

“The Inward Eyes of the Kwisatz Haderach:” Jungian Archetypes and Individuation in Frank  
Herbert’s *Dune*

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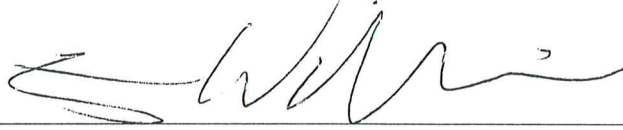
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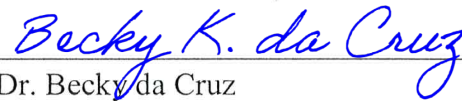
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## ABSTRACT

In this analysis, Jungian concepts such as the anima, animus, and individuation are placed onto the events, characters, and philosophies of Frank Herbert's *Dune*. In its second chapter, *Dune*'s all-female monastic order, the Bene Gesserit, are connected with the Jungian anima and the unconscious. Here, the Bene Gesserit's philosophy is shown to embrace many qualities of the anima, something that allows insight into their passive, observation-focused philosophy. In its third chapter, *Dune*'s all-male Great House leaders are analyzed through the Jungian animus and logos, something that helps explain *Dune*'s strength-based, shadowy politics. These two ideologies gestate within the psyche of the novel's young protagonist, Paul Atreides, and, in this analysis's fourth chapter, Paul's character and actions are understood as an "individuation" process. Here, his relationship with each archetype/ their associated faction foreshadows Paul's later actions, and, in understanding his development, audiences gain a deeper understanding of what qualities within Paul make him, ultimately, a destructive and power-hungry leader. The analysis closes by exploring the scholastic ramifications of a Jungian *Dune* reading.

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## CHAPTER 1

### INTRODUCTION

Almost universally praised, Frank Herbert's *Dune*, the first entry in his six-novel *Dune* series, is known for its detailed and complex sci-fi universe, nuanced protagonist(s), and its treachery-laden "plots within plots." In fact, the novel's complexity has become a core part of the novel's popular identity. Much of this complexity is most immediately attributable to the novel's numerous factions and somewhat murkily established pre-book lore, so it is only fair that, prior to discussing Herbert's factions, one gain a proper understanding of the novel's setting. *Dune* begins thousands of years after a war against technology, and mankind has taken to the stars, settling into feudalistic kingdoms led by royal families. These families engage in war against one another constantly in a bid to assert their authority and gain the favor of the Imperium, the governing body overseeing the Great Houses. Philosophically, the Great Houses are marked by their Machiavellian political sense and the necessary paranoia that accompanies it. Intertwined with the male heirs of the Great Houses are the women of the Bene Gesserit, an all-female monastic order that seeks to preserve life. Instead, the women of the Bene Gesserit, using their supernatural talents for observation, wield the unconscious against their enemies, using intimate emotional knowledge as the basis of their controlling power. These factions are linked together via the Combine Honette Ober Advancer Mercantiles (referred to in the text largely by the acronym CHOAM), a vast shipping organization that has completely monopolized space travel. The factions that possess the most distinctive ideologies are the Great Houses and the



Bene Gesserit, and Herbert brings the relationship between these ideals into crisp focus through the way they manifest in his family of protagonists.

Though the novel is galactically populated by numerous self-serving factions complete with their own ideologies, *Dune* is, beyond its complexities, a novel about a family: the Atreides family. With his sight firmly focused on their legacy and future, Herbert uses the Atreides family as an ideological microecosystem on which two of his novel's most central ideologies can come into direct conflict and gestate. On one side of the family is the father and leader of House Atreides, Duke Leto. Leto and, by extension, the men in his employ embody much of what the Great Houses stand for, both good and bad. On the other side is Lady Jessica, a mother and Bene Gesserit. Very much part of the shadowy monastic order, Lady Jessica is, likewise, a woman defined by her order's ideology and its insistence on peace and the close observation of the unconscious. At the novel's outset, House Atreides finds itself in a politically unenviable position caused by the house's gradually increasing reputation, so, throughout *Dune*, the house is in a constant state of unrest and under both open and clandestine attack. In this time of pressure, the values of each ideology are on full contrasting display, gestating in the character of Paul. Paul, who is the heir of House Atreides and son to Leto and Jessica, stands to inherit a great deal of importance from both of his parents. On his father's side, he is to ascend to the throne of House Atreides and lead, but, first, he must learn how to be a leader and how to survive. On his mother's side, Paul is the product of generations of selective breeding. The Bene Gesserit, allying themselves via marriage with the men of the Great Houses, seek to breed a male Bene Gesserit of immense power: the Kwisatz Haderach. Though there are still reasonable doubts, it is possible that Paul is this legendary figure, and, as such, he is to unite the universe and wield immense political and mental powers. Throughout *Dune*, Paul finds himself pulled between these

two destinies as he attempts to figure out who he is, and, in this journey of self-discovery, Paul must contend with his conflicting identities and philosophies, attempting to unify them into a cohesive whole.

The core differences between these two factions can also be understood via terms of Jungian psychology, a field of study Herbert was known to have studied, and, in applying these concepts to the work, the novel moves from being about the political schemes of sci-fi kingdoms to an exploration of value systems, the impressions they leave on children, and the way we view the world around us. Particularly, Jungian concepts of the collective unconscious, the anima, the animus, and individuation are most central to this interpretation of Herbert's novel. This connection is most obvious with regards to the symbolic importance of the unconscious in Herbert's work. Essentially, the collective unconscious is a consciousness "not derive[d] from personal experience and is not a personal acquisition but is inborn" consisting of "archetypes," or "primordial types... with universal images that [have] existed since the remotest of times" (Jung 3-4). *Dune's* Bene Gesserit, through the ingestion of a drug called the Water of Life, are able to access the genetic memories of ancestors, and their prophesized "Kwisatz Haderach" is said to possess an ability allowing him to peer beyond even this collective memory. Furthermore, *Dune* places great emphasis on legacy, tradition, and myth's respective roles in shaping cultures.

Jung's two most central archetypes are the feminine and unconscious-associated "anima" and the conscious-associated masculine "animus" (Jung 176). With their whole power precipitated on the idea of reading the unconscious, the Bene Gesserit are intrinsically inseparable from Jung's "anima," and, in this association (along with other to-be-stated connections), the Bene Gesserit become the literary representation of Jung's concept. Briefly described, the "anima" is "a natural archetype that satisfactorily sums up all the statements of the

unconscious, of the primitive mind, of the history of language and religion” (Jung 27). Alongside being able to read others, the Bene Gesserit receive extensive cultural and linguistic training, and, throughout the novel, Lady Jessica utilizes these skills to her advantage in deciphering other characters’ motivations.

The heirs of the Great Houses are the natural masculine complement to the Bene Gesserit, and likewise, these characters and their like-minded underlings share many qualities with the Jungian "animus." Unlike the anima, the animus is coded as masculine by Jung and is founded on consciousness. Whereas the problems of the anima are those of the unconscious, the problems of the conscious are those of the waking world, something well-reflected in the very many physical threats to the men of the Great Houses. Jung also characterizes the animus via its relationship with the anima, and, here, Jung marks the anima’s relationship as both foundationally mistrustful of the animus and totally at its mercy, something Herbert reflects in *Dune*’s story beats. “Individuation” is the maturation process in which an individual must determine relationships with such foundational Jungian archetypes as, in the case of this analysis, the anima and animus.

### **Historical Context**

Born on October 8<sup>th</sup>, 1920, in Tacoma, Washington, Frank Herbert grew up simply among the Olympic and Kitsap Peninsulas where his childhood was marked by first an intense passion for reading and, later, a fervent interest in writing (“Frank Herbert”). In 1939, Herbert left home to pursue a career in journalism, which he began by securing a position at the *Glendale Star* by misrepresenting his age. However, he soon found himself embroiled in World War II, serving in the Navy from 1940 until the war’s end. After returning to the Pacific Northwest to resume his career in journalism post-war, Herbert began publishing what he referred to as “hack”

fiction under different pseudonyms, and, in May 1945, Herbert would finally place his name on his work when his story, “The Survival of the Cunning,” was published in that month’s *Esquire*. From this point on, Herbert saw frequent publication of his short fiction in various magazines, and, in 1956, Herbert published his first novel, *Dragon in the Sea*. Though he retained an active journalism career and frequently published his short fiction, Herbert would not publish another book until 1965’s *Dune*, which is largely considered to be his magnum opus. The text received one of the first Nebula Awards, shared 1966’s *Hugo Award* for “Best Novel” with Roger Zelazny’s ...*And Call Me Conrad*, and would go on to spawn five sequels penned by Herbert himself. The first of these sequels, *Dune: Messiah*, was released in 1969, and it received the ire of *Dune* fans for its darker characterization of Paul Atreides. In fact, *National Lampoon* went on to label Herbert’s second foray into the *Dune* universe as “disappointment of the year,” an accolade still touted by the text in the earliest parts of its foreword (vii). All in all, Herbert would write 21 novels and countless short stories before his death on February 11<sup>th</sup>, 1986.

### **Review of Literature**

With its circular narrative, complex religious themes, and constantly changing faction dynamics, Herbert’s *Dune* series is an incredibly complex series of texts, and it is this complexity that gives birth to countless and wildly varying scholastic interpretations. However, as a precursor to delving into the depths of Herbert’s work, it is first important that one gains an intimate understanding of the text and its influences. In no place are these influences so well-contextualized within the author’s own life as they are in Brian Herbert’s *Dreamer of Dune*. *Dreamer*, a loving autobiography crafted by the author’s own son, explores the man behind the series and the complex and multifaceted inspirations that would become *Dune*. In this, *Dreamer* provides an excellent steppingstone into the more referential aspects of Herbert’s work,

particularly its Zen Sunni/ Islamic religious ties and employment of Jungian psychology. Here, it is interesting in and of itself that Herbert engages these concepts in direct references since *Dune* is a piece of Western science fiction. Given the depth and frequency of these direct references, a proper understanding of Herbert's influences unlocks *Dune* and its sequels textually in a variety of fascinating ways ranging from the spiritual to the psychological. By understanding what played a role in Herbert's composition process, *Dreamer's* readers glimpse a more complete image of the series and its complex web of cultural and religious references, and Herbert's texts are greatly enriched by these connections.

With mind to the wide swathe of literature related to Jung and Jungian concepts, it is also important to source this analysis's understanding of Jung to specific texts. In terms of Jung's own works, both *The Archetypes and the Collective Unconscious* and *Man and his Symbols* play important roles in this analysis. In *Archetypes*, Jung details a variety of concepts such as the collective unconscious, anima, and animus. The collection, consisting of Jung's essays centered upon the concepts, is a handy guide to Jung's concepts, and, particularly in reference to his descriptive style, he plants many seeds that would come to bloom as character traits and world details in Herbert's later *Dune*. As a counterpart, *Man and His Symbols*, written just before Jung's death in 1964, was made with the purpose of communicating Jung's ideas to a mass audience. In this, the work is much more straightforward, but, also in coming so late in Jung's life, *Symbols* functions as a solid "last work" description, something that's particularly useful as *Archetypes* depicts Jung's concepts in various stages of evolution ranging from 1934 to 1954. Together, the two works provide a summation of Jung's ideas alongside a clearly referenced point of comparison, so they make an excellent pair in approaching Jung's concepts.

Similarly, Mahmoud Shelton's *Mysteries of Dune: Sufism, Psychedelics, and the Prediction of Frank Herbert* serves as an excellent entry point to the Islamic/ Sufi aspects of *Dune*. Alongside providing a nuanced interpretation of Herbert's text through the lens of esoteric Islamic symbolism, Shelton breaks down many of the linguistic/ cultural references Herbert utilizes to add depth to his work. Throughout the text, Shelton examines and explains the etymological roots (often spanning different languages) of the Hebrew and Arabic names Herbert utilizes in his text, and he then carries these ideas forward into interpretive and deeply symbolic readings of the Quran to draw charged comparisons that often highlight the symbolic meaning behind Herbert's text. For example, one of Paul's many titles in *Dune* is the "Mahdi." In Arabic, the term translates as "the Guided One," but, as Shelton observes, "in the most authentic Traditions (ahadith), the Mahdi is the expected one who 'fills the earth with equality and justice, as it has been filled with injustice and oppression.'... 'for whom Allah sends rain and the earth produces its plants'" (40). In invoking such a spiritual term (which Shelton, rightfully, reproaches him for), Herbert creates a flawed prophet who, despite his spiritual title, falls short of a truly "individuated" psyche. However, in his holy title, he should be elevated beyond such issues: "...if Paul-Muad'Dib actually attains the Water of Life and becomes rightly identified with the Lisan al-gaib and Mahdi—which he does by all accounts—he should be free of the confusion that Herbert insists upon..." (41). Here, Shelton analyzes how Paul falls short of his namesake, something that harmonizes with his failure to truly individuate. Alongside his direct invocation of the Jungian monomyth, Shelton also draws emphasis on the idea of *Dune* as an infinitely progressing/ regressing circular narrative. Shelton also explores the role of the psychedelic mélange in Herbert's novel and the cultural/ religious implications of the drug's use.

In one of the text's chapters, "Buddislam?," Shelton analyzes Paul's duality through looking at how Herbert mixes Buddhist and Islamic religion in the text, but, towards the end of his analysis, he comes to an interesting conclusion regarding Paul's ingestion of the Water of Life. Here, Shelton observes that "Paul's vision through the 'Water of Life' surpasses that of the Bene Gesserit because he gains knowledge of both the 'force that gives' and the 'force that takes' that are specifically associated with the masculine and feminine" (52). In this conclusion, Shelton highlights the two forces within Paul, the anima and the animus, but he approaches the concept of Paul's masculine/feminine inner selves in a way completely separate from Jungian psychology. Here, too, Shelton highlights Paul's position at "the fulcrum" between the two ideologies, highlighting the character's need to "bring contrasting pairs into balance and ensure stability in the psychic domain" (52).

The first half of Paul's psyche discussed in this analysis is the anima-dominated philosophy of the Bene Gesserit, and one way these concepts are linked with the text is through Herbert's invocation of collective consciousness. Throughout Herbert's *Dune* series, Herbert frequently engages with the concept of collective consciousness, particularly in reference to the Bene Gesserit. Using the power of the Water of Life, a mystical drug, the high-ranking "Reverend Mothers" of the Bene Gesserit are able to tap into the genetic memories of their ancestors, granting them limited access to a collective consciousness. In Peter Brigg's "Frank Herbert: On Getting Our Heads Together," the author draws this comparison and explores the implications of this type of outward self-exploration: "to explore a collective mind in a science-fiction novel is... *de facto* to engage in the presentation of arguments for and against the conception of the self as a free, independent creature in contrast to the self as submerged in a collectively driven biology to social and political structures and behavior patterns" (194).

Herbert's Bene Gesserit function in the second way since their central breeding program and their biological role as women, something that places emphasis on grand-scale history rather than the individual. Since this reduces the individual members of the Bene Gesserit to, essentially, compliant cogs in an eon-spanning machine, there's a greater emphasis on memory, something that functions coherently with this analysis's exploration of Herbert's use of Jungian concepts. While Briggs does draw an interesting association between Herbert's sisterhood and the role of a collective consciousness, he does this work outside of a Jungian framework, and, in incorporating one, the Bene Gesserit's beliefs can be contextualized as a philosophical ovum gestating within Paul's psyche.

In David M. Higgins's "Psychic Decolonization in 1960s Science Fiction," the author contextualizes the Reverend Mothers' drug-induced consciousness expansion among a wide variety of drug narratives ranging from 1821's *Confessions of an English Opium Eater* to 1965's *Dune*. For the author, a "drug narrative" is a novel that features a "portrayal of hallucinogenic drug experiences" (Higgins 228). In his research, Higgins found that early drug narratives were "shaped by unacknowledged imperial metaphors: 'Projecting the deep subjectivity of inner space onto the seemingly vast, unpopulated continent, the drugged dreamer oblivious to the imperial power giving shape to his fantasies'" (Qtd. in Higgins 229). Higgins found that this imperial-fixation was uprooted, however, in the inward voyages of 1960's sci-fi novels such as Robert A. Heinlein's *Stranger in a Strange Land*, Arthur C. Clarke's novelization of *2001: A Space Odyssey*, and, most importantly for our purposes, Frank Herbert's *Dune*. Rather than the product of some ages-old imperialist mindset, these texts arose from, according to Higgins, "Western European decolonization and an ascendant Cold War American neo-imperialism," and, rather than embrace the imperial aspects of this time period, these works rejected them, often



“explicitly criticiz[ing] territorial colonialism and posit[ing] inner space as a landscape colonized by social norms and unconscious psychological urges” (Higgins 228). These ideas rest at the crux of Herbert’s novel and this analysis since the novel’s protagonist, Paul Atreides, finds himself, essentially, drawn between his imperialist father and his non-imperialist mother. In setting up this binary comparison, Higgins reifies this analysis’s overarching framework while also solidifying the Bene Gesserit’s relationship with the unconscious and its contents.

This association is also foundational to Paul Kucera’s “Listening to Ourselves: Herbert’s *Dune*, ‘the Voice’ and Performing the Absolute.” In this essay, Kucera analyzes the Bene Gesserit’s most mystical power, “the Voice.” Through the voice, Herbert’s Bene Gesserit compel others to action through mystical means rooted in their knowledge of their target. Specifically, Kucera analyzes the way in which the Bene Gesserit’s power turns a target’s own psyche against them by capitalizing on aspects of their unconscious, basing his initial approach on Timothy O’Reilly’s *Frank Herbert*:

In his eponymous study *Frank Herbert*, Timothy O’Reilly contends that ‘Through the Bene Gesserit, Herbert analyzes the role of the unconscious in human affairs and the potential for its manipulation by the knowledgeable and unscrupulous. (Qtd. in Kucera 234)

Building on this idea, Kucera looks at how the Bene Gesserit’s “Voice,” in employing power unilaterally across language, implies the existence of an “unconscious” language that is fully accessible and fully persuasive. He also examines the role of myth and religion in Herbert’s novel, something that aligns well with Jung’s own fixation with myths and their cultural influences.

Though many scholars have closely analyzed Herbert's Bene Gesserit, their philosophy, and its textual implications, little work centers on the males of Herbert's text, and, furthermore, no work that ties the beliefs, crises, and undoings of these characters to Jungian psychology and its animus. Therefore, chapter three hinges primarily on Jung's own concepts and Herbert's text, but there are a few pieces of significant scholarship that have influenced the analysis. One example is Kevin Mulcahy's "*The Prince on Arrakis: Frank Herbert's Dialogue with Machiavelli*" in which the author, using Machiavelli's *The Prince*, analyzes the leaders of *Dune*'s Great Houses and their methods. Though Herbert's novel seems to present binary good and evil, Mulcahy posits that this is the author's careful shell game. Here, the brutal and wicked Harkonnens stand next to the allegedly moral and righteous Atreides, but, as Mulcahy finds, the dueling leaders share a similar philosophy executed in vastly different ways: "But after we as readers have been lured into admiring the Atreides, Herbert shocks us into a recognition of the disturbing similarities between the apparent opposites, the underlying kinship, literal and moral, between the Harkonnens and the Atreides" (27). In this analysis, this ideological connection between the two Great House leaders further bonds the pair to the animus, and, in having two points of comparison, Herbert is able to present two distinct but related versions of an animus-dominated character. Essentially, the Harkonnens function as dark shadows of the Atreides, something further supported by Baron Harkonnen's familial relationship to Lady Jessica and Paul. In analyzing the methods of each leader (and simply in bringing Machiavelli into the conversation), Mulcahy both condemns the Harkonnens and unmask the Atreides, highlighting the similarities between the two to create a composite animus-dominated leadership whose influence can be seen in Paul's later actions. Mulcahy's analysis also highlights the darkness in Paul's lineage, something that foreshadows the character's own darkness to come.

Another relevant piece of scholarship is Gabriel Sanders's "Bloody Knives: Political Violence in Herbert's *Dune*" because, like Mulcahy, Sanders is interested in the relationship between politics and violence that Herbert seems to both rise above and reify throughout *Dune*: "*Dune* functions as a lament for the violence inherent in all politics, but particularly the politics of colonialism and decolonization. Its metaphorical mode exaggerates this violence, making it unavoidable in the novel" (6). Here, too, the author highlights the novel's important themes of colonialism and decolonization, something relevant in chapter four because the Great House leaders depicted in *Dune* ruthlessly exploit the people of Arrakis. As the author notes, scenes such as Paul's discussion with Stilgar in which he talks his valuable ally out of a man-to-man trial by combat point towards an ability to break this cycle of violence, but, even then, many of the novel's political changes are brought about by violence, even those Paul participates in and eventually embraces in the novel's closing (Sanders 1-2).

Here, Sanders points out that violence and politics are intertwined in *Dune*, and, as the political agents, both "noble" and "ignoble" leaders of the novel's Great Houses support this idea in the manner they conduct business. For example, Sanders looks towards the novel's knife fights, since each fight serves a unique political function.: "Political implications are completely inseparable from violence in the novel. Nowhere is this more apparent than in the individual knife fights which appear through the work" (Sanders 23). In this intertwining, Sanders also highlights the extreme physical prowess of *Dune*'s political leaders, further aligning the characters with the foundational levels of the animus. In a novel wherein violence so often determines political outcome, there becomes a necessity for warrior kings, a theme that appears both in *Dune*'s small-scale tribal governments and the universe-spanning coalition of Great Houses: "Among the Fremen, for instance, the leader of a tribe is determined exclusively by

duel... Physical violence is a reality of life for members of the Great Houses in the novel as well” (Sanders 24). Though Sanders focuses primarily on the relationship between violence and politics within the text, his analysis also highlights many characteristics of the animus within *Dune*’s leaders, particularly the animus’s more-negative qualities.

Another piece of scholarship that interacts well with this animus-centric analysis is Hannes Oliebos’s “The Deconstruction of the Masculine Norm and Structures of Patriarchy in Frank Herbert’s *Dune* Book Series: A Gender-and Sex-based Analysis of Patriarchy in Frank Herbert’s *Dune* Books.” In this multi-chapter thesis, Oliebos reacts to claims that *Dune* is a sexist novel, stating that the overall patriarchal-to-matriarchal shift shown over the full series proves otherwise (Oliebos 7-8). To do this, Oliebos must first establish Herbert’s early texts in the series as patriarchal, and, in this patriarchal nature, the traits of the negative animus appear. In the first chapter, titled “Establishing the Masculine Norm and Structures of Patriarchy in Frank Herbert’s *Dune* book series,” Oliebos begins “mostly with the politics of *Dune*” with a focus on “delineat[ing] patriarchal elements” (Oliebos 12). As Oliebos notes, the “patriarchal elements in *Dune*” are “inherently political” since the text’s primary political agents, the Great House leaders and the emperor, are solely men (Oliebos 12). *Dune*’s Bene Gesserit, as negotiators and manipulators, do not possess outward political authority since, in its feudalistic and patriarchal system, political power passes from father to son. Oliebos also notes *Dune*’s “strength-based society,” violent politics, and limitless male authority, all of which point towards patriarchy and the negative animus (Oliebos 15, 21). Though Oliebos examines these figures and concepts through a feminist lens, the structures she is critiquing are built on negative, male-centric thinking, something that works interestingly with the animus’s fundamental desire to

affect change. Oliebos's analysis points towards a flawed system that was, in turn, created by flawed men, and the animus allows insight into the psychology and reasoning of these characters.

In Tim O'Reilly's *Frank Herbert*, the author analyzes Paul's "hyperconsciousness" as a product of his dual upbringing, something similarly done here. In O'Reilly's analysis, Paul's "hyperconsciousness" serves as both the characters' and the audience's prime method of understanding the story. The characters' defining hyperawareness is the tool through which the character understands the world, and, here, Herbert is able to characterize via not only the way in which characters impact the world, but in the way they perceive it:

This heightened perception, applied not only to nonverbal cues but to nuances of meaning in every occurrence, places Paul and the reader in an unusual rapport. The first scene is charged with detail; the reader does not see Paul's surroundings as if they have been described to him by an impersonal narrator, but through Paul's swift observations... nothing in the scene 'just happens.' It happens *to* Paul, is noted, evaluated, and changed by his response (O'Reilly, par. 16).

Herbert's interpretation of hyperconsciousness, however, is not something unique to Paul. In fact, elevated consciousness appears in a variety of forms in *Dune*, sometimes even taking different forms. Beginning with the Bene Gesserit, O'Reilly notes that "His mother Jessica shares his Bene Gesserit sensitivity to mood, events, and nuances of meaning" (O'Reilly, par. 17). In comparison, Paul's father, similarly, shares his own form of hyperconsciousness with his son: "Paul's father, Duke Leto, has a different style of awareness than his mother, but it too is extraordinary... Leto's roving mind continually assesses strategic possibilities, the degrees of friendship and enmity in those he meets. He does not know how to control his inner states in the Bene Gesserit fashion, but he does know men" (O'Reilly, par. 17). Here, O'Reilly associates

each of Paul's parents with a particular, gendered "manner of understanding," and, in doing so, he gesticulates towards many of the qualities that align each parent with their corresponding archetype. Also, O'Reilly, in highlighting the influence of Paul's parents, similarly sets up the character to be analyzed through the lenses of his parental ideologies. Though he doesn't necessarily label either as the "anima" or "animus," O'Reilly's analysis is, in spirit, quite similar.

### **Restatement and Significance of Project**

Looked at in totality, Herbert's *Dune* is a novel fundamentally concerned with many types of power and the results when the wrong individual ascends to a place of nigh-unlimited authority, and, as one might expect, this means that *Dune*'s young hero, Paul Atreides, is destined for cruelty. In reading the text this way, readers get a better idea of the character's psychological development, and, in his failings, Herbert indicts each view for its shortcomings in time. Herbert also calculates the way he relates his characters to one another, and these familial bonds reflect Jungian concepts such as the animus's distrust of the anima and the concept of the related mother/ child archetypes. Reading for Jung's archetypes in *Dune* takes Herbert's already-complex novel and adds another psychological layer to it, and, in turn, this places an added emphasis onto Paul's development, the environment of his upbringing, and his relationship with his parents.

As well-emblemized by the vast amount of complex and diverse scholarship surrounding *Dune*, Herbert's work stirs a multiplicity of reactions within his audience, and, while each take brings something small to contextualizing the novel, there is little comprehensive scholarship that attempts to pierce to the core of what the narrative is about: the maturation of a young man destined for horrible and great things and influences that created him. As shown by Mulcahy's and Brigg's work particularly, the factions of *Dune* and their ideologies have been interrogated

before, but they are seldom examined together. For example, Brigg's essay rightly ties the unconscious to the Bene Gesserit, but he does this upon the basis of *Dune*'s inclusion of a collective unconscious rather than tying a more concrete relationship between the characteristics of the anima and Herbert's "witches." When looking at Jung's text and the fantastical way he describes his concepts, it is clear that far deeper connections exist between the anima and Herbert's faction than just the shared concept of a collective unconscious. To hone in only on the Bene Gesserit ignores Paul's development completely and the powerful influence of his father's philosophy.

Also, the concept of the "animus" in regard to the Great Houses hasn't yet been explored, and, instead, most scholarship surrounding the Duke and his men focuses, like Mulcahy's, Sander's, and Oliebos's, on their cutthroat politics. In this analysis, the consideration of animus is vital as the Duke's teachings make up the other half of Paul's education, since these traits echo in the ways Paul impacts the universe. Herbert assigns several animus-reminiscent traits to Leto, such as his impressive senses, cutthroat leadership logic, and lack of emotional intelligence. These traits permeate all of *Dune*'s male leadership, something that works particularly well with animus analysis. As discussed later, the animus is often represented by groups of individuals, so, here, it can be used to assess not only Duke Leto's qualities but also those of House Atreides and their mortal enemies, House Harkonnen. While the Duke's political sense is important and does define the character, he is also, within the context of the story, but a singular man whom Herbert endows with emotions and personality traits. When looking at both together, one gains a much clearer image of the Duke's character, and, in turn, this clearer image, as shown by Herbert's in-text narration, is what Paul sees and learns from.

If one is going to examine one half of Paul's education, it only makes sense to follow this thread to its conclusion, and, in unearthing this other half of the character, Paul's behavior throughout *Dune* telegraphs his actions later in the series, something particularly notable with mind to *Dune: Messiah's* initial audience response. Then, Paul's behavior throughout the novel can be broken down as embodying either one ideal or the other, and, in breaking the novel down this way, trends in Paul's behavior begin to emerge. What moments and situations he chooses to approach and in which way signify changes in Paul's developing character, and these changes make the character's journey towards maturation far more interesting. Through Jungian "individuation," Paul is made to reconcile his relationships with each gendered ideology, and, in this reconciliation, he determines for himself what type of leader he will be and what type of impacts he will have. Since Herbert introduces Paul as a young adolescent alongside his warlord-esque future self, it makes Paul's growth from his meek beginnings into his bloodthirsty future something that can be tracked as he swings between the ideologies of his parents.

To arrive at this understanding of Paul's complex character development in line with *Dune's* Jungian influence, Chapter 2 will present an analysis of connections between Jung's concepts of the unconscious, the anima, and Herbert's Bene Gesserit are analyzed. First, the role of the unconscious in reference to the Bene Gesserit is discussed, carefully outlining the ways in which Jung's concept underlies many of the faction's "religious" tenets, powers of observation, and their "Kwistaz Haderach." Particularly, these concepts as defined in Jung's *Man and His Symbols*, "Archetypes of the Collective Unconscious" and "The Concept of the Collective Unconscious" act as the basis of this analysis since, in these particular publications, Herbert imbues many anima-comparable qualities in the Bene Gesserit, creating significant connections between Jung's concept and Herbert's fiction.



Here, Lady Jessica's character is analyzed at length, paying particular attention to the character's methods of dealing with problems and powers of analysis. Other significant Bene Gesserit characters such as Reverent Mother Mohiam appear here as well, but Jessica, with her narratively-central role as Paul's mother, is the chapter's primary focus. Here, too, her role as Paul's mother and Leto's husband is important, since both of their relationships with her can be explained through Jungian psychological concepts such as the relationship between the anima/animus. However, in this chapter, the focus is on Jessica facing outward since, Paul and Leto will be analyzed in later chapters in which their relationships with Jessica can be individually interrogated. Furthermore, Jung's concepts are meant to have "shadow selves" present in their opposite gender (ex. a woman's animus or a man's anima), and these "shadow selves" align nicely with the Bene Gesserit's philosophical incongruencies. Essentially, this chapter explores the "unconscious" side of *Dune*, focusing on the Bene Gesserits' roles, actions, and beliefs as understood through Jungian psychology, setting up for connections explored in this analysis's other chapters.

In Chapter 3, Jung's animus will be connected with Herbert's Great Houses. First, the role of consciousness in the Great Houses' tenuously maintained grip on their worlds is discussed alongside how it slots into *Dune*'s often-paranoid leaders' outlooks/ political practices. Similarly, Herbert's Great Houses share many qualities of the animus, and, in noting the animus's influence here, one gains insight into both how the political world of *Dune* functions and why it works the way it does. Here, too, the role of the animus-dominated characters relationship with the unconscious is noteworthy since, as is definitively the case with Duke Leto, these characters' inability to perceive the unconscious effects of their actions results in further conflict. Jung also outlines in "Archetypes of the Collective Unconscious" the relationship

between the anima and animus, placing emphasis on trust. Then, I want to use Jung's level of animus development to examine how Jung's "Tarzan," "Byron," "Lloyd George," and "Hermes" appear in *Dune*. Just as Lady Jessica is the prime focus of the second chapter, Duke Leto is the focus of the third, but other characters, such as his men and Baron Harkonnen, are shown to similarly embody traits of the animus. In essence, this chapter looks at the qualities of the animus, animus development, and the political systems of *Dune*. In using the animus to analyze Herbert's political system, one gains insight into why *Dune*'s cutthroat universe is the way it is while also gaining greater insight into the text's wayward and animus-dominated leaders.

Chapter 4 will examine Paul's journey through *Dune* as an individuation process through which he unifies his two selves: the ducal heir and reluctant prophet. At *Dune*'s outset, Paul is only definable through his youth and his relationship with his two educations, so many of Paul's decisions throughout the first novel swing between adhering to either the demands of one of his selves or the other. In understanding this process, pivotal scenes in which Paul swings between ideologies becomes tests of archetype adherence, morality, and physical ability. In paying close attention to which scenarios Paul solves which way and why, trends emerge that tie Paul's actions to either the anima-centric philosophy of the Bene Gesserit or the animus-centric philosophy of the Great Houses. Building on the two previous chapter, this chapter carries the psychological underpinnings of Herbert's novel forward as these ideas influence and shape Paul. In turn, this creates a better basis on which Paul's eventual actions can be predicted and understood. Here, too, Paul's relationship with the Freman, the marginalized people of *Dune*'s desert planet Arrakis, becomes significant since the people of Arrakis, shaped by both Bene Gesserit planted myths and the uncaring environment, undergo an individuation process of their own that makes them suitable and deadly followers. By analyzing the ideologies that built Paul

before *Dune*, we gain greater insight into his character's beliefs, and, in analyzing his relationship with the Fremen, we see how Paul changes again, becoming the bloodthirsty Muad'ib. Upon finding himself amongst the Fremen, Paul sees himself suddenly matured into both of his destinies, so, from that point in the novel, Paul is an adult making more of his own decisions, many of which are tainted with the stains of his parents' ideas.

Finally, Chapter Five will make broadstroke connections between Jung's concepts and Herbert's text, focusing particularly on "why" *Dune* is worth reading through Jung. Here, the larger implications of this reading and its connections to Jungian literary analysis are discussed to capstone the analysis, highlighting how this analysis contributes to current scholarly discussion regarding Herbert's text alongside analyzing what qualities of *Dune* make Jungian analysis possible and fruitful.

## CHAPTER 2

## “THE WEIRDING WAY:” THE BENE GESSERIT, THE UNCONSCIOUS, AND THE ANIMA

As aforementioned, at the core of *Dune* is the Atreides family, a tragically-fated noble house consisting of a proud and present father, a watchful and wise mother, and an impressionable son who learns the wrong lessons from both, blending their ideals into something new altogether. Here, we will analyze the philosophy of Paul Atreides’s mother, Lady Jessica, and the Bene Gesserit, Herbert’s mystical monastic sisterhood. Of the many fantastical factions found in Herbert’s *Dune* series, the Bene Gesserit stand as his most mystical and original creation, particularly in his incorporation of Jungian psychology. Particularly, Herbert characterizes the Bene Gesserit women of *Dune* in a specific way, focusing on their methodology for achieving their ends, the traits they value, their femininity, mysticism, and piercing insight. In Herbert’s text, Jungian concepts such as the unconscious and the anima are morphed into compelling and nuanced parts of his complex sci-fi world, and, in depicting archetypes in contention, *Dune* asks significant questions regarding how individuals are influenced by their backgrounds and their surroundings. Furthermore, in understanding the Bene Gesserit in this way, one gains a better insight into their chosen one, the “Kwisatz Haderach,” and what it is meant to represent. Herbert’s Bene Gesserit “witches,” with their piercing insight into the unconscious, fascination with religion and culture, and seemingly arcane talents, fulfill many qualities of Jung’s various definitions explicitly.

## The Unconscious and Anima

A central concept of Jungian psychology, an appropriate understanding of the collective unconscious is an immutable pre-requisite to discussing its significant influence on Herbert's work. However, Jung's idea is, itself, a re-approach of a foundational psychological concept passed down to him by his predecessors. As Jung notes in "Archetypes of the Collective Unconscious," his concept is built out of Eduard Von Hartmann's concept of the unconscious (3). As defined in Baldwin's *Dictionary of Philosophy and Psychology*,

According to v. Hartmann (*Philos. D. Unbewussten* 3) the unconscious is the absolute principle, active in all things, the force which is operative in the inorganic, organic, and mental alike, yet not revealed in consciousness (*ibid.*, 365). The unconscious exists independently of space, time, and individual existence, timeless before the being of the world (*ibid.*, 376). For us it is unconscious, in itself it is superconscious (Qtd. in Gardner: 1)

In this definition, Baldwin outlines many foundational components for Jung's later conception. Like Jung's, Hartmann's "unconscious" is encompassed in all beings, is totally separate from the waking, conscious world, and, ultimately, hyper-conscious in its piercing insight. In these qualities, the "unconscious" is non-corporeal, contained within the psyche of the individual, and vast in its contents. It is both outside and within the individual. However, in Hartmann's definition, the unconscious's jurisdiction is exclusively limited to that which is not currently conscious.

As Jung notes in "Archetypes of the Collective Unconscious," "the concept of the unconscious was limited to denoting the state of repressed or forgotten contents," a trend that continued from Hartmann's initial discussion through Sigmund Freud's work (3). Though Freud

placed great emphasis on the unconscious, Jung claimed that his version was “really nothing but the gathering place of forgotten and repressed contents” and “of an exclusively personal nature,” something that limits the pre-Jungian unconsciousness to only the individual (“Archetypes of the Collective Unconscious” 3). Jung would label this receptacle of forgotten things the “personal unconscious” since it was purely relegated to solitary individuals. As simply defined by Jungian Robin Robertson in *Beginner’s Guide to Jungian Psychology*, the personal unconscious consists of “repressed personal memories, feelings, and behaviors” (Robertson 15). Jung sought to elevate the concept of the unconsciousness from the individual to the collective and, in doing so, created a system by which symbols and their interpretation can be used to probe both the singular and plural psyche.

While the contents of this limited and self-focused unconscious are significant (and particularly valuable in this analysis), Jung proposed that there was another layer to the unconscious “not derive[d] from personal experience [or]... a personal acquisition but is inborn” (“Archetypes of the Collective Unconscious” 3). This consciousness, Jung would claim, was collective due to its “contents and modes of behavior that are more or less the same everywhere and in all individuals” and consists of “archetypes,” or “primordial types... with universal images that have existed since the remotest times” (“Archetypes of the Collective Unconscious” 4-5). As Jung states, “the contents of the collective unconscious have never been in in consciousness, and therefore have never been individually acquired, but owe their existence exclusively to heredity” (42). A common expression of these archetypes is “myths and fairytales” since these stories often make use of stock figures with defined characteristics and social roles (“Archetypes of the Collective Unconscious” 5). During the development of consciousness, Jung claims that primitive man developed an “irresistible urge... to assimilate all

outer sense experiences to inner, psychic events,” and this need to make sense through the self resulted in a recurring set of foundational symbols/ images that both transcend cultural boundaries and seek to make the seemingly supernatural rational (“Archetypes of the Collective Unconscious” 6). This payload of inherited symbols, Jung claims, acts as the foundation of myths and religion, since man has a fundamental need to make sense of the universe. As Jung explains, “Man woke up in a world he did not understand, and that is why he tries to interpret it” (“Archetypes of the Collective Unconscious” 31).

Affiliated with these archetypes but still within the unconscious are what Jung called “complexes,” or “clusters of emotionally loaded concepts” and experiences (Robertson 36). Jung believed these complexes to be the source of psychological issues and that they must be dissolved by probing and disentangling the feelings around an archetype. As Robertson explains, “at the core of a father complex is a father archetype,” and “the father archetype gathers about itself images and behaviors of the father that are available from the patient’s experience” (39). If an individual is, for example, having difficulty accepting a role as a new father, Jung might point to the individual’s own relationship with their father as a source of unconscious, unresolved, and debilitating trauma. These complexes, situated within the unconscious mind, influence the actions of the conscious mind whether their influence is apparent or not, so Jung sought to understand the unconscious as a means of demystifying one’s conscious actions. As developed associations, however, it is significant to note that complexes are sourced from the personal unconscious *calcifying around* archetypes (“The Concept of the Collective Unconscious” 42).

However, the process of peering into one’s own unconscious can be dangerous, something Jung explores through the Protestant theologian’s recurring dream in “Archetypes of the Collective Unconscious”: “*He stood on a mountain slope with a deep valley below, and in it*

*a dark lake. He knew in the dream that something had always prevented him from approaching the lake... As he approached the shore, everything grew dark and uncanny... He was seized by a panic fear, and awoke*" (17). Jung took this dream as "natural symbolism" in which the "dreamer descends into his own depths, and the way leads him to mysterious water," and this water, an important recurring symbol in both Jung's work and *Dune*, represents the "dark psyche" or "unconscious" (17-18). The moment "everything [grows] dark and uncanny" is when the contents of the collective unconscious stir to life, exhumed whole with mysticism intact.

With the facets and contents of the Jungian unconscious explained, we can begin to discuss the archetypes specifically. As Jung states in "Archetypes of the Collective Unconscious," "[the archetypes] have a nature that can be interpreted, for in all chaos there is cosmos, in all disorder a secret order, in all caprice a fixed law, for everything that works is grounded on its opposite" (66). The most foundational of Jung's archetypes are the 'anima' and 'animus,' which are Jung's renditions of the masculine and feminine aspects of the soul (Jung 43). Jung pairs the two archetypes as a parental syzygy in "Concerning the Archetypes and the Anima Concept," something particularly worthy of note in this analysis's family-centric framework (65). Paired this way, "the feminine part, the mother, corresponds to the anima" (65).

As Jung defines in "Archetypes of the Collective Unconscious," the "anima" is "a natural archetype that satisfactorily sums up all the statements of the unconscious, of the primitive mind, of the history of language and religion" (27). The anima is, essentially, the female steward of the unconscious, and in this, the anima is defined by both its sex and its proximity to the unconscious. In "Archetypes of the Collective Unconscious," Jung points out that "although it seems as if the whole of unconscious psychic life could be ascribed to the anima, she is yet only one archetype among many," and he reflects this "by the very fact of her femininity" (27). As



indicated by the Theologian's dream, the unconscious is unapproachable and spooky, and, in turn, some of these characteristics lend themselves to the closely associated anima, giving it a fundamental touch of otherworldliness. Jung reflects both this uncanniness and femininity by frequently using different supernatural female figures as stand-ins for and ways to conceptualize the anima, associating his concept with "sirens," "wood-nymphs," "Succubae," or "witches" ("Archetypes of the Collective Unconscious" 27). As Jung states in "Archetypes of the Collective Unconscious," "the anima is... a natural archetype that satisfactorily sums up all the statements of the unconscious, of the primitive mind, of the history of language and religion," and almost all of these qualities can be applied to Herbert's Bene Gesserit (27). An associated concept of the anima, "Eros," also appears in Herbert's faction. As defined by Susan Rowlandson in *Jungian Literary Criticism*, "eros" "stands for psychic capabilities of relatedness and feeling," and, in their emphasis on understanding the world, the Bene Gesserit are closely associated with outward understanding and grasping the delicate balances of relationships (100).

### **The Anima and the Unconscious in Herbert's *Dune***

As described in *Dune*'s incredibly handy "Terminology of the Imperium," the Bene Gesserit are "the ancient school of mental and physical training established primarily for female students after the Butlerian Jihad destroyed the so-called 'thinking machines' and robots" (650). As revealed through the novel, this mental and physical training's major purpose was to sharpen the Bene Gesserit's senses, turning them into acutely sensitive observers of their fellow man. Herbert refers to this hyper-emotional observation as "the minutiae of observation," and it first appears through *Dune*'s protagonist, Paul Atreides, as he uses the Bene Gesserit observational skills taught to him by his mother to read her body language: "he studied the tallness of her, saw the hint of tension in her shoulders as she chose clothing for him from the closet racks. Another

might have missed the tension, but she had trained him in the Bene Gesserit Way—in the minutiae of observation” (Herbert 6). Here, Paul, using Bene Gesserit skills, picks up on his mother’s tension regarding the Gom Jabbar, the potentially fatal test Paul is to undertake later that day. Similarly, Lady Jessica exhibits this power frequently, using it to navigate all kinds of tense situations in *Dune*. For example, during the novel’s banquet scene, Lady Jessica identifies an enemy spy by recognizing his speech pattern as Harkonnen: “Now, sitting at table with her son and her Duke and their guests, hearing that Guild Bank representative, Jessica felt a chill of realization: the man was a Harkonnen agent. He had the Giedi Prime speech pattern—subtly masked, but exposed to her trained awareness as though he had announced himself” (Herbert 172). Here and throughout the text, Bene Gesserit and Bene Gesserit-trained characters pick up on motives, emotions, cultural backgrounds, and more utilizing their targets’ unconscious expressions. As shown by Paul’s usage, this power encompasses the personal unconscious of repressed emotions, and, as shown by Jessica’s usage, this power can also take advantage of unconscious cultural markers.

At its most potent, this power takes the form of “the Voice,” “that combined training originated by the Bene Gesserit which permits an adept to control others merely by selected tone shadings of the voice” (Herbert 671). Here, the Bene Gesserit, using their insight to peer into their target’s unconscious, produce a type of unignorable rhetoric. Essentially, the Bene Gesserit assess all factors of their rhetorical situation at all times, and, in understanding not only the emotional state of their subject but also their cultural background, the Bene Gesserit are able to appeal to the individual absolutely. The way the Voice functions is best shown in Lady Jessica’s conflict with Thufir Hawat, Duke Leto’s cutthroat and shadowy Mentat assassin. Following an assassination attempt on Paul and a forged note implicating her, Thufir Hawat believes that Lady

Jessica seeks to betray House Atreides, and he confronts Lady Jessica, fully prepared to kill her over his suspicions. In this scene, Lady Jessica verbally spars with Hawat, whom she labels as “followe[ed] by death and deceit,” while her opponent attempts to gather enough information to justifiably kill her (Herbert 81, 186-193). Over the course of the interaction, Lady Jessica skirts Thufir’s questions and carefully reads his reactions as she negotiates the threat, slowly prepping Thufir for her eventual assumption of control. She asserts that she must “shock him severely” to reassert power over the situation (Herbert 193). She does this by first encouraging Thufir to look inward, itself a central part of the Bene Gesserit’s philosophy:

“Anything outside yourself, this you can see and apply your logic to it,” she said. “But it’s a human trait that when we encounter personal problems, those things most deeply personal are the most difficult to bring out for our logic to scan. We tend to flounder around, blaming everything but the actual, deep-seated thing that’s really chewing on us.” (Herbert 195)

From here, she plays off Thufir’s unconscious insecurity regarding his ability to perform his job as the Duke’s head of security, something that would be particularly vulnerable with mind to Thufir’s recent failure to foresee the earlier assassination attempt on Paul (Herbert 84-88). This shock turns Thufir’s doubts against him, allowing Lady Jessica to cement her control of Thufir. In the way this control is described, Herbert bases this power firmly within the realm of the unconscious and supports the idea of the Voice as unbeatable, personalized rhetoric:

Her command had been regal, peremptory—uttered in a tone and manner he had found completely irresistible. His body had obeyed her before he could think about it. Nothing prevented his response—not logic, not passionate anger...nothing. To do what she had

done spoke of a sensitive, intimate knowledge of the person thus commanded, a depth of control he had not dreamed possible. (Herbert 197)

Here, Jessica is able to use her Bene Gesserit abilities to gather information from Hawat over the course of the encounter before dealing her own hand, and this supports that the Bene Gesserit are able to elevate their dominion of the unconscious into the conscious world, granting them immense influence. This process is shown again in Lady Jessica's sizing up of Stilgar, the Fremen chieftain, following their initial meeting: "I have his voice and pattern registered now, Jessica thought. I could control him with a word, but he's a strong man... worth much more to us unblunted and with full freedom of action" (Herbert 356). In the consideration that Stilgar should retain "full freedom of action," Jessica also shows an understanding of the effects of her abilities, something that further distances the anima-centric Bene Gesserit from their sometimes brutal male counterparts. The manifestation of this control as an intimidating and otherworldly power also aligns with Jung's association between the anima and the unconscious. Just as the anima is tainted by the unconscious's unapproachability and strange mysticism, the Bene Gesserit are derogatorily labeled as "witches" throughout the text, often by characters instead defined by their consciousness. Here, Herbert reflects a fundamental distrust of the anima by the animus, something that's also reflected in the framing of Lady Jessica.

In defense, this mastery takes the form of self-control, itself a core tenet of the Bene Gesserit's philosophy as supported by Paul's recollection of a Bene Gesserit axiom during meditation: "Animal pleasures remain close to sensation levels and avoid the perceptual... the human requires a background grid through which to see his universe... [F]ocused consciousness by choice, forms your grid..." (Herbert 5-6). Here, Herbert's masters of the unconscious maintain their own outward expressions far better than the novel's non-Bene Gesserit characters,

further cementing their access to the unconscious since they are aware of and able to control their own. Furthermore, that this axiom comes to Paul during a Bene Gesserit form of meditation, the process of looking inward, is particularly significant since he is attempting to conquer his own tensions (Herbert 5). Frequently, Lady Jessica uses similar meditation techniques to maintain her outward appearance. One example is when she controls her reaction to Thufir's initial accusation of betrayal: "She found herself in the grip of anger almost too great to contain. It took the most profound of her Bene Gesserit training to quiet her pulse and smooth her breathing. Even then she could feel the blaze flickering" (Herbert 189). Here, Lady Jessica places particular emphasis on maintaining the unconscious expressions of her mood, such as her pulse and breathing, something that further testifies to the depth of her training and skill.

This emphasis on self-control is also reflected in *Dune*'s arguably most famous passage: the Litany Against Fear. In the litany, "fear is the mind-killer...that brings total obliteration" and must be conquered by "permit[ting] it to pass over [oneself]" (Herbert 10). Here, the negative emotion of fear is nullified by a calm and calculated emotional response founded in one's understanding of self. However, as shown by Lady Jessica's recitation of the Litany during the sandstorm, this methodology is primarily useful when navigating negotiable threats rather than unfeeling, non-human threats (Herbert 306-309). This non-reactivity is also the core focus of the Gom Jabbar, the test administered to Bene Gesserit in-training. In the test, the subject places their hand into a non-descript black box containing "pain" while a Reverend Mother holds a poisoned needle to the person's throat. Should they prove unable to control their reactions, they are labeled as a reactive "animal" and slain.

Often, characters' cultures and languages prove their undoing before the mystical might of the Bene Gesserit, something that aligns well with Jung's interest in "the history of language

and religion” and its association with the anima. As part of the school’s training, Bene Gesserit women are fluent in countless languages, something Lady Jessica confirms directly in her conversation with Shadout Mapes: “Tongues are the Bene Gesserit’s first learning,” Jessica said. “I know the Bhotani Jib and the Chakobsa, all the hunting languages” (Herbert 68). Here, Herbert places particular emphasis on ancient hunting languages, and this focus on primitivity aligns nicely with Jung’s own ruminations on primitive man, particularly in reference to the Bene Gesserit’s role in creating myth. Seemingly mirroring Jung’s theorization, Herbert writes that “Deep in the unconscious is a pervasive need for a logical universe that makes sense,” reflecting primitive man’s need for natural order through inward reflection (471).

With Chakobsa especially, Jessica is able to use her knowledge of interlingual etymology as a gateway to understanding Fremen culture, something that proves infinitely helpful in her and her son’s struggle for survival. What is also interesting, here, is the relationship between the Bene Gesserit and the Fremen’s culture. Thousands of years prior to *Dune*’s events, the Fremen, the desert people of Arrakis, were marooned on the uninhabitable planet, and, at some point later, they were culturally inseminated by the Bene Gesserit’s Missionaria Protectiva, “the arm of the Bene Gesserit order charged with sowing infection superstitions on primitive worlds thus opening those regions to exploitation by the Bene Gesserit” (661). In the interim period, the Fremen develop their own culture built upon the Bene Gesserit’s myth-making foundation, and, in doing so, they unconsciously inherit the implanted cultural symbols of the Bene Gesserit. In this, the Bene Gesserit display an aptitude for the “primitive” mind and myth making, combining these two unconscious masteries into culturally programmed control. Particularly, the Bene Gesserit show an ability to build ideas designed to influence ancient cultures by their ability to understand the needs of a planet’s people. On Arrakis, the needs of the people manifest as the

“Lisain-al-gaib,” a “Voice from the Outer World” that is a “Bringer of Water” to Arrakis’s impoverished and perpetually thirsty Fremen, something that their long suffering at the hands of their environment and cruel leaders would make their greatest desire (Herbert 660). In creating a myth as applicable initially as it is thousands of years later, the Bene Gesserit foresee the future of Arrakis’s people. This is also marked by the Fremen’s usage of the Bene Gesserit title “Reverend Mother” for their own religious figures (Herbert 444).

There is also, as aforementioned, a literal collective unconscious within *Dune*. Upon imbibing the Water of Life, Lady Jessica can tap into the memories and lived experiences of generations of both Bene Gesserit and Fremen Reverend Mothers, something that literalizes the vast inherited contents of the unconscious into a genetic memory:

She felt the adab presence of demanding memory... And she realized they came from another memory, the life that had been given to her and now was part of herself... And the memory-minds encapsulated within her opened to Jessica, permitting a view down a wide corridor to other Reverend Mothers until there seemed no end to them. (Herbert 452-453)

However, even within this heightened form of unconsciousness, Lady Jessica is still unable to glimpse the “cellular core” of the unconscious which she sees as a “pit of blackness” (Herbert 448). Upon approaching it, she recoils in fright, mirroring the theologian’s fearful reaction in the dream Jung analyzed. Though she has tapped into a form of genetic, unconscious memory, she finds herself relegated to only the female pasts of the Reverend Mothers. The Reverend Mother Mohiam Gaius, the administrator of Paul’s Gom Jabbar and trainer of Lady Jessica, reports similar limitations at the text’s beginning: “When a Truthsayer’s gifted by the drug, she can look

many places in her memory—her body’s memory. We look down so many avenues of the past... but only female avenues” (Herbert 15).

Like Jung’s anima, Lady Jessica and all other Bene Gesserit are held back by their sex, and this results in the need for their Kwisatz Haderach, “the term applied by the Bene Gesserit to the *unknown* for which they sought a genetic solution: a male Bene Gesserit whose organic mental powers would bridge space and time” (Herbert 659). Described elsewhere, the Bene Gesserit place great emphasis on the Kwisatz Haderach’s ability to “look where [the women of the Bene Gesserit] cannot—into both feminine and masculine pasts” (Herbert 15). Here, the Kwisatz Haderach becomes an individuated psyche balanced between its masculine animus and feminine anima, and, as both Ducal heir and potential Kwisatz Haderach, Paul finds himself torn between the two. Just as Paul’s mother reflects the anima, his father reflects Paul’s “other half.” Here, Jung’s focus on biological gender as an identifier of unconscious access acts as the basis for a major plot concept and, in fact, an explanation of some of Herbert’s more mystical elements. In their role in the Bene Gesserit breeding program, Herbert makes femininity an immutable component of the average Bene Gesserit, and, frequently, slightly coquettish feminine wiles are centralized as a social tightrope that, in being walked, imparts knowledge and the ability to read others:

The Reverend Mother must combine the seductive wiles of a courtesan with the untouchable majesty of a virgin goddess, holding these attributes in tension so long as the powers of her youth endure. For when youth and beauty have gone, she will find that the place-between, once occupied by tension, has become a wellspring of cunning and resourcefulness.” (Herbert 27)



This particular description aligns with many characteristics of Jung's anima since it emphasizes the anima's femininity, sexuality, spirituality, and self-control.

As evidenced by the author's son, Brian Herbert, in *Dreamer of Dune*, Jungian psychology was a subject of interest for Frank Herbert, something echoed in his text's complex cultural references, focus on mythmaking, and emphasis on the unconsciousness/ consciousness dyad. In understanding the Bene Gesserit as agents of the anima, their actions, mysticism, and influence are more clearly defined, and this allows their motives and ideas to be contested with those of the Great House leaders in subsequent chapters. Also, in understanding Herbert's novel this way, greater significance and clarity is lent to his Kwisatz Haderach myth and its surrounding organization's philosophy, and, in understanding how these factors function, one can trace their influence on Paul and observe the ways in which the Bene Gesserit's beliefs clash with those of Herbert's animus: the Great Houses of the Landsraad.

## CHAPTER 3

## “A RULE OF THE EYE AND CLAW:” THE GREAT HOUSES, THE ANIMUS, AND LOGOS

With an appropriate understanding of Paul’s maternal ideology, this analysis can begin looking at the leaders of the Great Houses alongside Jung’s other gender-dominated archetype: the animus. Similar to the Bene Gesserit, Herbert characterizes *Dune*’s prominent male characters in a very specific way meant to reflect the qualities assigned to Jung’s concept, something that reflects both on the characters and their influence over Paul. Whereas the Bene Gesserit’s association with the anima focuses on passivity, spirituality, and love, the men of *Dune*’s Great Houses are characterized by their physical capabilities, their capacity for violence, their ability to understand themselves and others, and their skill for planning, all factors that lend well to *Dune*’s violence-centric politics. The primary animus-dominated characters in the text are Duke Leto Atreides and Baron Harkonnen, but echoes of their flaws/ qualities infect their similarly all-male advisors and warriors, something that aligns each leader with the occupants of his Great House. In fact, many of these likeminded men serve as companions and instructors to Paul during *Dune*’s introduction, indicating the importance of these ideals in a “well-developed” leader. The animus makes its dark mark upon Paul, infecting him with “great and terrible purpose” (Herbert 252). On his ultimately destructive path, Paul realizes the worst of the animus’s qualities, and, in understanding the men who taught him these things, one gains a greater insight into both the character Paul becomes and the purpose of Herbert’s novel. To

understand the animus's influence on Paul, one must first understand how the concept influences the characters that influence the young and maladjusted Paul.

### **Animus, Logos, and the Shadow**

Prior to analyzing *Dune*'s leaders, it's important to establish a basic conceptualization of the animus's role in Jungian psychology, its traits, and its surrounding concepts. Like the anima, the animus is one of Carl Jung's archetypes. In *Jungian Literary Criticism*, Susan Rowlandson defines the archetypes as "inherited potential patterns in the psyche that in-form, are form-making for psychological meaning...., manifest[ing] the aims of bodily instincts...[and] mediate the relationship of body and psyche" (68). As previously mentioned, Jung's archetypes act as a "parental syzygy," the two halves (masculine and feminine) of the soul ("Archetypes of the Unconscious" 68). With the anima serving as the "mother" ideology, the animus is the masculine contra-force. While the anima is primarily fixated on the unconscious, the animus deals more with the waking world and effecting change within it (though at a higher individuated level, the animus takes on the role of spiritual guide, something perhaps primarily attributable to the individuated animus harmonizing with the anima) (von Franz 194). In its original psychological context, the animus represented the masculine aspects of a woman's soul (Jung 43). However, in the context of literary criticism, the animus is divorced from its feminine container to act on the page directly as its own gender. As noted by M. L. von Franz in "The Process of Individuation," "the animus is often personified as a group of men," something consistent with *Dune*'s portrayals of the animus (191).

Whereas the anima is dominated by a sense of spiritual oneness and introspection, the animus is instead driven by a desire to impact the conscious world in a specific way:

But the animus does not so often appear in the form of an erotic fantasy or mood: it is more apt to take the form of a hidden “sacred” conviction. When such a conviction is preached with a loud, insistent, masculine voice or imposed on others by means of brutal emotional scenes, the underlying masculinity of a woman is easily recognized. (von Franz 189)

Here, particular emphasis is placed on the “loud, insistent, masculine voice” and its “[imposition] on others by means of brutal emotional scenes,” since these two methods of coercion—persuasive discussion and violence—are the prime ways in which the animus enacts its agenda. The animus pursues what it perceives “‘always,’ ‘should,’ [or] ‘ought’” to be true or made true, and, as particularly reflected in *Dune*, the ends are often more the animus’s focus than the means by which an end is achieved (von Franz 189-193).

As von Franz also notes, “the animus never believes in exceptions” and “can rarely [be contradicted] because it is usually right in a general way; yet... seldom seems to fit the individual situation” (von Franz 189). The convictions of the animus are presented as the only avenue of acceptable progress with its “special coloring of unarguable, incontestably ‘true’ convictions,” something that labels the animus as single-mindedly ambitious but in an ambiguous way capable of both good and evil depending on circumstances. Presented neutrally, the animus encompasses “masculine qualities of initiative, courage, objectivity, and [at a highly-individuated level] spiritual wisdom” (von Franz 194). When framed positively, the animus embodies traits like “an enterprising spirit, courage, truthfulness, and in the highest form, spiritual profundity,” and, presented negatively, it represents “brutality, recklessness, empty talk, and silent, obstinate, evil ideas” (von Franz 193, 195). Often in *Dune*, however, the animus-dominated leaders’ ends are often purely self-serving or power-seeking, and, therefore, they tend

to possess the negative traits of the animus predominantly with only glimmers of their more-positive sides. Fittingly for *Dune* and this analysis, the animus is also greatly concerned with “family heritage and matters of that kind,” but this desperation to secure the future comes with an associated “web of calculating thoughts, filled with malice and intrigue, which [can drive the animus to] even wish death upon others” (von Franz 191). In *Dune*’s feudalistic politics, the family unit remains the basis of politics, and both Harkonnen and Atreides frequently display an interest in securing power for their families, thus elevating their house and themselves along with it.

Like the anima, the animus possesses four stages of development, each of which highlights an aspect of the animus. The first and lowest level of animus development, often represented by Tarzan, is the “wholly physical man” (von Franz 194). Here, the foundational animus is merely “an athletic champion or ‘muscle man’” capable of incredible physical feats (von Franz 194). In this, there is, again, great emphasis on physical abilities, something that makes sense alongside *Dune*’s “might-makes-right” physically violent politics. At the next level, the animus becomes a “man of action” capable of effecting his desired change upon his environment through his “initiative and capacity for planned action” (von Franz 194). Here, the animus becomes a strategist, something befitting the ever-shifting game of cat and mouse among *Dune*’s Great Houses. At the third level, the animus becomes “the ‘word,’” often appearing as a professor or clergyman” (von Franz 194). In becoming a persuasive orator, the subject of the animus is able to create change indirectly through compelling rhetoric. Whereas the anima reaches individuals via their cultural histories and unconscious, the animus stirs individuals to action with their notions of what “should” be. As leaders and politicians, *Dune*’s Atreides and Harkonnen both inspire change via their persuasive arguments. The fourth and final level of the

animus is “a mediator of the religious experience whereby life acquires new meaning,” but, in the case of *Dune*’s leaders, none of the characters reaches this level due to their flawed and toxic animi (von Franz 194). Arguably, Paul comes close in his religious role as Muad’ dib, but as will be shown in Chapter 4, Paul (as described purely in Herbert’s *Dune*) inherits his father’s and grandfather’s positive and negative traits alike, something that holds him back from fully individuating within the first text.<sup>1</sup>

The animus, however, possesses a significant weakness as well and it’s one that crops up throughout *Dune*. As Rowlandson observes, “Since the anima and animus carry Eros and Logos qualities in the unconscious, this means that to Jung males tend to have underdeveloped qualities of relating [to others] until they come to terms with emotional connection via the anima” (Rowlandson 100). Here, again, the causality with which *Dune*’s leaders shed blood in attempting to secure power reflects a deeper spiritual flaw, but violence is not the only way in which this tendency to misunderstand appears. Frequently, the leaders of *Dune*, particularly in reference to Duke Leto, also struggle to perceive the ways in which people will react to their decisions/ mannerisms, similarly reflecting an inability to connect with others, something that results in embarrassment and misunderstanding while also revealing how negatively the conflict between the houses is going for House Atreides. On the other side, Baron Harkonnen generally refuses to connect with others and possesses an ice-cold nature that extends to family, friend, and

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<sup>1</sup> Interestingly, however, Paul’s later arc in *Children of Dune* sees him realize his true potential in his transformation into the prophetic wanderer, the Preacher. Stripped of everything, Paul’s new role in *Children* sees him divorced from his political power, something that allows him to shed the animus’s power-seeking impulses and arise anew as a spiritual nomad.

foe alike. He's only interested in acquiring power regardless of cost, something that reflects Harkonnen's colonialist mindset. Since the Baron prioritizes only power and wealth, he sees no practical incentive in doing anything other than squeezing Arrakis to maximize yield, something reflected in his choice to "pay as little as possible" to maintain Arrakis itself and his lavish water wastefulness (Herbert 57). Rather than support his citizens with his tremendous water wealth, Harkonnen squanders the precious resource in displays of power such as his grove of date trees: "The way the passing people looked at the palm trees! She saw envy, some hate, even a sense of hope... 'Those minds... they look at those trees and they think "there are a hundred of us.'"" (Herbert 76). Like the colonialist leaders of history, *Dune's* animus-dominated leaders are primarily interested in their own ends with little concern or care as to the human cost of their actions.

Just as the anima is associated with Eros, the animus, too, possesses a related principle "supporting his dichotomy 'between life and meaning'" (Rowlandson 95). As an agent enacting change, the animus has a goal it seeks to achieve, and the process by which the animus "problem solves" its issue is called Logos. As Susan Rowlandson notes in *Jungian Literary Criticism*, "Logos, carrier of discrimination, spiritual capacity, and reasoning, Jung felt was innate to the male ego" (Rowlandson 95). Here, *Dune's* mentats, a key advisor to the Great Houses' leaders, serve an interesting role, embodying Logos. As described in *Dune's* appendix, mentats are the "class of Imperial citizen trained for supreme accomplishments of logic" or "'Human Computers'" (Herbert 661). Following the Butlerian Jihad, the *Terminator*-esque machine uprising in *Dune's* distant past, "thinking machines" were banned, something that greatly complicates *Dune's* ascent to the stars. This created the need for human beings capable of intense computation and strategic thinking, and, in *Dune's* high-stakes world, the Great House leaders

rely greatly on their mentats, consulting them at all stages of their planning. Here, too, their role as royal advisors supports the idea of a multi-person animus, particularly since their role as advisors places them in such immediate, decision-making proximity with *Dune*'s leaders. The leaders of *Dune* do not make decisions without consulting their mentats, so each mentat is irremovably tied with their steward and his actions.

Within Jung's "depth psychology, there also exists "shadows," another concept that interacts interestingly with *Dune*'s universe. As Rowlandson states, "the shadow is that aspect of individuation that is opposition, defeat, darkness, even evil... frequently personified in dreams as an equal and opposite person to the ego personality" (93). As previously stated, House Atreides and House Harkonnen possess many similarities, and this makes many of its characters into direct foils/ shadows of their opposing house's equivalent member. For example, the heir of House Harkonnen, Feyd Rautha, acts as an opponent to House Atreides's Paul, something made particularly obvious via their duel at the novel's conclusion. Similarly, each house possesses a prominent mentat character (Thufir Hawat for House Atreides and Piter de Vries for House Harkonnen) and a "warrior" character (Duncan Idaho for House Atreides and Rabban Harkonnen for House Harkonnen). The houses are in direct contention with one another for the entirety of the novel. At its beginning, House Atreides is undone by House Harkonnen, and, at the text's close, Paul emerges victorious over his father's killers, acquiring final victory in his assumption of the Imperial throne.

Interestingly, von Franz's analysis of the shadow in "The Process of Individuation" also offers an explanation as to *why* Herbert's Landsraad engages in their clandestine warfare. As the author notes, "the shadow is exposed to collective infections to a much greater extent than is the conscious personality," so "as 'the others' do dark, primitive things, [man] begins to fear that if



he doesn't join in, he will be considered a fool" (169). The Great House leaders stoop to their underhanded strategies in an almost arms race of immorality wherein nobility becomes a costly commodity. von Franz further notes that "it is particularly in contact with people of the same sex that one stumbles over both one's own shadow and those of other people" (169). In understanding the "shadow," one gains a deeper conception of the Great House's relationship to one another alongside an explanation for *Dune*'s literally-cutthroat politics.

### **Qualities of the Animus in *Dune*'s Great House Leaders**

With an appropriate understanding of the Jungian concepts at play, this analysis can pivot to assessing how the qualities mentioned appear within its two main animus-dominated characters and their surrounding organizations. The first level of animus individuation, the "Tarzan," deals primarily with physical strength, something that works well alongside *Dune*'s violent politics. Though Duke Leto doesn't necessarily wield his strength directly in *Dune*, the text does provide details that point to Leto as having a well-developed animus in this regard. As shown in the scene in which Leto and Paul voyage into the desert to observe the spice factories, Duke Leto proves himself to be highly observant, noticing "wormsign" earlier than even Arrakis-native and planetologist Liet Kynes: "The craft became a full thopter as the Duke banked it, holding the wings to a gentle beat, pointing with his left hand off to the east beyond the factory crawler. 'Is that wormsign?'...Kynes hesitated... 'Spotter credit to the Duke Leto Atreides'" (Herbert 150-152). Here, the character both displays his tremendous physical abilities while foolishly and pridefully advertising that he has voyaged into the desert. In both his physical success and shortsighted failure, Leto embodies traits of the animus. The Duke displays similarly fine-tuned senses in his near success in blocking Dr. Yueh's stun dart: "A sixth sense warned him. He flashed a hand toward the shield switch—too late" (Herbert 202). He also greatly

emphasizes physical skills in preparing Paul's training as shown in Paul's combat training. Three of Paul's principle teachers are "Gurney Halleck, the troubadour-warrior;" "Thufir Hawat, the old Mentat Master of Assassins;" and "Duncan Idaho, the Swordmaster of the Ginaz," all of which are characters with titles displaying their physical skills. In turn, many of their lessons to Paul are built upon reactivity. For example, Hawat often lectures Paul about not sitting with his back to doors: "*How many times must I tell that lad never to settle himself with his back to a door?*" Hawat cleared his throat" (Herbert 35). Another example would be Gurney Halleck's pointed assertion that "[Paul must] fight when the necessity arises—no matter the mood" (44). Here, a hierarchy is created in which outward violence is prioritized over inward feeling, something that's reasonable while further highlighting the animus's strengths and limitations. To prioritize his safety is logical, but, simultaneously, a knives-at-the-ready philosophy on violence doesn't befit a developing young leader. In organizing a "Duke's" education for his son, Leto himself is implied to have undergone similar training prior to assuming the throne, and, in placing such emphasis on training Paul in this way, Leto reifies the importance of well-developed reactivity within *Dune's* dangerous world while also displaying the animus's "logical" tendency towards violence.

In contrast, the Harkonnens have quite a different relationship with physical prowess, but, in their own way, they are still able to negotiate the issue. With mind to the Baron's grotesquely obese body, it becomes necessary that the character rely on trickery as a means of resolving physical conflict, something he accomplishes through his frequent use of numbing/ paralyzing drugs. One major scene in which the Baron utilizes these methods is in his capture and interrogation of Duke Leto. As Yueh tells Duke Leto, Baron Harkonnen will only meet with Leto if he "believe[s that Leto is] stupefied by drugs beyond any dying effort to attack him" (Herbert

204). In this, the Baron shows a fear of Leto's physical abilities while also negating physical danger to his person. This trend of strategic poisoning clouding reactivity appears again in the Baron's recurrent pedophilia and how he ensures his victims will not rebel. At multiple points in the novel, Harkonnen calls for boy-slaves to be delivered to his chamber, demanding that his servants "drug [them] well" since he "doesn't feel like wrestling" (Herbert 237). Here, his gross opulence and abuse of power are on full display and made all the more sickening by the Baron's slovenly methods of self-protection. Both strategies rely on the "logical" move to paralyze his opponent thus allowing the Baron to have his way with them, but, at the same time, this speaks back to the Baron's own under-developed physical animus. Using logic, he's able to navigate his own shortcomings, but, simultaneously, his method of approach only further entrenches him within his own limitations, something reflected in the Baron's heir, Feyd-Rautha.

Likewise, Feyd-Rautha possesses a penchant for strategic poisoning since the character utilizes stunning poisons both in his confrontation with the Atreides gladiator and in his final duel against Paul, something that ultimately affects the youth's ability to properly defend himself (423-426, 610-613). In his duel with the gladiator, Feyd-Rautha utilizes a "key word" that has "been drummed into the man's unconscious to immobilize his muscles at a critical instant" (Herbert 420). Finding himself almost overcome by "the strength of [the] gladiator," Feyd-Rautha must save himself by invoking the key word to internally disarm his foe: "At the key word, the gladiator's muscles obeyed with a momentary slackness. It was enough for Feyd-Rautha" (Herbert 425). Here, trickery becomes a crutch for Feyd, indicating a weaker animus which in turn probably leads to the character's downfall. If Feyd-Rautha has only trained against drugged slaves, he hasn't truly learned how to fight. Instead, he's only learned to kill, something in line with the Harkonnen's casual cruelty and self-importance. This reliance on strategy, too,

reflects the animus's "man of action" since House Harkonnen tends to resolve things underhandedly. Interestingly, Feyd-Rautha's duel also serves a political function since it is designed to inspire fear in his followers through his violence in the arena:

*I'll give them a show such as they've never had before, Feyd-Rautha thought. No tame killing where they can sit back and admire the style.... When I'm Baron, they'll remember this day and won't be a one of them can escape fear of me because of this day. (Herbert 423)*

In having Feyd-Rautha attempt to inspire fear but ultimately fail in the arena, Herbert highlights both the character's cruelty and the superficiality of such "legend-constructing" events as the arena duel while also sowing a weakness within the character that Paul will later take advantage of.

With *Dune's* politics often occurring through backroom negotiations and underhanded power-grabs, both Great House leaders are presented as fairly sound decision makers with both their own ends and the means with which to achieve them. For Duke Leto, planning is an attempt to right the crooked state of House Atreides following Harkonnen's deal with the Imperium's leader. Prior to *Dune's* timeline, House Atreides had been thriving, garnering a reputation among the other Great Houses. However, this success is destabilized by House Atreides's relocation to Arrakis since it's likely that spice production on the planet will fall as the responsibility shifts to their house. As Duke Leto notes, the "Landsraad Houses... look to [him] for a certain amount of leadership" but his new state makes it likely that these fair-weather allies (something that again makes sense with *Dune's* fickle and self-negotiating Great Houses) will abandon him for financial reasons: "After all, one's own profits come first. The Great Convention be damned!.. They'd look the other way no matter *what* was done to me" (Herbert 55). The silent betrayal of

their former allies speaks, too, to *Dune*'s cruel logic. In depicting leaders ready to abandon compatriots in the name of power, *Dune* presents leaders fully willing to allow logic to trump allegiance, something that further highlights each Great House's own pursuit for change-affecting power. In terms of House Harkonnen's planning, the Baron's wants are far simpler: power and the elimination of his enemies. In reference to *Dune*'s warring houses, there is a feeling throughout the first novel that House Harkonnen remains one step ahead, since they both cause the relocation of and mid-narrative decimation of House Atreides.

Consequently, many of Duke Leto's decisions in *Dune* feel driven by desperation (such as in his decision to steal bases from the Imperium) and scorned pride regarding their weakened station (such as in Duke Leto's decision to endanger his family further by not going rogue at the novel's outset) (Herbert 121, 23). Despite their tenuous political situation and lack of allies, Leto chooses to occupy a base that "might alienate the Fremen" since the land that the base is set upon "hold[s] some deep significance" (Herbert 122). Here, Leto prioritizes the "materials" and "salvage" located in the base over House Atreides' relationship with the Fremen, something that speaks to his general disregard for Fremen culture and "logical" practicality (121). Following this declaration, Leto's men appear "deeply disturbed by [Leto's] attitude," something that again points to Leto's inability to understand how others might react to his plans (Herbert 122). As shown by the Duke's prominent display of House Atreides artifacts, the character is deeply interested in legacy, and this emphasis on legacy is what kicks off the entire novel. As noted by the Harkonnen's mentat, it's possible that "the Duke [could] contract the Guild to remove him to a place of safety outside the System," but the character chooses instead to travel to Arrakis, risking his own and his family's safety in a bid for power (Herbert 23). Upon first moving to Arrakis, the Duke demands that "the painting of [his] father" be hung facing a "black bull's head

mounted on a polished board,” and both artifacts speak to the character’s interest in legacy and his new precarious position (Herbert 62). The painting, which depicts his father “in matador costume with a magenta cape flung over his left arm,” interestingly showcases the old Duke participating in a challenging physical act while the bull, with the dried “blood of [the Duke’s] father” on its horns, symbolically represents the danger House Atreides finds itself in (Herbert 71). In going to Arrakis rather than flee, the Duke chooses to remain in the path of his own approaching bull alongside his family in an attempt to restore House Atreides to its former glory, and this decision has drastic consequences for many members of House Atreides. To remain a matador in the face of the bull marks House Atreides’s transition as a trial by fire for the Duke that demands the utmost. To flee rather than occupy Arrakis prioritizes the Atreides family’s safety over their political stature, and, in staying the course, the Duke embodies more negative qualities of the animus. As the Baron observes, “the Duke’s too proud of a man” to run for safety (Herbert 23).

In attempting to recorrect this power dynamic, one of the main plans Duke Leto implements in *Dune* is his attempt to turn Arrakis’s desert-dwelling population, the Fremen, into his personal warriors, since in *Dune* the brutal environment of Arrakis has sharpened the Fremen into fine fighters and stalwart survivors: “We have there the potential of a corps as strong and deadly as [ the troops of House Harkonnen and the emperor]. It’ll require patience to exploit them secretly and wealth to equip them properly. But the fremen are there...” (Herbert 57). In this plan, though, Duke Leto displays both a colonialist mindset in, essentially, intending to use his new population primarily to fight his wars, and a lack of perception, a common theme for Leto. In his plan, Leto doesn’t consider that the knee-jerk reaction of Arrakis’s population towards their new captors is mistrust following the Harkonnen’s profit-driven brutalization of

Arrakis: “The Harkonnens sneered at the Fremen, hunted them for sport. We know the Harkonnen policy with planetary populations—spend as little as possible to maintain them” (Herbert 57). Sure, he intends to militarize his followers, but, as shown via Paul’s ascension amongst the Fremen, they’re more likely to be accessed through spirituality than the secular means Leto plans to attempt. Whether the Fremen would even respond to Leto’s attempt to militarize at all, in fact, is severely in question considering the brutal treatment of the Harkonnens’ and his own lack of consideration for their best interests. The Duke is also strangely possessive of Arrakis as shown by the scene in which he takes issue when Liet Kynes, Arrakis’s native-born planetologist, refers to Arrakis’s weather as his “climate”: “Kynes said, ‘... you see, my climate demands a special attitude toward water... And the Duke thought ...*my climate!*” (Herbert 145). Ultimately, the Duke sees Arrakis as a path to redemption built upon Arrakis’s wealth of spice and the Fremen’s strength, and, while he doesn’t wield his authority as violently as Harkonnen, the direction he wants to lead the planet in is, ultimately, a violent and self-serving bid for power. Arrakis is, in the eyes of the Great House leaders, something to be possessed and bent to one’s purposes rather than improved. As Kynes reproaches the Duke, “Arrakis could be an Eden if its rulers would look up from grubbing for spice!” (Herbert 144).

Another example of Leto’s inability to fully think-through a plan appears in the way he deals with the remaining Harkonnen personnel on Arrakis. In a meeting on strategy, Leto demands that his people “forge certificates of allegiance” for the “two hundred and fifty-nine” slain Harkonnen holdouts, “confiscate their property,” and “turn out their families” (Herbert 116). While his intention is to remove potential Harkonnen agents amongst Arrakis’s population, as Paul notes, this approach is “only mak[ing] the [remaining] others fight all the harder” since they’ve “nothing to gain by surrendering” (Herbert 116). Here, rather than surgically removing

his enemies, Leto messily creates new resistance and entrenches those already predisposed against him, something that's going to certainly worsen his problem and complicate future solutions. Again, Leto fails to consider the impact of his plan on others, focusing only on what it gives him without considering how those affected by his plan will react to it. While he is certainly an agent of change in *Dune*, he's rather sloppy in his tactical considerations, and, in Leto's death, Herbert seems to render him as lesser than the conquering and vile Harkonnens. With mind to their dire new position, Leto's frequent musings on his mortality ("This way, if anything should happen to me, you can tell her the truth") and the fate of his line ("If anything could buy a future for the Atreides line, the Fremen just might do it") reflect a mind struggling under the strain of shifting circumstances, something that might contribute to his rash and desperate decision making.

On the other side, the Harkonnens are far more competent strategists, something that's bolstered by their amorality and, perhaps, their more-advantageous position. While Leto attempts to cultivate a noble warrior-king image (something undercut by both his own surprisingly wicked methods and his ready employment of "propaganda corps" in portraying himself positively), Harkonnen possesses no such scruples (Herbert 133). Instead, he focuses only on achieving his ends with little concern as to his outward image or the people he hurts in the process. This is something similarly supported by Feyd-Rautha's gladiatorial attempt to solidify his leadership through violence (Herbert 423). Unlike Leto's quest to right his family's placement, the Baron is obsessed with wealth, something reflected in his material opulence and his massive girth. Upon the character's introduction, he places his fat hand upon a bejeweled globe, symbolizing his greed and tremendous power: "It was a relief globe of a world, partly in shadows, spinning under the impetus of a fat hand that glittered with rings... it was the kind of globe made for wealth



collectors or planetary governors of the Empire” (Herbert 18). One aspect of his character that suits this empty-hearted pursuit of finance is his callous treatment of Arrakis’s occupants. As the planet’s prior rulers, Harkonnen is directly responsible for the planet’s desperate conditions. As Leto notes, “The Harkonnens sneered at the Fremen, hunted them for sport, never even bothered to count them,” “[spending] as little as possible to maintain them” (Herbert 57). Just as he holds the globe, the Baron’s fat hand encircles Arrakis’s throat during his reign.

However, in a daring move, even the Baron’s casual cruelty serves his ends. The Baron’s long-term plan for Arrakis is to see it crushed into submission only to be saved by his heir’s later ascent to the throne: “Soon I must remove [Rabban], the Baron thought. He has almost outlasted his usefulness, almost reached the point of positive danger to my person. First, though, he must make the people of Arrakis hate him. Then—they will welcome my darling Feyd-Rautha as a savior” (Herbert 224). Here, the Baron sets up Feyd-Rautha, Paul’s direct foil, to fill a similar role on Arrakis as Paul comes to serve as the religious figure Muad’dib, further highlighting the similarities between the two houses and the ways in which they seek power.

As with his poisons, the Baron also cleverly hides his schemes in plain sight, using the details of *Dune*’s world to cover his tracks. In the aforementioned plan, Feyd-Rautha’s reign, seemingly, is a noble one, but, in the Baron’s shadowy and cruel “preparation” of Arrakis, something that would appear outwardly good is corrupted. Kindness and humanity are made opportunistic strategies to be doled out to inspire ends-suited love. Within the Baron’s plot, the stick of violence and fear is wielded readily to prepare for the carrot of better treatment. However, this “goodness” only serves as a veneer to hide the puppet master’s strings. Similarly, the Baron makes use of Dr. Yueh, one of House Atreides’s members, in his plot to assassinate the Duke and his family. Dr. Yueh is “a Suk School graduate with Imperial Conditioning,”

meaning that Yueh is allegedly incapable of dishonesty which makes him the perfect enactor of the Baron's schemes because his pedigree wards off suspicion (Herbert 24, 658). The Baron, using Yueh's kidnapped wife as a hostage, is able to supersede Yueh's programming, demanding that he enact the Baron's scheme to prevent further harm to his wife. Here, the fact that Yueh is known to be a Suk School graduate eliminates any suspicions that he's working with the Baron, something that allows him to get close to and eventually capture Duke Leto. In using parts of *Dune*'s lore as his scheme's cover story, the Baron showcases a more-individuated form of planning than the Duke, and, in time, this higher-level thinking allows the Baron to triumph over Leto. Here, too, the Baron's role as Lady Jessica's father and Paul's maternal grandfather is interesting since Lady Jessica's Bene Gesserit abilities make similar use of such facts. The Harkonnens, ever the careful practitioners of *Dune*'s violent political shell game, seem to have been partially individuated due to the necessary shadowiness of their methods.

In terms of the animus's third level, the "orator," these characteristics are primarily demonstrated in Duke Leto, as *Dune* possesses no scenes in which Baron Harkonnen delivers any large-scale speeches. This level of the animus effects change in the world through its persuasive rhetoric, creating a like-minded following stirred to accomplish its goal. Throughout *Dune*, Leto cultivates an "air of bravura" meant to entice his men since "command must always look confident" with "all that faith riding [on his] shoulders while [he] sits in the critical seat and never shows it" (Herbert 105). This careful and persuasive rhetoric is a regular tool of the Duke's that, in large part, is designed to create his "noble warrior-king" image, and this process is so ingrained in his way of thinking and communicating that he defaults to it. In conversations with his own son, Leto finds himself starting to embody this rhetoric and must force himself to tell the truth, something that reflects the animus's "empty talk": "The Duke forced himself to the casual

gesture, sat down on a corner of the table, smiled. A whole pattern of conversation welled up in his mind—the kind of thing he might use to dispel the vapors in his men before battle” (Herbert 54).

However, here, too, the changes in Leto’s status affect his abilities to properly orate, something that highlights his inability to understand others. Following the previously discussed Atreides strategy meeting, Leto’s crowd is disturbed by his rash suggestions. As Paul notices, the meeting’s attendees “appeared deeply disturbed by his father’s attitude” in their “intensity” (Herbert 122). Rather than ending the meeting with a sound plan, the meeting trickles out, closing instead with “an argument” and “confusion” (Herbert 123). Similarly, Leto also flounders during the novel’s dinner scene. After being challenged by a guest with a veiled threat, the Duke is unable to resolve his anger which results in off-putting behavior. The Duke then rambles in a speech about how “many things will change” on Arrakis, and, as a result of the Duke’s odd behavior, the audience suspects that he’s drunk: “‘This is my way of telling you that many things will change.’ Embarrassed silence settled over the table. They think him drunk, thought Jessica” (Herbert 169). Already off-balance from the Atreides’s vastly shifted station, the Duke behaves volatily and makes his guest uncomfortable where, previously, he would have been able to perform well. As stated, no characters within Herbert’s first novel embody the fourth level of animus individuation.

### **Mentats as Diseased Logos in *Dune***

Interestingly the mentats themselves, perhaps due to their association with the toxic animus of the Great House leaders, are quite flawed and often struggle similarly, particularly in reference to keeping their emotions in check and their penchant for violence. As animus-related figures, the mentats’ highly reactionary natures undercut their ability to properly assess

situations, a common negative trait of the animus that appears in both of the text's mentat characters. As Harkonnen notes, "the fact that [the mentat's computational power] is encased in a human body... must not be overlooked" as a "a serious drawback" (Herbert 22).

In the case of the Atreides mentat, Thufir Hawat, his confrontation with Lady Jessica (as discussed in chapter 2) sees him goaded emotionally in an act of calculated manipulation as she carefully primes him for the Bene Gesserit "Voice" (Herbert 186-193). Here, Lady Jessica purposefully plays off Hawat's emotional reactivity to assume control since she knows this is where he is at his weakest. In doing so, she successfully disarms the situation. As mentioned, too, Hawat embraces violence fully, something supported by his dual role as Leto's chief advisor *and* his master assassin. The nature of his work is revealed in his appearance during his confrontation with Jessica. Prior to the confrontation, Hawat has been following Leto's orders, dealing with remaining Harkonnens in Arrakeen, the capital city of Arrakis. As evidenced by the "wide, wet stain on the sleeve of his knife arm" and the smell of blood, Hawat has done so violently (Herbert 191-192). Following Leto's death, Hawat actually goes on to serve as Baron Harkonnen's new mentat, something that makes sense given their similarly non-pitying approaches to violence. In this transition, too, Herbert seems to imply a similarity of ideology between Duke Leto and Baron Harkonnen since the same man is capable of serving both in similar ways. If Leto had a use for Hawat's violent, shadowy gifts, so, too, does the Baron, highlighting the underpinning violence common to both of their methods. In contrast, Piter de Vries is outwardly sadistic. In the Baron's words, he is "too interested in blood and pain" for his own good (Herbert 20). Similarly, Piter is also "still emotional and prone to passionate outbursts," another negative animus quality (Herbert 22). Just as it does in Hawat, these human weaknesses impact Logos's ability to effectively perform its function.

Perhaps, Herbert makes this association between logic, emotion, and violence to underscore the self-serving nature of the Great House's plans and ends. Ultimately, most of what they do is self-serving and self-focused, so it stands to reason that their mechanically minded means of problem solving would, likewise, fall prey to the same very-human flaw. In turn, this humanity begets violence, so, with violence serving as a regular tool of *Dune*'s "logical" thinkers, the violent and "shadow"-y politics of *Dune*'s feudal squabbling is, in fact, a symptom of a deeply sick and selfish pattern of reasoning. It is not only the leaders of *Dune*'s Great Houses that are psychologically imbalanced but also their approach to planning and understanding the world around them.

### **Two Graves: The Violent Animus and Psychological Wellness**

In many ways, the violence of the men of *Dune*'s Great Houses embody the animus at its most negative, something that possesses both drastic external and internal ramifications. As Lady Jessica observes of Thufir Hawat, "[the men of House Atreides are] becoming like the men of the pre-Guild legend... Like the men of the lost star-searcher, Ampoliros—sick at their guns—forever seeking, forever prepared and forever unready" (Herbert 195). Externally, they wage self-centered wars for profit, mulching worlds and human beings alike in their endless pursuit of power. Internally, they wage war on their souls in their acts of violence, something Herbert depicts in House Atreides' Duncan Idaho and Gurney Halleck. Idaho's drunken ramblings on his first kill indicate a deep psychological guilt from the years of accumulating violence: "My sword was fir's blooded on Grumman! Killed a Harkon... Harkon... killed 'im f'r th' Duke... I'm almighty fed up with pleasin' th' 'Mperial Universe, Doc. Jus' once, we're gonna do th' thing my way" (Herbert 188). Likewise, the words of Gurney Halleck's songs speak to a similar spiritual unwellness brought about by the violence he's witnessed and committed: "Why do I feel

my years?... Why do I remember the scars,/ Dream of old transgressions... And why do I sleep with fears?" (Herbert 550). Similarly, the Duke's ponderings on the fate of his own soul in lowering himself to his opponents' level reflect this idea. As the Duke pontificates, "to hold Arrakis,... one is faced with decisions that may cost one his self-respect" (Herbert 134). Dissimilarly, the Baron is purely ruthless, and his men seem to relish in violence, something reflected in their universal cruelty and lack of reflection. Like Feyd-Rautha and the Baron, these characters seem to relish in their cruelty since their primary concerns are the results of their cruelty. This is emblemized in both Feyd-Rautha's decision to make a brutal spectacle of his gladiator fight and the Baron's pedophilia (Herbert 423, 237). However, this simplicity is largely in part due to the relatively small amount that Herbert shifts focus to the Harkonnens. As a darker version of the animus, Harkonnen, too, embraces the animus's potential for brutality readily, focusing only on the goals he seeks to achieve. Like a shark, the Harkonnen's constant forward propulsion obliterates the opportunity for meaningful moral reflection.

In using the animus to understand *Dune*, one is able to dissect Herbert's world, revealing the strong Jungian underpinnings beneath. In turn, these Jungian underpinnings can then be carried forth onto Paul since, in his dual destiny as ducal heir and Kwisatz Haderach, he's infected by both the masculine and feminine archetypes. However, the animus possesses a greater sway on Paul, so, here, it becomes essential to trace these ideas back, looking carefully at what beliefs the animus and the novel's animus-dominated characters hold as a way of understanding Paul's development and his arc within the novel. Also, Herbert's novel serves as a scathing critique of self-centered leadership, and, in understanding the novel's invocations of Jung, one gains a better understanding of what qualities specifically Herbert seeks to expose.

## CHAPTER 4

“GREAT AND TERRIBLE PURPOSE:” INDIVIDUATION AND INITIATION IN FRANK HERBERT’S *DUNE*

Despite its grand space opera appearance, *Dune* is, in many ways, the story of a family and its contrasting values, and, like many young people, the novel’s protagonist, Paul Atreides, finds himself drawn between the different ideals of his parents as he begins trying to understand who he is and his place in the world. On one side, he has his father, Duke Leto of House Atreides, and the shadowy world of the Great House’s politics, and, on the other, he has his mother, Lady Jessica, and the unconscious world of the Bene Gesserit. For his father, he is expected to become the future duke of House Atreides, continuing the paternal tradition and securing further wealth and power for his house. For his mother, Paul is to become the “Kwisatz Haderach,” the meticulously bred chosen one of the Bene Gesserit. In preceding chapters, the worldviews of each faction have been analyzed with regards to Jungian psychology, and, in this process, the masculine-focused ducal education aligns with the animus, the masculine/ father archetype. Contrastingly, the Bene Gesserit way relates to the feminine-centric/ anima and the unconscious. Drawn between these two archetypes, Paul must figure out his own path, and, in this process of maturing, Paul undergoes the Jungian process of “individuation.” By “individuating,” Paul must determine his own relationships with the archetypes and their philosophies as he himself undergoes the trials of House Atreides’ political displacement. In analyzing how Paul alternates between one philosophy and another, one gains a deeper and more

complete conceptualization of the character's psyche, and, in this process, his actions, motivations, and impacts on the *Dune* universe can be more completely understood.

### **Individuation Demystified**

In chapter 2, the novel's all-female monastic order, the Bene Gesserit, and its central character, Lady Jessica, were proven to possess a solid ideological relationship with the anima wherein the characteristics assigned to the organization match Jung's "characterization" of the archetype. In chapter 3, Paul's father and the leaders of *Dune*'s quasi-feudal Great Houses, similarly, relate to the animus. Each of Paul's identities—as the Kwisatz Haderach and as future Lord of House Atreides—draw him towards either his mother's anima-centric ideology or his father's animus-centric ideology. In Jungian psychology, this process of self-discovery via relationship with the archetypes is called "individuation." As defined in Susan Rowlandson's *Jungian Literary Criticism*, "Jung liked to define individuation as the process whereby a person becomes more individual, more psychologically unique by a process of a growing relationship with the archetypal unconsciousness" (68).

As von Franz observes, "The actual process of individuation—the conscious coming-to-terms with one's inner center (psychic nucleus) or Self—generally begins with a wounding of the personality and the suffering that accompanies it," and "this initial shock accounts to a sort of 'call' [to individuation]" (166). In the case of *Dune*, this initial shock comes in the form of Paul's first initiation ritual: the Bene Gesserit's Gom Jabbar. Here, Herbert sets up a pattern he carries throughout *Dune* in which Paul is assailed with tests fixated on either his masculine identity or his feminine one. These tests seek to "initiate" Paul into the respective worlds of each ideology, and, in this, each trial draws him further and further into its correlated identity. In the Jungian sense, initiation trials refer to "ancient history and the rituals of contemporary primitive



societies... whereby young men and women are weaned away from their parents and forcibly made members of their clan or tribe” (Henderson 129). Within the narrative structure of *Dune*, these trials test Paul’s archetype-specific skills, showing his furthering allegiance to either one identity or the other. Like the diverse initiation rites around the world, Paul’s trials, too, take a variety of forms: “the symbols that influence man vary in their purpose. Some men need to be aroused and experience their initiation in the violence of a Dionysiac ‘thunder rite.’ Others need to be subdued, and they are brought to submission in the ordered design of temple precinct or sacred cave...” (Henderson 149).

In his journey, Paul sees his dual identities challenged multiple times. Each test examines a particular half of Paul’s identity. In the case of the “submission” rituals, Paul’s anima is being tested. These trials demand that “the novice for initiation... give up willful ambition and all desire and to submit to the ordeal... to create the symbolic mood of death from which may spring the symbolic mood of rebirth” (Henderson 131-2). Here, there’s an emphasis on one’s ability to subject themselves willingly to torment before a higher power as a means of attaining new perspective and insight. In this submission, the initiate “must see himself entombed in a symbolic form... that recalls the archetypal mother as the original container of all life” (132). Here, the archetypal mother refers to the anima and its associated relationship with the unconscious. In this femininity, there is also emphasis on a literal “rebirth” through the unconscious as reflected by the yonic sarcophagus. Just as the unconscious is painful to approach, the submission rituals give knowledge only through stalwart bravery and resilience, creating a controlled mindset seeking to understand even that which is uncomfortable. Though “submission” is a theme of their rituals, the anima’s self-control showcases the discipline in submission. In this initiation rite, the initiate must *allow* themselves to be submerged in the

unconscious's shadowy waters. Successful initiates are not meek victims but stubbornly enduring participants, an important note in highlighting the Bene Gesserit's inner strength.

In the case of the "thunder rites," Paul's animus-related skills are challenged. Henderson compares these rites to the initiation rites found in the Greco-Roman Religion of Dionysus: "The Dionysiac religion contained orgiastic rites that implied the need for an initiate to abandon himself to his animal nature and thereby experience the full fertilizing power of the Earth Mother" (141). Here, there's an emphasis on the "physical" and "animalistic," something that grounds these rituals in physical acts such as *Dune*'s politics-deciding duels and the Fremen spice orgy. There's also a great emphasis on nature and its mysteries, an aspect that harmonizes well with *Dune*'s well-documented focus on ecology. An example "trial of strength" would be "the act of climbing [a] mountain," something befitting the "competitive manner characteristic of young men" (Henderson 132). This emphasis on physicality, violence, and nature functions well alongside negative animus-specific characteristics like "brutality," "initiative," and "recklessness" (von Franz 193-194).

Another interesting aspect of initiation is its association with marriage. As Henderson observes, marriage is "that aspect of initiation which acquaints man with woman and woman with man in such a way as to correct some sort of original male-female opposition" (134). Here, "man's knowledge...encounters woman's relatedness," unifying "their sacredness... as that symbolic ritual of a sacred marriage" (134). This unifying of the archetypes speaks both to individuation and the relationships characters forge with one another since, in marriage, the pair imprints their psychologies upon one another. In *Dune*, this is interesting as, in the feudal system at play, political marriages are common. By the novel's end, Paul possesses not only two identities but also two wives, each of which speaks to a certain aspect of his character.

### **Paul as Undefined Youth**

Over the course of Herbert's *Dune*, Paul Atreides transitions from childhood to adulthood. At the beginning of the text, his childness or perceived childness is constantly reinforced in the way other, senior characters refer to him. As observed by the Reverend Mother Gaius Helen Mohiam upon arriving to investigate Paul's status as the Kwisatz Hiderach, Paul is described as "small for his age" to which Lady Jessica responds that the males of House Atreides tend to hit pubescence late (Herbert 4). Though being referred to frequently as the "Duke's son" (or, in one case, the far less flattering "Dukeling") is far from complimentary, these references establish Paul as a character not yet defined by his own actions but instead is defined by his youth (Herbert 21, 9, 59). This absence of other character traits leaves Paul to be characterized primarily by his ducal and Bene Gesserit educations. In Jungian terms, Paul's youthful characterization at the text's introduction speaks to spiritual immaturity and psychological "arrested development": "According to his chronological age, he should have already made this transition, but a prolonged period of arrested development has held him back" (Henderson 132). As Paul undergoes the tests of *Dune*, he matures, coming into both of his destinies in different ways, so his sparse initial characterization and his youth make Paul, essentially, a blank canvas upon which the ideas of his parents' clash.

### **Training, Trials, and Lessons of Anima Initiation in *Dune***

At the novel's beginning, Paul shows proficiency in Bene Gesserit teachings as exemplified by his recollection of a Bene Gesserit lecture on "focused consciousness," perception, and self-control: "Animal pleasures remain close to sensation levels and avoid the perceptual...the human requires a background grid through which to see his universe...focused consciousness by choice, forms your grid..." (Herbert 6). Here, the pure physicality of "animal

pleasures” both distinguishes the Bene Gesserit as unlike their counterparts while also harkening back to the associated animalism of their counterparts’ “thunder rites.” Another central Bene Gesserit tenet, the Litany without Fear (which both Paul and Jessica recite at different points in the novel), also highlights the value assigned to self-control and submission. As the Litany states, “Fear is the mind-killer,” and fear can only be conquered by “permit[ting] it to pass over [oneself] and through [oneself]” (Herbert 10). Despite having a general idea of Bene Gesserit teachings, however, Paul is not without his flaws. At the book’s outset, he has trouble controlling his emotions, something reflected in his conduct upon meeting Reverend Mother and Bene Gesserit elder Gaius Helen Mohiam. Throughout the interaction, Paul lashes out in outburst of both indignation (“Does one dismiss the Lady Jessica as though she were a serving wench?”) and pride (“Pride overcame Paul’s fear. ‘You dare suggest a duke’s son is an animal?’ he demanded”) (Herbert 8-9). These outbursts label Paul as initially animus-dominated, so, in his first test, he is made to recognize the authority and power of the Bene Gesserit through his own submission.

As previously mentioned, Paul’s first major test in *Dune* is the “Gom Jabbar.” At the novel’s beginning, Paul’s role as the “Kwisatz Haderach” is tested by Reverend Mother Mohiam. As the “Kwisatz Haderach,” Paul is “the genetic solution” to the “unknown” since, in his maleness, Paul is able to “look where [the women of the Bene Gesserit] cannot—into both feminine and masculine pasts” (Herbert 15). In this test of “crisis and observation,” Paul places his hand into a non-descript black box containing “pain” while the Reverend Mother Holds a poisoned needle to his throat (Herbert 12). Should Paul react to the pain inflicted upon him, he would be labeled as a reactive “animal” and slain (Herbert 6). Though this test is assigned to the females of the Bene Gesserit (including Lady Jessica), almost all males face certain death due to

their inability to avoid reacting (Herbert 13-16). The fundamental submissiveness of the test and the traditional female-ness of the test's recipients speaks to Henderson's assertion that the "theme of submission" is an "essential attitude toward promotion of the successful initiation rite... in the case of girls or women" (Henderson 132). This self-control, in turn, speaks back to Jung's description of the unconscious as a "dark and uncanny" lake (Jung 17). Since the unconscious itself is foreboding, its explorers require stalwart courage and the ability to suppress their instinctual reactions in the name of probing the unconscious. Also, Mohiam's role as the teacher and former master of Paul's mother alongside her ancient, witchy appearance and status as an imminent lethal threat reflect the "archetypal mother" and its association with the unconscious: "The Lady Jessica was my serving wench, lad, for fourteen years at school" (Herbert 8). In refusing to submit to terrible pain, Paul is made to reassess his earlier outbursts, something reflected in his newfound respect for the Reverend Mother: "He wanted to get away alone and think this experience through, but knew he could not leave until he was dismissed. The old woman had gained a power over him" (Herbert 13). In submitting to her test, Paul is made to both verify his non-reactivity and embrace rebirth through feelings of death, something that points toward the Reverend Mother's assertion that Paul has much unlearning to do to become a competent leader (Herbert 33). However, Paul, upon learning of the Bene Gesserit's breeding program, reacts with regular indignation, displaying the rashness of his animus and refusing ideological rebirth. In surviving the Gom Jabar, Paul proves himself capable of adhering to Bene Gesserit ideals, but, in his reaction, his animus's sense of "rightness" arises, calling out the Bene Gesserit's morally gray program. In this, Paul *can*, but he chooses not to, a recurring theme in reference to the character's individuation process.

This theme of submission arises again later in the text when Paul attempts to bolster his powers of prescience by ingesting the “Water of Life,” a hallucinogenic drug often used by the Bene Gesserit to expand their perception. As Herbert refers to it in *Dune*’s appendix, it is an “illuminating poison” and an “awareness spectrum narcotic” (671). Despite its name, the “water” of life is, in fact, the “liquid exhalation of a sandworm... produced at the moment of its death from drowning” (Herbert 671). Here, Jung’s conceptualization of the unconscious as a dark and foreboding lake is reflected (Jung 20). Upon ingesting it prior to the spice orgy, Lady Jessica feels herself washed in waters of the unconscious, an experience that’s both terrifying and sublime (Herbert 448). For Lady Jessica (and other Bene Gesserit women), this ritual allows access to the hereditary knowledge of her bloodline, viewing their lived experiences “like a lecture strip in a subliminal training projector at the Bene Gesserit school” (Herbert 451). This differs notably from Paul’s experience of the drug, but, in undergoing the ritual, Paul further cements his status as the Kwisatz Haderach. As the Reverend Mother informs Paul in their first meeting, many prior Kwisatz Haderach candidates have tried the drug, but, until Paul, none have succeeded (Herbert 16). In fact, Paul only barely survives the experience, drifting into a deathlike coma for an extended period of time. As Lady Jessica tells Paul’s wife, Chani, “the thread of his life is so thin it could easily escape detection,” and this deathlike state is further cemented in Paul’s meager physical needs in this state. Over three weeks, Paul consumes no food since the “demands of his flesh are so slight” (Herbert 557). In consuming the Water of Life, Paul experiences “rebirth” through his close scrape with death, and his dire state provides the prerequisite death in rebirth.

Upon awakening, Paul notes how he’s experienced many things in his coma, some of which extend even beyond Bene Gesserit understanding: “Your Bene Gesserit proctors speak of

the Kwisatz Haderach, but they cannot begin to guess the many places I have been...” (Herbert 559). As the Kwisatz Haderach, Paul is able to probe that “place where [the Bene Gesserit] cannot look.... The place the Reverend Mothers are so reluctant to mention—the place where only a Kwisatz Haderach may look” (Herbert 448). In turn, this grants Paul terrible powers which he almost immediately misuses. In discussing his experiences with his mother, Paul demands his mother guide him to the unseen region by flowing his consciousness into her, something Lady Jessica experiences as being “bludgeoned by the terrible force of him” (Herbert 560). Immortality aside, this experience imbues Paul with further knowledge, and, particularly in this section, Herbert seems to directly reference the Jungian archetypes discussed in this analysis through Paul’s newfound understanding:

There is in each of us an ancient force that takes and an ancient force that gives. A man finds little difficult facing that place within himself where the taking force dwells, but it’s almost impossible for him to see into the giving force without changing into something other than a man. For a woman, the situation is reversed... These things are so ancient within us... that they’re ground into each separate cell of our bodies. We’re shaped by such forces. (Herbert 561)

After ruminating on this new insight, Paul observes that he’s “at the fulcrum” and “cannot give without taking” and “cannot take without [giving],” and, here, the character very directly addresses his own individuation process between his two destinies (Herbert 562).

Paul’s experience also again boosts his skills of prescience, giving him insight into the “now.” At this point in the text, Paul has moved beyond prophetic visions into nigh omnipotence, something he utilizes first to formulate a battle plan against the approaching Great Houses (Herbert 562). Paul uses his abilities to gain a full understanding of both the forces above them

and the political factors that resulted in their gathering: “Every Great House has its raiders above us... waiting... The Guild itself caused this by spreading tales about what we do here and by reducing troop transport fares to a point where even the poorest houses are up there now...” (Herbert 563). Paul assesses the situation and determines a course of action with dire and dramatic ramifications for the *Dune* universe at large. Since Arrakis is the home of spice, the drug that allows *Dune*'s space travel, Paul concocts a plan to create the “Water of Death,” “a chain reaction...spreading death among the little makers, killing a vector of the life cycle that includes the spice and the makers” (Herbert 563). Though Paul doesn't enact this plan, he immediately uses his understanding to even the odds and grasp *Dune*'s entire galactic system by the throat and, here, again, Paul shows himself as aware of the forces within him and at play in *Dune*'s galaxy. Rather than serve his anima and devise something political, Paul follows his animus's beckoning despite his full awareness and the potentially massive consequences.

### **Training, Trials, and Lessons of Animus Initiation in *Dune***

As explored in chapter 3, the values of the Great Houses are the main focus of Paul's ducal education at *Dune*'s outset. There is great emphasis on acquiring the purely physical skills required to enact change by force, something that's reflected in Paul's cast of teachers. Though Paul certainly learns lessons on other things, he's taught by a rowdy bunch in the forms of Thufir Hawat, his father's master assassin; Gurney Halleck, a scarred “troubadour-warrior”; and Duncan Idaho, the “Swordmaster of the Ginaz” (Herbert 35). As the son of a duke, Paul spars regularly, learns statecraft, and learns about the Great Houses' shadowy tools of the trade, all in preparation for Paul to assume his father's dukedom. In shaping Paul's ability to react and enact change, these aspects of Paul's training seek to prepare him for the violent “thunder-rites” of *Dune*'s politics. The first true physical trial Paul faces in *Dune*, for example, is the Harkonnen



assassination attempt shortly after the Atreides arrival on Arrakis. While he's attempting to sleep, a tiny "hunter-seeker no more than five centimeters long" slips into Paul's room. He recognizes it as "a common assassination weapon that every child of royal blood learned about at an early age" (Herbert 85). Using his training, Paul snatches the miniscule drone from mid-air at dizzying speed, a testament to his physical abilities: "The hunter-seeker arrowed past his head...Paul's right hand shot out and down, gripping the deadly thing. It hummed and twisted in his hand, but his muscles were locked on it in desperation... He slammed the thing's nose against the metal doorplate" (Herbert 86).

There's, also, interestingly an ecological component to Paul's education since Arrakis possesses a brutal and unforgiving environment, something reflected in almost every aspect of life on Arrakis from the stillsuits to the Fremen's great water storage vats. As Hawat tells Paul early on, the storms of Arrakis "build up across six or seven thousand kilometers of flatlands, feed[ing] on anything that can give them a push," building to speeds that "can eat flesh off bones and etch the bones to slivers" (Herbert 37). Here, Hawat's purpose is to make Paul understand the planet "as an enemy," and, in this, Paul's later struggles to survive the desert are, similarly, made into a test of strength. This is clearly reflected in the scene in which Paul must fly an ornithopter, one of *Dune's* flying vehicles, through one of Arrakis's storms. As Lady Jessica notes, "Paul's training is our only hope... his youth and swiftness" (Herbert 289). In this scene, it's also interesting that both Paul and Lady Jessica return to the litany, reciting it together as they enter the maelstrom: "*I must not fear*, she told herself, mouthing the words of the Bene Gesserit litany...Then she heard Paul's voice, low and controlled, reciting the litany" (Herbert 291). While it's Paul's physical skills that enable him to conquer the environment, his mental skills are what allow him to keep himself under control, something that makes Arrakis a twofold

test of strength and spirit. This blend of physical fortitude supported by stalwart self-control is similarly reflected in Paul's later test among the Fremen in which he rides a sandworm for the first time (Herbert 506-510). In this scene, Paul must both remain calm in the face of massive and pressing danger and then execute a skillful and risky physical maneuver, something that is even more fitting considering the animal's association with the somewhat-individuated Fremen.

In fact, Herbert draws an interesting and consistent connection throughout *Dune* that ties one's fortitude to the brutality of their environment. This is reflected in both the Fremen's relationship with Arrakis and the Sardaukar's relationship with Seluva Secundus, the Harkonnen's home planet. In the case of the Fremen, the necessity to survive is what gives the Fremen their grit and ferocity. In a discussion with his father, Paul sees this connection laid out plainly in his father's observation that "tough, strong, ferocious men" must be born from "hell world[s]" (Herbert 57). In describing the Sardaukar in the work's appendix, Herbert notes that "they were men from an environmental background of such ferocity that it killed six out of thirteen persons before the age of eleven" (Herbert 666). As shown in *Dune*'s ending, the environment of Arrakis, perhaps in preparing its occupants in both strength and self-control, creates better soldiers than Harkonnen's planet. Paul observes this in Chani during the spice orgy: "They've a little of the talent, his mind told him. But they suppress it because it terrifies" (Herbert 457). Herbert also notes that, after assuming leadership, Paul has begun to instruct the Fremen in the Bene Gesserit's analysis-based combat style, the Weirding Way (Herbert 538). The Bene Gesserit, too, in shaping Fremen culture in installed myths such as the "Lisan-al-gaib," possess another notable influence. Between this plethora of influences, the Fremen walk their own path of individuation, making them a fitting army to fight under Paul. However, in Paul's first test amongst the Fremen, this strength is initially a threat.

Paul's next major test of fortitude in *Dune* is his duel against the Fremen warrior, Jamis. After being discovered by a band of Fremen, Lady Jessica and Paul are saved from their desert exile, but, shortly thereafter, Jamis demands that Paul face him in a trial by combat. Jamis, whose defining strength is his combat ability, proves a formidable first foe for Paul since he fights in a unfamiliar Fremen style that Paul was not trained against (Herbert 378). Without being able to draw on experience, Paul is placed fully into "reactive" mode for his altercation with Jamis, and his survival hinges totally upon his ability to react to the Fremen's unpredictable style. Through natural ability and recollected advice, Paul strikes his aggressor down, and, here, Paul's role in the combat is interesting. Unlike Paul's final duel in *Dune*, Paul isn't the instigator in this situation, and, prior to this duel to the death, Paul has never killed anyone. He's not yet enacting change but, instead, defending his life through the same skillset. Later in the text, Paul reverses this role, using violence to enact his desired changes on the world.

At *Dune*'s ending, Paul duels Feyd-Rautha, his foil and the nephew of Baron Harkonnen. This final confrontation takes place in the throne room of Arrakeen, and both Paul and Feyd-Rautha stand at the precipice of immense power depending on the duel's outcome. Essentially, Paul and Feyd-Rautha are each the only obstacle remaining in their opponent's path to begin enacting change upon the universe. In pitting these characters against each other, Herbert creates conflict between the two animus-dominated youths, highlighting that ultimately they both seek the same thing: power. Throughout the fight, Paul's physical abilities and ducal training are thoroughly tried by Feyd-Rautha since his opponent, though comparably trained, has a reputation for cheating and trickery, and is thus highly unpredictable. Just as he did in his duel with the imprisoned gladiator, Feyd-Rautha incorporates poison in his fighting style, and, following a small mistake from Paul, Feyd-Rautha is able to draw first blood, something that could prove

fatal. However, Paul, using his father's training, neutralizes the poison utilizing an acid, something that recalls Paul's training in tools of death. Despite the advantages of Feyd-Rautha's treachery, Paul is still able to vanquish his foe, which he does brutally: "Paul twisted his left hand free, aided by the lubrication of blood from his arm, thrust once hard up underneath Feyd-Rautha's jaw. The point slid home into his brain" (Herbert 613). In conquering Feyd-Rautha, Paul secures his newfound prosperity at *Dune's* ending, but, in securing power in the way he does, Paul leans heavily into his animus, accomplishing a goal of his father's.

Following his defeat of Feyd-Rautha, Paul faces a greater political test that truly marks him as his father's son. With Feyd-Rautha slain, Paul has Emperor Shaddam IV, the leader of the galactic government, Princess Irulan, the emperor's daughter, and the emperor's court at his mercy. Paul uses this hostage situation to secure vast wealth and a path to the throne via the coerced marital hand of Princess Irulan, something that in turn reflects his own father's desire for a political marriage. Here, Irulan is made to serve an important political function for Paul, but, while they are married, Paul shows his true marital allegiance to his Fremen wife, Chani. This further cements Paul as animus-dominated, since Chani embodies the Fremen cultures mixture of the anima and animus (with a focus on their survival-minded nature) whereas Princess Irulan, with her status as a Bene Gesserit and a historian, aligns more with the anima and the Bene Gesserit. Paul swears that his marriage to Irulan will be loveless: "that princess will have the name, yet she'll live as less than a concubine—never to know a moment of tenderness from the man to whom she's bound" (Herbert 617). In his dual marriage, Paul secures wealth and power, but, in his ultimate romantic allegiance to Chani, he favors his darker side and the life he's built for himself amongst the Fremen.

In conclusion, a Jungian analysis of *Dune* and its protagonist draws the audience into a more intimate and psychologically-driven characterization of Paul wherein his values and decision-making can be assessed as a product of his upbringing. In turn, this allows Herbert, in creating this character and critiquing the mindset of power-hungry leaders, to focus in on particular traits that make Paul unsuitable for leadership and ultimately destructive for *Dune*'s galaxy. In essence, assessing Paul's sci-fi bildungsroman as an individuation process pays off on the philosophies espoused by his parents by showing how they shape Paul and the way he interacts with the universe. Ultimately, Paul embraces his father's worldview, opting to participate in *Dune*'s shadowy and violent political world, and, as shown in *Dune: Messiah*, the galactic ramifications of Paul's rise to power are immensely bloody, resulting in genocide and planet sterilization. In his brutal jihad, Paul "wins" the game set for him by his father and grandfather at massive personal gain but tremendous cost to others, and, in understanding his maturation process throughout Herbert's first text, his later atrocities are foreshadowed. Since *Dune* was originally conceived as a single text, this turn towards darkness is intentional, and, in assessing Paul's development, this analysis documents the warning signs predating the slaughter. While he bolsters his strength through his dual identities, Paul ultimately serves only one master: himself.

## CHAPTER 5

## CONCLUSION

In these chapters, *Dune* has been analyzed using a variety of Jungian archetypes and processes. First, Herbert's Bene Gesserit, with their occult and shadowy practices and passivity-centric philosophy, were cast as the anima. In the following chapter, the Great Houses of the Landsraad, with their trickery, cutthroat reasoning, and self-centric goals, were connected with the animus. In both of these analyses, it was shown that Herbert endowed the characters and structures within his universe with many Jungian qualities, and, in analyzing them this way, it both highlights these qualities and, perhaps, provides an explanation as to *Dune*'s shadowy organizations, philosophies, and power dynamics. Both of these analyses set up the final analysis in which *Dune*'s protagonist, Paul Atreides, is examined as an ideological project of his parents' contrasting and archetype-embodying views, setting Paul up to "individuate" by determining which philosophy he embraces as the text progresses. In many ways, analyzing Paul in this way is the logical conclusion to incorporating Jungian ideas within the text, and, in understanding the character's psyche, his later actions in *Dune* and its sequels can be traced to the darker lessons he learned from the Great Houses and his father. All prior analysis aside, this leaves an important final question: why read *Dune* this way? In many ways, Herbert's text, its scholarship, and its sequels are enriched by a Jungian understanding of the text. Particularly, the qualities of *Dune*'s universe, the characterization of power-hungry leaders, the lack of fully developed Jungian

analysis in current scholarship, and the further Jungian connections in Herbert's sequels all make the novel a fitting candidate for Jungian analysis.

### **Jungian Analysis in Humanistic Sci-Fi**

Unlike many of its contemporaries, *Dune*, interestingly, chooses not to look outward to some wondrous and stunning technology, but inwards, focusing on the mind itself as humanity's greatest asset. While the text isn't without its far-away planets, spaceships, and laser guns, the fundamental operating unit of all of *Dune*'s weird and wondrous machines are humans who've given themselves wondrous abilities, refining their minds in strange ways to serve vital functions across the universe. Due to the pre-textual machine apocalypse, the Butlerian Jihad, Herbert's universe has to run on manpower. From the massive highliners of the Spacing Guild to the miniscule assassin drone that attacks Paul, every machine requires a human operator of some kind. Additionally, some factions like the Bene Gesserit and the Spacing Guild modify their members' minds through consciousness-expanding drugs such as Arrakis's spice or the Water of Life. Here, Herbert places great emphasis on the mind, sharpening it in interesting ways to facilitate his strange sci-fi world, and, in focusing so much on the mind and the way it develops, *Dune* is, in spirit, a text suitable for this kind of analysis. This connection is further supported by the incredibly unconscious-focused Bene Gesserit, who shape cultures through the injection of myths. As a psychology deeply concerned with societal development, religion, and myths, Jung is an incredibly fitting analytical lens. In many ways, the lens of analysis and the text seem to speak to one another directly.

### **Jungian Analysis and Hero Myths**

Though not discussed in this analysis in any depth, certain parts of Jungian psychology focus on primitive man, myths, and personal development through stories, and all of these

concepts have a direct relationship with *Dune*. As observed by Joseph Henderson in “Ancient Myths and Modern Man,” “In the struggle of primitive man to achieve consciousness, this conflict is expressed by the contest between the archetypal hero and the cosmic powers of evil” (118). For developing societies, the heroes of myth serve as “the symbolic means by which the emerging ego overcomes the inertia of the unconscious mind” by imparting lessons upon developing individuals (Henderson 115-116). In many ways, *Dune*, with its individuating “hero,” serves as a modern example of such a hero story, but, rather than tutor in the hero’s unquestionably moral triumphs, *Dune* deals in his amoral failures, focusing on the destruction Paul’s fractured psyche enables. Herbert turns the hero myth upon its head by presenting a hero who, ultimately, reaps destruction in the name of acquiring power. In Paul’s failings, audiences are meant to question such leaders, something that in turn questions the idea of the hero myth itself. In *Dune*’s presentation of Paul as a chosen one, Herbert calls his audience to think critically about the individuals we give power, what they want, and where they come from.

Viewed from one angle, Paul is the messianic chosen one who rightfully rises to prominence due to his incredible abilities, but Herbert undercuts all this by having his protagonist be “born” into created roles that allow him to rise. Outside of his tremendous abilities, Paul’s greatest asset is his connections to the institutions of the *Dune* universe. In tracing Paul’s actions back to the institutions that, in essence, *created* him, *Dune*’s hero myth is upturned, revealing that the changes Paul seeks only reaffirm the system’s current inequalities rather than offer liberation or knowledge. If Paul is a “chosen” hero, the questions remain: “by whom?” and “for what purpose?” In associating Herbert’s reflective meditation on power with Jungian archetypes, the text’s core issue is transformed into one of the human psyche attempting to rise above its own corruption, and, in failing to suppress such baser instincts, *Dune* highlights



that man is ultimately unarmed before his own ambition. As a hero myth, *Dune* begs its audience to open their eyes and question such myths and who they most benefit.

### **Jungian Analysis as Mindset Critique**

In 1980, *Omni* published Frank Herbert's "*Dune: Genesis*," an essay in which the author discusses his intentions in writing *Dune*. Here, the author stated that *Dune* was created as a text to question "messianic" leaders and the way in which they lead people astray:

I conceived of a long novel, the whole trilogy as one book about the messianic convulsions that periodically overtake us. Demagogues, fanatics, con-game artists, the innocent and the not-so-innocent bystanders all were to have a part in the drama... Even if we find a real hero..., eventually fallible mortals take over the power structure that comes into being around such a leader. ("*Dune: Genesis*")

Citing historical examples like "John F. Kennedy" and "George Patton," the author analyzes how such leaders create a cult of personality intended to seduce followers, and, in understanding *Dune* as a Jungian text, one gains a greater insight into the text's leaders and their followers.

Here, Herbert's text works on multiple levels, since, in its complex flawed leaders and its leader-seduced masses, he provides insight into both how personality-centric leaders' minds work and develop while also analyzing the ways people are brought into their fold. Through Jung, Herbert's text offers a presentation of how leaders like these develop while also diagnosing what, in Herbert's opinion, flaws exist in their psychology. In following Paul from his youth, the audience is invited to watch the boy become a monster, and, in this transformation, he can be followed on his winding path between right and wrong. In the anima-centric Bene Gesserit, Herbert, too, posits a partial ideological solution to the woes of power hungry and seductive leaders, but, interestingly, he complicates this through the organization's own shadowy methods

and its corruption by association. Between the two, *Dune*'s universe is revealed as truly ugly while also providing insight into the power dynamics at play in these one-sided power structures.

### **Jungian Analysis as a Logical Extension of Existing Scholarship**

As shown in chapter 2, the association of the Bene Gesserit and the unconscious has been touched on by a variety of different scholars in different ways. However, this analysis generally falls short. Such analyses establish one half of Paul's ideological heritage, but they fail to trace it to its logical conclusion, something that proves quite fruitful. In only focusing on *Dune*'s Bene Gesserit, one misses valuable analyses such as the relationship between the animus and *Dune*'s cutthroat leaders and government. In turn, this allows for deeper characterization and understanding of Paul and his impacts. The anima, while an important element, is only the first of many in piercing through to *Dune*'s center of psychological development. In analyzing *Dune* completely through Jungian analysis, the animus receives its due attention, something that's even more warranted considering how Paul's ultimate actions adhere more to his father's philosophy than his mother's. In turn, this allows Paul's journey to be understood as one of individuation and initiation, a component of Herbert's text that further aligns with Jung's concepts.

### **Jungian Analysis in Herbert's *Dune* sequels**

Finally, Herbert engages Jungian concepts throughout the *Dune* series, and, in understanding the first text's relationship with Jungian concepts, one can track these ideas and their development as Herbert shuffles and re-approaches them in new ways. As Herbert testified in the previously-quoted "*Dune: Genesis*," *Dune*'s first three texts were conceived of originally as a single novel, so components of this analysis such as Paul's individuation process can be further traced onto his later actions. For example, Paul's final decision to renounce his power at *Dune: Messiah*'s ending reflects a rejection of his animus's power-hungry nature, since he casts

away his position of unlimited authority to embrace the more anima-related spirituality he embodies as *Children of Dune*'s dream-reading Preacher. Just as in *Dune*, Jung's ideas imprint upon the entire series where, similarly, they elucidate interesting character developments, social structures, and philosophies.

Analyzing *Dune* through Jungian analysis elucidates many aspects of the text that have yet to be analyzed, and, in allowing for a three-dimensional perspective of the work, Jungian analysis makes *Dune* a more intimate, psyche-centric work about how leaders fall and are created. In its human-focused sci-fi world, Herbert takes great interest in how human beings can develop in fantastical ways while still being unable to conquer the power-hungry urges within. The men and women of the future may take to the stars and plunge into the depths of our histories, but, until they conquer themselves, they are doomed to stay the same bloody course, thinning our own numbers in desperate pursuit of power and profit. In questioning authority as *Dune* calls its audience to (particularly through Jungian psychology), readers are made to question the dark things within the selfish hearts of man. Paul's failure is our failure as individuals and as a species, and its darkness will echo ad infinitum until man can set aside his lust for power and weapons of war. Herbert presents, despite its fantastic nature, a world much like our own while daring his readers to build a better, more just one.

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