. Fear is the little-death that brings total obliteration. I will face my fear. I will permit it to pass over me and through me. And when it has gone past I will turn the inner eye to see its path. Where the fear has gone there will be nothing. Only I will remain.

– Bene-Gesserit Litany against Fear, *Dune*, 9

Frank Herbert carefully crafted *Dune* to have many layers, some of which are explicated above, to weave together an epic that masks its messages in an engaging adventure. This can be seen directly in the novel, as well as in his non-fiction essays about the writing of *Dune* and his viewpoints on a number of subjects. As noted by many scholars, and in keeping with his fears about the dangers of a hero's capacity to be given control over a society by its members, *Dune* clearly shows the rise of such a hero in the story arc of Paul Atreides/Muad'Dib. But the danger posed to a society by its heroes is not the only message Herbert wishes to convey in *Dune*, and careful excavation is needed to fully understand many of his other messages, as well as how his message about the dangers of heroes works with the other themes discussed above. For clarity's sake, this chapter will briefly revisit the above arguments before weaving them together to show one of Herbert's most important messages in *Dune* and make this thesis's final point: namely, that humanity needs individuation to evolve, and *Dune* is written in such a way that it might speak to the readers' anima in order to engage it in a drive for individuation, the process through which people integrate the contents of their unconscious psyche into their conscious mind, while providing a path to do so.

It is clear that in spite of the many systems in place to ensure stability and security in the Known Universe, the politico-economic structures and bureaucracy utilized are

inherently unstable. The Great Convention and its forms merely codify sanctioned violence in an effort to prevent large-scale conflict affecting innocents, producing an Empire so fraught with political intrigue and assassination that even children are taught to be alert for attempts on their lives. CHOAM's ultimate aim as the political elite is the acquisition of wealth, rather than the economic stability or the true needs of the Empire, and it holds a monopoly on melange in pursuit of its capitalist idol, wealth. Shaddam IV is seen as an ineffective figurehead of an Emperor, whose only real power rests in a military might he dares not openly use, and his secret use of it makes him an easy target for blackmail. The political balance of the "tripod" structure between the Imperial House, Great Houses, and the Guild is tenuous at best, and the political landscape is ever-shifting as a result. Some scholars have posited interpretations of this landscape. Erman and Möller find instability in the Empire's lack of democracy and its overreliance on physical stability through application or threat of force, while Butkus sees the balance between the Throne and the Landsraad as similar to the Cold War's détente. Butkus also sees the Dune universe, or Duniverse, as Hobbesian in its need for an authoritarian leader. This thesis, however, finds the most fruitful analogy of the Duniverse in the feudal capitalist pre-Civil War English limited monarchy and the feudal capitalist pre-Revolutionary Three Estates of France. Following that connection, Chapter Two notes Barrington Moore, Jr.'s political insights about the historical development from a feudal capitalist system into either a democratic or authoritarian government following the collapse of the caste system. I argue that Herbert's use of feudal capitalism on the brink of revolution highlights the inherent dangers of bureaucracy, as well as the dangers inherent in static

systems that can only be replaced through revolution rather than an ongoing evolution of political structures that remains flexible enough to evolve with the polity.

A Marxist reading of *Dune*, juxtaposing the Padishah Empire with the Fremen Empire, foregrounds the true proletariats of the novel, those at the lowest rungs of the faufreluches system. The Padishah Empire is seen as decadent, opulent, bourgeois, and capitalistic in its tightly-held faufreluches class system. In contrast, the nascent and ascendant Fremen Empire is industrious, egalitarian, careful with its resources, both communist and socialist in design (according to Marx's theory), and is seen collectively working towards a shared vision. The Fremen are dedicated to this shared dream of freedom, specifically the freedom to terraform Arrakis, and will loyally follow a strong and charismatic leader (like Kynes or Muad'Dib) who is perceived to have the ability to lead the Fremen towards that collective goal. Neither the Padishah Empire nor the Fremen are without vulnerability – the Padishah Empire is inherently vulnerable due to its politico-economic instability and bureaucracy, and the Fremen are vulnerable because of their desire for a “hero” who can lead the people in their collective efforts. The true proletariat of the novel is the lowest class of the faufreluches system, showcased by the native, non-Fremen people of Arrakis who revolt only enough to have their immediate fears addressed before going quiescent again. These pylons of Arrakis, the folk of sink and graben, as well as the pylons and the slaves of the Empire (such as those on Giedi Prime), are intrinsically prevented from revolting *en masse* by the vast distances between their planets. Even if they were inclined to stage and sustain an empire-wide revolt, their ability to communicate with each other would depend on Guild transport, which would surely be out of their ability to pay for even if the Guild did not outright deny their

couriers. However, instead of indicating any chance of mass revolt by the lower classes, Herbert shows them as kept largely complacent and docile by the watered-down Orange Catholic religion. They, too, like the Fremen, need someone to lead them to freedom – a hero, a savior, a leader. But the freedom they need, whether they know it or not, is the freedom from alienated labor in order to become self-realized and truly individual humans.

The freedom that an individual might desire is not necessarily the freedom that is needed, and this is further addressed in a Jungian reading of *Dune*'s manifestations of, and analogs, for anima and its related water symbol. The freedom to terraform Arrakis or throw off the classist faufreluches system is only a symptom of a deeper freedom desired in the depths of humanity's anima/animus – the freedom to become fully individuated. Much like Jessica, Paul, and the Bene-Gesserit think they are working towards their own ends in respectively giving birth to Paul, taking on the mantle of the Lisan al-Gaib, and producing a Kwisatz Haderach, so the Fremen think they are working towards remaking the desert of Dune into a paradise. Ultimately, Jungian theory makes it clear that the end goal is the individuation brought by bringing the unconscious into the conscious, a blending of anima's contents and the conscious mind. Herbert's extensive use of Jungian thought in *Dune* shows that this theme is not accidental – Herbert intentionally and repeatedly used Jung's words and theories to make this connection clear to the reader who looks for it. This theme is notable not just for its pervasive nature, but also in considering the messages that Herbert wished to convey to his readers.

As noted in the Introduction to this thesis, O'Reilly characterizes Herbert as “endlessly willing to hint” at, but not actually reveal these messages (*Frank* 54). Instead,

Herbert leaves them in the text for readers to encounter, sometimes unconsciously, on their own. Herbert has made some things clear, though, including the fact that he used subliminal techniques in crafting *Dune*. Herbert has stated some of these psychological tactics, such as using the word “yellow” in a description to subconsciously signal danger to the reader, or building a “coital rhythm” in the novel that ends “at a non-breaking point” with the reader “skid[ding] out of the story” with “bits of it” stuck to their psyche (B. Herbert 177; *Maker* 106). Brian Herbert writes that his father, Frank Herbert, wanted his readership to understand his messages and felt that “[i]f they understood what he was talking about, he firmly believed the world would be a better place” (223). Tim O’Reilly writes:

By tracing some of these central [messages], their sources, and their development from purpose to final form, it is possible to show how Herbert framed them with stories that insist that the reader *use* the concepts they contain. Herbert believes that the primary function of fiction is to entertain, but as Ezra Pound, one of his literary models, wrote: “If a book reveals to us something of which we were unconscious it feeds us with its energy.” The best way to entertain is to provoke, to *make people think*.

Frank has made a special effort . . . not to leave you with easy answers, to make you draw your own conclusions from what you have read, and perhaps even to act on them. He has tried to undermine the understanding that takes the world for granted, and to strengthen the understanding that

comes when you find yourself struggling with an idea, intellectually or emotionally moved but unable to pin down just what it is that has touched you. (*Frank* 2; “Introduction” 3)

Chapter Two explicates the external authority seen in bureaucracy, and historical governance structures. Chapter Three shows that the Padishah Empire is in the grip of feudal capitalism and alienating production methods, and in need of the freedom to self-realized that Marx notes is found in true socialism and communism. It also highlights the external authority vested in capitalism’s “idols” – power and capital. Paul’s “terrible purpose,” as discussed in Chapter Four, is to break the stagnancy and unstable stability of the Known Universe by leading its citizenry to individuation, although he abdicates this responsibility and leaves it to his son, Leto II. As O’Reilly notes, “In Herbert’s analysis, the messianic hunger,” such as that which put Paul Muad’Dib on the Throne, “is an example of a pervasive human need for security and stability in a universe that continually calls on people to improvise and adapt to new situations” (*Frank* 4). But for Herbert, “the hero mystique is symptomatic of a deadly pathology in contemporary society, a compulsive yearning for easy answers” (*Frank* 188). O’Reilly finds *Dune* and its two immediate sequels as “an attempt to unveil that pattern [of looking to external authority for easy answers] and, in some small part, to change it” (188). Herbert makes clear in writing about *Dune* that he “refuse[s] . . . to provide [such] answers . . . That, after all, fits the pattern of the [work as a whole]: you find your own solutions; don’t look to [him] as your leader” (*Maker* 101).

Herbert’s refusal to provide answers is in part because of his aversion to being a “hero” to others, but it also is at the heart of why he constructed *Dune* with so many

references to Jung's symbols seen in the hero's journey and anima's individuation process – by repeatedly referencing these symbols, *Dune* is crafted in such a way that it might be seen as an attempt to stir the Western reader's anima (for, these symbols are constructs of the Western hemisphere), a more profound result. Herbert leads his readers to the “dark mirror” at the core of their souls, to face humanity's shadow in order to come to terms with its past evils. By seeing the fear of instability and the historical pattern of looking to fallible heroes and dangerous systems to provide them with stability in the West, Western readers can then begin to incorporate the contents of its anima into consciousness and thus allow for the “open conflict and open collaboration” that is individuation. Herbert's frequent and ubiquitous placement of anima, its “living symbol” of water, and other related concepts do not serve just to provide the reader with his message about the fallacy of the “hero mystique.” By potentially provoking the Western reader's anima, *Dune* can provide its reader with an opportunity to begin the individuation process necessary to evolve in an ever-changing world. In the same vein, by building cultures woven together from historical failed models of governance, *Dune* may prod the reader's unconscious and genetic memories of the bloody and violent conflicts that arose from those governments.

Thus, Herbert's carefully crafted science fiction epic is also an interrogation of Western civilization and an invitation to the reader. He places the hero's adventure against a backdrop of structures and systems designed to provide stability but which are inherently unstable. Herbert exposes the fallacy of the “hero mystique” that he finds just as deadly as these other failed ways of thinking. Herbert writes:

This, then, was one of my themes: *Don't give over all of your critical faculties to people in power, no matter how admirable those people may appear.* Beneath the hero's facade, you will find a human being who makes human mistakes. Enormous problems arise when human mistakes are made on the grand scale available to a superhero.

And sometimes you run into another problem.

It is demonstrable that power structures tend to attract people who want power for the sake of power and that a significant proportion of such people are sufficiently imbalanced that they could be called insane.

(Maker 98)

The hero, however, is not a more faulty external authority than the political systems erected in an effort to provide stability in a forever changing world.

Dune is imbued with repeated and layered references to symbols which Jung posits as living in the deepest recesses of humanity's psyche, and can be read as calling for a rejection of the lies of an external authority: leave the historical models in the past where they belong, dismantle the class systems, avoid alienated labor, reject the desire for a hero to provide salvation, face humanity's shadow and see its past evils, bring forth the long-suppressed contents of the unconscious, and evolve. Working together, the Jungian symbols can be seen as provoking a Western reader's unconscious anima force, providing one with the opportunity to face humanity's biggest failing, a reliance on the need for external authority to provide stability rather than the internal freedom to know one's true needs and the individuation that allows for constant evolution. If the reader can "face the fear that brings total obliteration," then only the reader "will remain" (*Dune* 9). This is

the promise seen in the Bene-Gesserit Litany against Fear (which the Bene-Gesserit ironically miss in their external quest to produce a Kwisatz Haderach), and the promise seen in the Water of Life – the promise of individuation.

NOTES

1 Frank Herbert's mother was a McCarthy, and through "his maternal side, Frank Herbert was a McCarthy himself, with many relatives in Senator McCarthy's home state, including the famous red-baiter himself, who was a distant cousin. Dad referred to him as "Cousin Joe," and on one occasion they met in the nation's capital, at a cocktail party" (B. Herbert 91)

2 For an in-depth look at these shifts in power between the King and Parliament, see Faith Thompson's *Magna Carta: Its Role in the Making of the English Constitution, 1300-1629*; particularly, Chapter XI, "A Decade of Parliaments, 1621-1629," and Chapter XII, "Coke's Commentaries: Summation of Three Centuries."

3 While there are inherent ties to colonialism and discourse on Imperial expansion in any discussion of capitalist forces in a society, they are not as relevant to this thesis' aims, and thus I avoid addressing these theories out of consideration of length.

4 Except when discussing the collective unconscious archetype of a specific female character (the animus), this chapter will follow Jung's lead and default to the general use of "anima."

WORKS CITED

- Aquilera-Barchet, Bruno. *A History of Western Public Law: Between Nation and State*. Cham: Springer, 2015. *Springer*. Web. 11 Oct. 2015.
- Butkus, Matthew A. "A Universe of Bastards." Jeffery Nicholas 75-87.
- Callahan, Sharon Henderson. "Capitalism." *The Sage Dictionary of Leisure Studies*. London: Sage UK, 2009. *Credo Reference*. Web. 10 Oct. 2015.
- "Chapter 23: The French Revolution and Napoleon." *World History*. 1995. Boston: Houghton Mifflin Harcourt, 2008. Web. *East Tennessee State*. 10 Oct. 2015.
- DiTommaso, Lorenzo. "The Articulation of Imperial Decadence and Decline in Epic Science Fiction." *Extrapolation* 48.2 (2007): 267-291. Web. 29 Oct. 2013.
- . "History and Historical Effect in Frank Herbert's *Dune*." *Science Fiction Studies* 19.3 [58] (1992): 311-325. *MLA International Bibliography*. Web. 29 Oct. 2015.
- Erman, Eva and Niklas Möller. "What's Wrong with Politics in the Duniverse?" Jeffery Nicholas 61-73.
- Fromm, Erich. *Marx's Concept of Man*. New York: Frederick Ungar, 1961. Print.
- Gates-Scovelle, Sam. "Son of the Curse of the Golden Path." Jeffery Nicholas 207-217.
- Herbert, Brian. *Dreamer of Dune: The Biography of Frank Herbert*. 2004. New York: Tor, 2003. Print.
- Herbert, Frank. *Dune*. 1965. New York: Putnam, 1984. Print.
- . *The Maker of Dune: Insights of a Science Fiction Master*. Ed. Tim O'Reilly. New York: Berkley, 1987. Print.
- Jung, C. G. *The Archetypes and the Collective Unconscious*. 2nd ed. Trans. R. F. C. Hull. Vol. 9, Part 1. 1959. Princeton: Princeton University Press, 1969. Print.

- . *The Portable Jung*. Ed. Joseph Campbell. Trans. R. F. C. Hull. 1971. London: Viking Penguin, 1976. Print.
- Lagasse, Paul. "Feudalism." *The Columbia Encyclopedia*. Columbia University. New York: Columbia University Press, 2015. *Credo Reference*. Web. 10 Oct. 2015.
- . "Monopoly." *The Columbia Encyclopedia*. Columbia University. New York: Columbia University Press, 2015. *Credo Reference*. Web. 13 Oct 2015.
- Marx, Karl and Friedrich Engels. *The Communist Manifesto*. 1888. Chapel Hill: Project Gutenberg, Jan. 25, 2005. *Project Gutenberg*. Web. 30 Aug. 2015.
- Moore, Barrington, Jr. *Social Origins of Dictatorship and Democracy: Lord and Peasant in the Making of the Modern World*. Boston: Beacon, 1966. Print.
- Nicholas, Jeffery, ed. *Dune and Philosophy*. Vol. 56. Chicago: Open Court, 2011. Print.
- O'Reilly, Timothy. *Frank Herbert*. New York: Frederick Ungar, 1981. Print.
- . "Introduction." *The Maker of Dune: Insights of a Science Fiction Master*. Ed. Tim O'Reilly. New York: Berkley, 1987. Print.
- Palumbo, Donald. "The Monomyth as Fractal Pattern in Frank Herbert's Dune Novels." *Science Fiction Studies* 25.3 [76] (1998): 433-458. Web. 6 Nov. 2013.
- Pearson, W.R. Brook. "Friedrich Nietzsche Goes to Space." Jeffery Nicholas 189-205.
- Scigaj, Leonard M. "Prana and the Presbyterian Fixation: Ecology and Technology in Frank Herbert's Dune Tetralogy." *Extrapolation (Kent State University Press)* 24.4 (1983): 340-355. Web. 29 Jan. 2015.
- Thompson, Faith. *Magna Carta: Its Role in the Making of the English Constitution*. 1948. Minneapolis: University of Minnesota Press, 1950. *JSTOR*. Web. 10 Oct. 2015.