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**FRANK HERBERT'S HEROINES:
FEMALE CHARACTERS IN *DUNE* AND ITS FILM
ADAPTATIONS**

(M. A. Thesis)

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Declaration

I declare that I have worked on this M. A. Thesis independently, using only the primary and secondary sources listed in the bibliography.

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Introduction

Frank Herbert was an American journalist and science fiction writer who lived between years 1920 and 1986 and wrote several works that are popular among the sci-fi fans. But in 1965, his book called *Dune* was published and it created a cult. It was so successful because Herbert created not only the story and main characters, but the whole world. He made up the universe that is full of people with extraordinary abilities and secret plans, and also of creatures and techniques absolutely different from everything the readers had known before. On the outskirts of this universe, the desert planet called Arrakis or Dune lies and the precious substance of spice is mined there and only there. The story about fights for spice and power have fascinated the fans. But the novel is also about religion, ecology, messiahs, traditions, genetics and politics. It offers many different layers and so it is more than a very-well-written adventure book. This style caught the fans so much they compelled Herbert to write sequels and the phenomenon grew. Today, the *Dune* series contains fourteen books; some of them are written by Frank Herbert himself and the others by his son Brian Herbert in cooperation with Kevin J. Anderson. The thread of the story is supplemented by other books, comic books and encyclopedia by various authors and there are also games of all kinds inspired by *Dune*: computer games, card games, RPG games and board games, too.

The Hollywood could not ignore the success of the novel and so the two film adaptations of *Dune* were made. The first one was directed by David Lynch, it went to the cinemas in 1984 and it was no success. Even the core fans of the book were disappointed by the film and the people who had not read the book before seeing the film were totally lost in the plot. The book is simply too long and extensive to be adapted for two-hours movie. The second adaptation was a lot more successful. It was done as miniseries for the TV Sci-FI Channel by John Harrison in 2000. The total length of miniseries on home DVD is about 272 minutes and so it offers much preciser and fuller image of the original novel. There are lots of fans who claim that they got to Herbert's work via the

miniseries. After its great success, Harrison made miniseries also from the two sequels of *Dune*.

I found the *Dune* in the Czech translation in our home book case when I was about fourteen years old. The story caught me and I have read it three or four times in the following years. I was always fascinated by powerful and strong women characters in the book, especially by Lady Jessica, and later, during my university years, I became interested in women as characters or authors of literary work. I think that their position and works are different from the men's ones. In this thesis, I will try to amalgamate those two interests and I will focus on the roles of women in Herbert's *Dune*.

The world that Herbert created in *Dune* is basically feudal and as such, it is clearly male-dominated. On the surface, the roles of women are marginal and the females are governed by males. At first sight, they fit smoothly into the roles that are subscribed to them by literary theories. But a bit closer reading reveals that the powers and influence of women on the course of the story is surprisingly great. They do not behave in ways they are supposed to. In my work, I will try to show this influence and show how the female characters in *Dune* counteract the stereotypical roles they are assigned to. I will also use both film adaptations to show the different approach to the women in the film and also to supplement the book. The Lynch's adaptation is quite hostile towards females and their roles are very limited there. On the contrary, Harrison's film enriches influence and actions of women and thus provides amount of interesting material.

In the first part of my work, I will focus on history and also on literary theory. I will begin with Frank Herbert's biography and with description of development of the ideas for the book, and I will proceed with the story of both film adaptations and a short summary of the plot. Then I will focus on the female stereotypical roles that are described in literary theory and on their transformation when the book is adapted for a film.

The next chapters will describe the world Herbert created. I will analyze the system of rule in the universe of *Dune*. I will show that all the important positions are kept by men and women's

opportunities to participate on the rule are very limited. In fact, their only chance to get the influence is through the sisterhood of Bene Gesserit. The members of the Bene Gesserit have many extraordinary abilities and they are trained in manifold ways. These abilities and training are very important for the story itself as well as the influence and power that women have, so I will describe them in detail.

The last part of my work will consist of chapters devoted to the individual female characters. I will analyze the roles they seem to acquire and compare them with their actions. This way, I will prove that they do not fulfill the roles as smoothly as it seems at the glance. Their influence on the story development is much greater and their authority is also much broader. In these chapters, I'd like to use the scenes from films both to compare and contrast the book and also to highlight how much the two adaptations differ. I will also use the Harrison's adaptation as a core source for the chapter about the princess Irulan because her role is developed there to a great extent in comparison with the book or Lynch's film. Individual chapters of this part of my thesis will be devoted to Lady Jessica, the princess Irulan and Chani. In the chapter about Chani, I'd like to touch upon the position of women in the Fremen society compared to the imperial society.

I hope that my work will bring a new point of view on Frank Herbert's *Dune* and that it will be interesting both for the *Dune* fans and for the people that never heard about it.

Creation of the World of *Dune*

At the beginning of my work I would like to mention some facts about Frank Herbert and also to sketch out the history and the plot of the *Dune*. The way from the first thoughts to the manuscript and then to the published book was long and complicated. and the process from the book to its first film adaptation was not simple, either. There had been two unsuccessful attempts to put the book on screen and the second one was well advanced, when it was terminated. There was number of famous and interesting people willing to participate, so, I will present very brief history of this attempt and then I will continue with David Lynch's film. Lynch had many problems adapting the book and the film was not such a success as everybody hoped. Sixteen years later, *Dune* was adapted for the screen once more. It was directed by John Harrison in a form of a TV miniseries and the commercial success was enormous. After the tracing of the development of the book and its adaptations, I will summarize the plot of the novel and introduce the main characters. I think this summary may become useful basis for analysis of concrete scenes and characters.

The author of *Dune* was born as Frank Patrick Herbert on October 8, 1920 in Tacoma, Washington. He was determined to become a writer from early childhood, and therefore, it is no surprise that his first job after the high school was in newspapers. Then the World War II came and he left his writing desk for service in U.S. Navy. After the war he attended creative writing classes at University of Washington, where he met Beverly Ann Stuart. She became his life partner and inspiration, and they got married in the 1946. Their relationship was strong and Herbert, just after her death, wrote: "We had moments of boredom, fears and pains. But there was always time for laughter" (Herbert, Afterword). Beverly's personality and their caring relationship were inspiration for the character of Lady Jessica and also for her relationship with the Duke Leto. Herbert's friends called Beverly "a guardian angel, [...] who protected [Herbert] and his writing time at all costs for almost four decades" (Ransom, 4). In principle, she enabled Frank to devote all his time to writing

and research in various fields by supporting the family.

After their wedding, Herbert returned to journalism and worked in several journals and magazines. His concern with science fiction developed in early forties and among his favorite authors he mentioned Heinlein, H. G. Wells and Jack Vance. In the early fifties, he started writing his own science fiction stories but he was still interested in the other authors' works, in an interview for *Vertex* he said: "I read the field when I started writing it. I wanted to see what was being done" (Herbert, Interview). He became known and his works were critical success. In mid fifties he began to think about a long novel about dangers superheroes or messiahs could bring to ordinary people. He thought that "people tend to give every decision-making capacity to any leader who can wrap himself in the myth fabric of the society" (Herbert, "Dune Genesis") and this tendency is frequently supported by harsh conditions or dangerous environment. In 1957, he was sent to Florence in Oregon to write a magazine article about a US Department of Agriculture project that was looking for ways to control sand dunes. It was done by planting grasses because their roots held the sand together so it could not move further. Herbert became fascinated by sand dunes, and even though, the article was never published, he got the harsh and appealing layout for his book. After the visit in Oregon, he dived fully into the research in various fields that he supposed to be helpful in his future work. He was allowed to get absorbed by his work because "his wife returned to work full time as an advertising writer for department stores, becoming the main breadwinner during the 1960s" (Wikipedia, "Frank Herbert"). Herbert spent the following five years researching "in religions, psychoanalytic theories, linguistics, economics, philosophy, plant research, soil chemistry, and the metalanguages of pheromones" (Herbert, "Dune Genesis"). He organized all his materials in the files and drawers and, when they were full, he got to writing the planned trilogy.

In the spring of 1963 he sent an early draft of the first book to his agent, who was excited about the book, but also had some comments. He wrote in letter to Herbert: "Length is the only problem that worries me. [...] I find the work very interesting, but how in the world are we going to sell the

serial rights when it runs so long?” (Herbert, RTD 206) Problems with the length occurred several times on the novel’s way to readers and later to viewers. According to *The Road to Dune*, the average science-fiction novel at the time had from 50,000 to 75,000 words and *Dune* approached 200,000. The agent sent a copy of the manuscript to John Campbell, an editor of the famous science fiction magazine *Analogue*, who immediately got interested. Herbert agreed to prepare his work for a serial publication and was greatly impressed by the cover of the first issue by John Schoenherr (see Figure 1 in Appendix A). Book I of the novel, nowadays called *Dune*, was published as “Dune World” in three issues from December 1963 to February 1964. The response from readers was great, so the remaining two books of the novel were published as the second serial called “Prophet of Dune” in five subsequent issues of *Analogue* from January to May 1965 (Figs. 2&3, Appendix A). After the publication of the first serial, major publishers still continued to reject publication of the work as a book. Luckily, at the beginning of 1965, Chilton Books offered to publish all the three books - “Dune World” (in following editions called simply “Dune”), “Muad’Dib” and “The Prophet” - in one hard cover. Chilton Books were “best known for publishing auto repair manuals” (Herbert, RTD 213) and only thanks to editor Sterling Lanier, who was a sci-fi writer himself, they published the book that started the cult. The book came to the shops on September 30, 1965 with cover art done once more by John Schoenherr (Fig. 4, Appendix A). It won the Nebula Award for Best Novel in 1965 and shared the Hugo Award a year later.

In 1967, sales of the book started to grow significantly and all the publishers (in the USA and also in UK, in both countries in paperback and in hardback, too) went back to press for a surplus print. Herbert continued with the series and wrote five sequels of the original book (for detailed info see Appendix B) and he also published several other books that he wrote either on his own or in partnership with his son Brian Herbert or Bill Ransom. Frank Herbert died on February 11, 1986, two years after his wife’s death.

Brian Herbert got so fascinated by the universe his father created that he decided to continue in

his work. So, together with another established science fiction author, Kevin J. Anderson, he wrote “Prelude to Dune” and “Legends of Dune”, which both precede the Classic *Dune* novels written by Frank Herbert. All the books are based on Frank Herbert's notes, unused chapters and outlines. In the Preface to *The Road to Dune* they described finding these materials: “It was like finding a buried treasure chest. Actually, they were cardboard boxes stuffed full of folders, manuscripts, correspondence, drawings, and loose notes. Some of the box corners were sagging, crumpled by the weight of their contents or partially crushed from languishing under a stack of heavy objects” (Herbert, RTD 7). The last sequel to *Dune*, that they have also written, is based on this “treasure,” too. In my work, I will use only the first book, *Dune* and I openly admit that I have not read the sequels or prequels to avoid any ideas from the other books to spoil my perception of *Dune*. They are mentioned in this paragraph and listed in Appendix B to give complete overview and to show how extensive phenomenon the world of *Dune* is.

Dune's adventurous story and attractive setting destined it for cinema screens, but at the same time, the multiple layers of the story and complex phenomena, which are discussed there, made shooting a film very complicated. According to the website *Dune – Behind the Scenes*, the first option to film *Dune* was purchased by APJ, Arthur P. Jacobs' production company, in summer 1971. The film was planned to be done after the *Planet of the Apes* series, but the company got so involved in the sequels of this series that they got to *Dune* as late as 1973. Filming was to start in 1974, the budget was set to 15 million dollars, and all the preparatory works started straight away, but on June 27, 1973 Arthur P. Jacobs died. Consequently, the project was stopped and, in December 1974, the rights were sold to the French consortium lead by Jean-Paul Gibon.

Alejandro Jodorowsky was chosen to direct the film and he immediately started to gather his “seven samurai that it was necessary for [him] to have for the immense project” (Jodorowsky, 20). The first of them was Michel Seydoux, wealthy Parisian who should produce the film with the cost from 9.5 million to 20 million dollars. Jean 'Moebius' Giraud created over 3,000 pieces of artwork,

when he prepared the storyboard of the entire script. There was another man hired for the design of all the crafts and painter HR Giger was creating the home world of Harkonens. Later he used his ideas when doing *Alien*. The special effects were the next samurai's concern and Pink Floyd agreed to do almost all the music for the film. Jodorowsky did not want to respect the novel, he wanted to recreate it (Jodorowsky, 3). So, his Emperor should be completely insane, living in an artificial golden palace in "symbiosis with a robot identical to him. The resemblance is so perfect that the citizens never know if they are opposite the man or the machine" (Jodorowsky, 7). The director wanted Salvador Dalí for the role of the Emperor and Dalí agreed to participate in the film, but he requested 100,000 dollars for an hour in front of the camera. So it was negotiated that they would use him only for an hour of the filming and that the rest would be done with his double robot. In October 1976, they had already spent about 2 million dollars and the script would result in a 14 hour film. The problem with the length appeared again and the project had been canceled.

At the end of 1967, Dino De Laurentiis bought rights from the French consortium and Frank Herbert himself was appointed technical advisor and consultant. The first director that De Laurentiis wanted to do *Dune* was Ridley Scott, the director of *Alien*. Complications with writing a suitable script and the size of the project made Scott leave it. Nevertheless, in 1981, De Laurentis renewed the contract and bought rights for *Dune* and all its sequels. The same year, after he had seen *Elephant Man*, De Laurentiis decided to hire David Lynch as a director. At the time, Lynch got also another prestigious offer. George Lucas wanted him as a director for the third (sixth) episode of *Star Wars*, *Return of the Jedi*. But Lynch decided to participate on *Dune* because Lucas has already established the style of *Star Wars* series and Lynch wanted to express himself more freely. He spent one and half year writing and rewriting the script, until its sixth version was finally accepted and on March 30, 1983 the shooting started. First clapper board was used by Frank Herbert, who was excited about the script, and he was supporting Lynch in his diverging from the original book. The seventh version of the draft was finished during the shooting at the end of 1983 and it made a basis

for the editing of the film. But even after the deletions in the script, the film was too long. The curse of the length reappeared. The film was cut to approximately half its length and this version was, after the premiere on December 3, 1984, sent to the cinemas. Lynch's style is brutal and artistic, and together with cuts that had robbed the film of continuity, they made it hard to digest. Therefore no success followed, and even the most devoted fans were disappointed and claimed the film to deviate from the original too much.

In the 1990s, Richard Rubinstein bought the television rights to *Dune*, which were free because Dino De Laurentiis never thought they would be of any profit. Rubinstein made an agreement with the Sci-Fi Channel to film a six-hour miniseries and he hired John Harrison as a script writer and a director. Thanks to the length of the adaptation, there was much more space to picture all the layers and ideas from Herbert's book. Both Rubinstein and Harrison do never speak about their work as about remake of Lynch's film. In Fritz's article "Harrison calls [the miniseries] a *faithful interpretation*, not a word-for-word, literal adaptation. The screenwriter-director made some changes he felt would accurately convey the spirit of the story in spots where the details were lacking or implied" (Fritz 12). All the shots were taken in studios in Prague and the cast and the crew were from all over the world. Director has described that as a 'Babel tower' and has claimed that this multicultural environment helped him to create similarly diverse world on the screen. The miniseries was first broadcast in the USA on December 3, 2000 and then it was released on home DVD. The problem with length was finally solved and the miniseries became very popular. In 2003, sequel called *Children of Dune* was broadcast on the Sci-Fi Channel.

In the following paragraphs, I will summarize the plot of the book. I will not take into consideration the deviations that are made in the films' plots because some of these I will mention later, in the chapters devoted to the particular characters. The list of characters with short characteristics is also included in Appendix C.

The world of *Dune* is not limited only to one planet; it contains the whole universe governed by

the Padishah Emperor. The story begins when the Emperor gives planet Arrakis as a fief to the powerful House Atreides. Arrakis, called sometimes Dune, is a dangerous and unexplored desert planet, but on the other hand, it is also the source of the great profit because only there spice – melange - that prolongs life is mined. The members of the Bene Gesserit sisterhood need it to access their ancestors' pasts and it also enables traveling between the planets. The Padishah Emperor's aim is not to reward the Duke Leto Atreides for his services, but to terminate the House Atreides. The Duke became too popular among the other Great Houses and the rumors spread that his army's level is well beyond the others. In this scenario, Baron Vladimir Harkonnen, the former ruler of Arrakis and the mortal enemy of the Duke Leto, should destroy the House Atreides with the secret help of the Emperor's elite troops. With the help of a traitor, Dr. Yueh, the Duke's physician, Harkonnen's army gains control of Arrakis and the Duke is killed. But at the last moment, Dr. Yueh provides Paul, the Duke's son and the last of Atreides, and Lady Jessica, the Duke's bound concubine, opportunity to flee away to the desert.

The Fremen, nation living in the Dune's deserts, have adapted to the harsh environment. Their culture is on relatively high level, their numbers are much larger than the most daring estimates and their religion is based on the prophecy that some day, a man will come from an outer world and will change Arrakis to a green and flowering planet. They are preparing for this day by gathering water in great subterranean reservoirs. Thanks to this prophecy Jessica and Paul found a hiding place among the Fremen and Paul becomes their leader against the House Harkonnen. Under the influence of the melange all around him, Paul's supernatural abilities, supported by superb training, wake up and he becomes to be able to see both the past and the future. He becomes Paul Muad'Dib or Usul and falls in love with the Fremen girl, Chani. Lady Jessica undergoes a dangerous religious ritual and becomes the Reverend Mother of the Fremen. But this procedure influences also a fetus in her womb and therefore her and the Duke Leto's daughter Alia is born with an awoken consciousness. She has memories of all the Reverend Mothers before her and so she is seen as

weird by the Fremen. The Fremen prepare for the final battle with the Harkonnens and they are sabotaging the spice mining.

The Padishah Emperor is disturbed by the decrease in the spice production and he is under the pressure of all the other groups depending on spice, hence, he decides to step in and arrives to Arrakis. During the great storm, the Fremen led by the Duke Paul Muad'Dib attack the Harkonnens' positions and also the Emperor's ship. They win the battle and take the Padishah Emperor as a hostage. The House Harkonnen is terminated because Alia kills Baron Vladimir Harkonnen by a poisoned needle and Paul kills his heir Feyd-Rautha Harkonnen in a single combat. The Emperor is forced to relinquish to Paul and to make this process legal, Paul gets formally married with the princess Irulan, the Padishah Emperor's daughter.

Female Roles in Literature and Film

The world of Frank Herbert's novel *Dune* is male dominated and the women are presented very scarcely there. At first sight, these few females fit in the roles, that they are supposed to play, very well. But in my opinion, it requires only a bit deeper study to find out that the thing is not so easy and that all of them through the book, and in films too, step out of the roles they are assigned to. What are these typical women's roles in the literature? How are women presented and defined? And how do these stereotypes change when the written word is transformed into the moving image? I try to have all these questions answered before I get to the book itself because the answers will define the basis for the discussion.

To be female is one of the two possibilities and thus it is not at all surprising that women's roles are defined by comparison to men's roles. There is system of binary oppositions that contains such pairs as active/passive, take/give or male/female. In this system men are stereotypically viewed as active fighters who take their weapon and go towards their goal. However this view is not as strongly rooted as the opposite stereotypes about women are. As Jill Savitt remarks in her essay, there is and always was: "[a] wide range of male roles [...but] female literary characters adhere to the classic models" (1). The adherence itself describes the most important quality of all the stereotypical roles women are assigned – passivity. Men are defined as active doers and thus women are passive victims or in better case supporters. In the most works, they are fully dependent upon men and this is realized in two ways. The first possibility is that the female has some goal to achieve and then, as Gataulina comments, "male characters always participate[...] in helping female-character to reach the success." Woman is pictured as unable to go on for something on her own and she is somehow carried towards her success by her helper. The second possibility is that the man has an aim and his female partner is there to help him. In this case, the helping is absolutely different, more precisely, it should be described as support rather than help. The difference could be

summed up as follows: “if men help with a wise advice and with their knowledge, then female helps by cooking and taking care of children”(Gataulina). So the man uses his potential to active help, but the woman is supposed to have a potential only to stand aside and take care of food and children.

Looking after the house, food and children is quality that defines the Mother/Wife role, which is one of the stereotypical roles, that were named and categorized and are summed up in Savitt’s work. Mother/Wife can be characterized as: “flesh and bones mother [...] provider of life, a nurturer” (Savitt 4). When she is a “good” mother, it means that she is passive, submissive and lives only to sacrifice herself to her children and/or husband. Lady Jessica or Chani from *Dune* may fall into this category because of their devotion to Paul (as son or partner), but they are not passive at all and thus they counteract this stereotypical role at the same time. Likewise, none of them can be classified as “bad” mother. Such a character dominates her husband and makes him passive and loosing all the respect in the neighborhood. She becomes: “a domineering character, nasty and unkind” (Savitt 5). So Mother/Wife pays hard for even the slightest attempt to become independent and active. Her status in society is defined by her marriage, that means by her belonging to her husband. Being married gives her moral credit, and it is interesting that both Jessica and Chani are deprived of this official honor. Their position in the society should be questioned, but it is not.

Other stereotypical role, according to Savitt, is the Old Maid. She carries almost all of the negative connotations and is rejected by the society. She is not married in the most cases and thus she has even lower status than the “bad” mother. She is very often: “physically unattractive [...], seen by others as either crazy or pitiable” (Savitt 6). Her visage is important because a woman should be beautiful and “is valued for her beauty” (Savitt 6). Because of her lack of sex appeal, she is frequently frustrated, unhappy and she fills her life by religion or by peeping in the lives of the people around her. She is frequently very nosy. Sometimes she may become a foster parent for her niece or nephew. But all the things just happen to her, “she is usually characterized by extreme passivity” (Savitt 6). She does not choose her life or her role. She usually appears as an opposite to

“good” mother role as she is ugly, unkind and solitary opposed to a beautiful and kind mother living in the center of the family. Reverend Mother Gaius Helen Mohiam fits in the role of the Old Maid very well, in accordance with it, she is called “old witch” several times in book. She filled her life with Bene Gesserit purposes and she is a cold solitary figure, clear opposite to Jessica. But she tries not only to look into others people’s lives, but to take them in control, too. She is not so passive as she is supposed to be.

Next pair of roles, which are actually opposites, is the Virgin and the Fallen Woman. According to Savitt, the Virgin is sometimes called “the good angel” and “is always chaste, innocent and ignorant of worldly things” (12). She is pure, sometimes dressed in white or similar light colors to emphasize her innocence and to let her stand above other women. She is absolutely unaware of her own sexuality and men worship her. She is like a child that “never grows up [and] whose fairness and sweetness are revered by all” (Savitt 12). Her deeds are strictly limited by her innocence which implies narrowed life experience and also lower intelligence. She may have close relation to nature and thus she can use herbs and her inner powers to heal. In *Dune*, the princess Irulan can be regarded as the Virgin. She is standing on the pedestal of her father’s throne and all the men look up to her. But later in the book, and in Harrison’s film even more significantly, she reveals that her intelligence is much higher than it is appropriate for this role. The Virgin can develop into the Mother within the course of the work and then “she brings life and she nurtures it” (Savitt 12). This life giving and comforting is a fulfillment of her life. But she can also become her opposite, the Fallen Woman.

The Fallen Woman is also called Seductress/Goddess or the Whore in Savitt’s classification of the female roles. Connotations of high sexual attraction and beauty are shared by all these labels and they are the most important attributes of this stereotypical role. Like the Virgin she is adored by men, but it is done “in an earthy way” (Savitt 18). There are two types of the Fallen Woman. First possibility is that she was the Virgin, but she “[has] fallen prey to the power of some man” (Savitt

13). In the case she may keep something from her virginal character, e.g. her close relation to nature and especially her life-giving power. Second, she might “call” for her fall and really seduce the man. In this case she is seen as evil, strongly despised. She is always considered to be “pleasure producing” (Savitt 18) and secretly envied by other women. She is defined by her sexuality in all her relationships and she never gain a status of Mother or Wife.

All of the described women roles have common characteristics. Among the most important ones is passivity as “direct opposition to men’s activity and aggression” (Savitt 8). When the woman tries to do something actively, she is regarded as a shrew – the “bad” Mother or a Whore – the Fallen Woman. Female subordination and admiration of males are resulting from the passivity and vice versa they are strengthening the notion of women passively standing out of the course of events and only observing. Women are there to help and admire greatness of the men and their epochal deeds, who are changing the world and writing history. They are also seen as formless. Savitt describes it as an association between a soft body and a soft mind, so, the formlessness implies inferiority of intelligence.

Female thinking is supposed to be less rational and much more influenced by feelings and moods. This supposed irrationality supports the belief that women are much more spiritual and religious. Description of the female society of Bene Gesserit in *Dune* call up an image of the secret religious order whose members have extraordinary powers and are bound by strong discipline. Bene Gesserits stay in the shade and they use their instincts. They are contrasted to Mentats, as Timothy O’Reilly highlights in his book about Frank Herbert, who are called “human computers” because they “have been trained to store vast amounts of data and to calculate probabilities on the basis of past performance” (O’Reilly, ch 4). Their maleness is thus connected with rationality and precise computation and opposed to females’ intuition. From all these characteristics, it is obvious that range of the women’s roles is very narrow and their opportunities in works of literature are strictly limited.

Female roles in the movies are influenced by similar stereotypes as in literature. Partly because they are created in the same social environment and partly because the vast majority of screenplays is based on certain literary works. But after the conversion of the text into the film, a viewer is confronted with a concrete appearance of the characters, there is no place left for his imagination and so he is not only following the story, but also watching the people on the screen. Therefore, most of the feminist film critics see woman as “a passive recipient of the aggressive male look” (Penley 7). In this characteristics, the male activity and female passivity are highlighted and they are seen as the defining factors. So the “pleasure in looking”, which Laura Mulvey describes in her “Visual Pleasure and Narrative Cinema” is:

split between active/male and passive/female. The determining male gaze projects its phantasy on to the female figure which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact. (62)

According to this theory, the passivity of women is much strengthened in the film. They only are there as objects and men, both in audience and in the film, are active. Characters in the film are acting within the story itself and the audience is watching them. Mulvey discussed the problem of women in audience in her later works and she stated that women are allowed to acquire active role or point of view via participation in audience, and so, the audience as a complex is seen as active and thus male. The audience is consuming the film and this way gets power over all the characters and especially women. Therefore the female characters are passive in relationships with the male characters and they are even more passive in relationship with the audience. The division of roles in the story itself is summed in a simple rule: “men act - women appear” (Cowie 108.) Molly Haskell in her book *From Reverence To Rape* remarks that the female stars are “simultaneously, the object of women’s admiration and men’s desire” (20). Women in their film roles appear as sexual objects and their visage is very important. Thus, Lynn Crosbie’s remark that “clothes do, in fact, make or

break woman” expresses, how emphasized is the outer presentation of women in a film. The beauty is the most important quality from all. The quote also sums up all Crosbie’s article and refers to proper style of female figures mentioned by Mulvey. It can be summed up that women’s passivity is accentuated by the audience’s power, and so, it limits women in their roles even more.

As in the books, several female stereotypical roles are defined in an opposition to the male roles on the screen. Similarly to literary works, ‘real’ men in film are usually “gun wielding, muscle clad bodies fighting off bad guys” (Lupo). They are strong, active and aggressive and that is the reason why one of the frequent roles women play is a role of victim. A weak and passive girl or woman is always helpless against this kind of man and she needs someone else – some other man - to save her. So the situation is the same as it was in the books, she is absolutely dependent on man’s help.

The difference between male and female roles is summed up perfectly by Haskell, she writes:

A man is supposedly most himself when he is driving to achieve, to create, to conquer; he is least himself when reflecting or making love. A woman is supposedly most herself in the throes of emotion (the love of man or of children), and least herself, that is, least ‘womanly,’ in the pursuit of knowledge or success (4).

These words highlight that, also in the films, men are connected with reason and women with feelings. Their femininity is quite often stressed by tears. Cry is connoting both the weakness and sentimentality and it is strongly related with women because men are not supposed to cry or, at least, to be seen crying. Woman’s only interest and desire in films is to find a man, love him and take care of him and their family. That is the only wish female characters are allowed to have. All the other aims, thoughts and desires are suppressed as they try to please men around them. This stereotype is very close to the Mother/Wife role as it was classified in literary works. Chani, in David Lynch’s film, is a perfect example of this suppression of her own desires. She is pictured without any wishes of her own and boundlessly loving and supporting Paul. In the book, her role is much richer and more important, she is also Paul’s messenger and teacher. But in this film, her

personality is narrowed down to the Wife and later Mother role – even without formal marriage.

In addition to roles of victims or wives, women may be presented as innocent girls. Their innocence is usually connected with lower age and thus, similarly to the Virgin in literature, with lack of experience. It is very often portrayed in children, mostly little girls, or very young ladies. In both *Dune* films, Alia is a small girl – beautiful and cute at first sight – and she is automatically expected to be innocent, while she is not. She is opposing the prerequisite of narrowed knowledge because of her awakening in Jessica's womb. Therefore, she is not fulfilling people's expectations, she differs a great deal and so she is feared and hated. She arouses same expectations in viewers of the films, but then, she does not conform to the traditional stereotypical role. At the end, this lovely small girl kills in cold blood her grandfather Baron Vladimir Harkonnen. This deed entirely destroys any notion of innocence about her.

Last female stereotype in films, I would like to mention, is the temptress. She is a variation on the Fallen Woman from the literary works. Her sex appeal and beauty help her to force men to do everything she wants. They are attracted by her and unable to refuse her. Her life and relationships are defined by her sexuality. In Lynch's film, the princess Irulan's chamber maid plays a role of temptress, whenever her lady needs to get some information. When Irulan is about to lose her purity, she is replaced by her chamber maid. This way, Irulan may stay in her role of the innocent noble princess and at the same time, she can take advantage of her beauty and attractiveness. The maid is only presented as a sexual object because Feyd Rautha does not seem to even notice the replacement. He is interested only in pleasure she will provide him with.

I think that the difference between roles in books and films is not substantial. In both active, aggressive and rational men are opposed to passive, weak and sentimental women. Women are mostly in the roles of helpers or supporters. They take care about men and family and this is the only aim they are allowed to have. In the works of literature, the Mother/Wife is defined as caring, submissive, life producing and sacrificing herself. She is driven by her man or her children and I

think Chani and Lady Jessica can be categorized as the Mothers/Wives. Next role that was identified is the Old Maid. She is old, sexually unattractive and often frustrated. She tries to fill her lonesome life with religion or other people's lives. Reverend Mother Gaius Helen Mohiam is perfect example of this stereotype. The last two roles may be contrasted. The Virgin is pure, beautiful and worshiped in a spiritual way as an opposition to the Fallen Woman that is defined by her sexuality and so she is adored by men in an earthy way. The innocence as core characteristics of the Virgin is highlighted in the films. It is represented mainly by innocent girls or children. In the both *Dune* films Alia is such an example. The princess Irulan may be seen as the traditional Virgin both in book and in the films. From this summary, it is obvious that the roles of women are strictly circumscribed and very limited. Frank Herbert's *Dune* is no exception from this scheme at first sight. This world is clearly male-dominated and women only have restricted opportunities there. But as I just foreshadowed, the deeper look will reveal that female characters do not fit in their roles so perfectly and that they have much greater powers and influence than their roles imply.

Male-dominated World of *Dune*

Frank Herbert in his *Dune* created an easily believable universe full of planets, societies and people. The structure of the empire that unifies the known universe is similar to that of the Middle Ages. The most obvious connotation of this historical period are strong knights on high-steppers fighting in tournaments and the ladies watching and admiring them. Some of them may even faint when their favorite is in danger. This description is a bit exaggerated, but the world of *Dune* still seems to be absolutely male-dominated and women seem to have only marginal roles, being mostly accessories of their mightier counterparts, there. In this chapter, I would like to explore, how Frank Herbert describes the society of his universe and how it is pictured in both films. I will also mention the official role that is ascribed to women in this society.

The basic social structure of Herbert's complicated world is similar to the feudal Middle Ages. The connotations of the Middle Ages are strengthened also by the lexis that Herbert uses in *Dune*. In heroic poetry of the Middle Ages, the authors used kennings, the figures of speech that substituted name of thing or a person, to avoid repetition and mostly to adhere to the rules of alliterative verse. And Herbert similarly talks about blood as about "the body's water" or about melange (spice) as about "the prolonger of life" or "the giver of health." This figurative speech further supports the reader's impression of the old times. Jack Hand in his article identifies this as a "past-as-future effect" (24). All the known universe in *Dune* is united under the rule of the Padishah Emperor. In the first quote from 'Manual of Muad'Dib', which opens the book, the reader learns that Paul Muad'Dib, the main hero of the story, was "born in the 57th year of the Padishah Emperor, Shaddam IV" (Herbert, *Dune* 13, hereafter quoted only by the page number). This time determination is based on comparison with a life or a reign of the Emperor and illustrates his influence. The power of the Emperor is great, he can take and give the whole planets as fiefdoms and he also commands the most powerful army in the universe – the Sardaukar. So, his masculinity

is defined by the traditional means of an active behavior and aggression. But his powers are not limitless, they are balanced against the Landsraad, kind of “a pre-Magna Carta parliament” (Hand 24), and the Spacing Guild that holds “monopoly on space travel and upon international banking” (592).

The Landsraad unites the Great Houses and represents politics of their male leaders. There is no exception, women, even the noble ones from the Great Houses, are omitted from the rule. Armies of the Great Houses together keep an important balance, where: “the military forces of the Landsraad Great Houses [are] on one side, the Sardaukar and their supporting levies on the other” (59). Therefore, nobody is able to do anything without causing a reaction. There are plans within plans because everybody tries to foresee the future steps of their enemies as well as allies. Among the Great Houses of Landsraad, there are the House Atreides and the House Harkonnen, they are mortal enemies and their mutual hatred roots deep into history and it is one of the moving forces of the story.

The hierarchical structure of the society creates social classes as we know them from the Middle Ages. The Great (or Major) Houses are the highest nobility that administrate planetary fiefdom, and there is also a lower nobility, the Minor Houses. The noblemen have the power over people on their land and their dominance is absolute. Lorenzo DiTommaso in his article remarks that: “The tenets of the twin pillars of inequality and feudal hierarchism are driven into every one of the members of the nobility or other power groups, not excepting Duke Leto and Paul. Clearly father and son are in command, for, like the Emperor and any leader of a Great House, they use their resources, human or otherwise” (78). The relationships between them and common people are not only rather unbalanced, but also limited by lots of rules. There are differences between bigger and progressive planets like Caladan, the home planet of the House Atreides, and smaller and peripheral planets like Arrakis. The difference is expressed by Paul, who is awaking before the moving to Arrakis: “...This world of castle Caladan, without play or companions his own age, perhaps did not deserve sadness

in farewell. Dr. Yueh, his teacher, had hinted that the faufreluches class system was not rigidly guarded on Arrakis” (15). It is impossible for Paul, an heir of one of the most powerful Houses, to meet with common people. Servants or soldiers he meets on Caladan have to be loyal to the House Atreides. On the contrary to the book, in John Harrison’s miniseries, Arrakis is not pictured as a world with looser rules. The distance between the whole Atreides family and the local people (mostly the Fremen) is emphasized during their first way to the palace in Arakeen. The Atreides travel in comfortable and obviously air-conditioned couch and they watch common people standing along the road in the dust under the hot sun. The windows clearly divide the two worlds and keep both the Fremen and the duke’s family within their places.

According to his status, Paul is taught by the best of his father’s warriors and commanders. Because he is a man and an heir, he has to be able to win all his fights, the physical and the political ones too. In the book and both films, this emphasis is shown by the scene of practice in a single combat before the Atreides leave for Arrakis. Paul’s fight with Gurney Halleck, the master of Arms, is frightening because Gurney seems to endanger Paul’s life, but it is a part of practice and Paul is shown there as a man, in accordance with the stereotypes, fighting and almost winning. In David Lynch’s film, the importance of this scene is even greater because it is the first scene where Paul appears. And therefore, he is defined as a fighter and a male and not as much as a thinker or his mother’s son. His relationship with mother is not so strong and that is the reason, why Lady Jessica does not play so important role in Lynch’s *Dune*. Similarly to her, all the other female characters are suppressed as I will show later in my work.

The third power group, which was only mentioned in my work yet, is the Spacing Guild. Hand calls it “The glue which holds the Padishah Empire together on an interplanetary level” (24). Without the Guild the Padishah Emperor would not be able to control his Empire and send his army of Sardaukar where he needs to restore order. DiTommaso says that “In fact, it was a Guild-B.G. compact that placed Shaddam IV on the throne” So the Emperor is bound to the Guild a lot. The

noble Houses both Major and Minor depend on the Guild for their profits because they trade with all the Houses on different planets. The trade holds the Universe together, as the Duke clarifies to Paul in one of the deleted scenes from *Dune*: “Each world, each group of worlds, has something unique. Even Caladan’s pundi rice is unique to Caladan. And there are people who want it, who cannot get it anywhere else” (Herbert, RTD 246). And thus the nobles and also their subjects cannot live without the Guild’s cruisers. Finally, the Guild depends on both the noble Houses and the Padishah Emperor because they together guarantee constant mining and distribution of spice. Guild navigators are not able to drive their cruisers without the spice. The members of Spacing Guild are only men. Even though the sex of the navigators is unknown and in the both film adaptations it is unrecognizable, I am still convinced that there are no women among the Guildsmen and my opinion is supported by Hand, who speaks about the Guild as about “a male preserve” (24). So the Guild, too, is reserved only for men.

The informations about the structure of the society in the world of *Dune* are hidden in the book mainly in lessons to Paul. He is taught about the system of the Universe and the reader is learning with him. Personality of the ‘teacher’ is quite important in these situations because it bears power and authority. It is mostly the Duke Leto who warns his son and tries to get him prepared for the fights and treachery he foresees. So, the dominance of males is highlighted once more. But the following summary of the whole structure is in the book uttered by somebody else and it is great surprise that she is a woman. Reverend Mother Gaius Helen Mohiam says: “We’ve a three-point civilisation: the Imperial Household balanced against the federated Great Houses of the Landsraad, and between them, the Guild with its damnable monopoly on interstellar transport. In politics, the tripod is the most unstable of all structures” (36). The instability of the structure is the most important information from the summary because it enables the story to develop. These statements also uncover the intelligence of the Reverend Mother to a particular extent. She has to have relatively extended knowledge of politics to identify that the system is not stable. Even though,

officially, there is no place for females in reigning, still, they are not out of it completely. In Harrison's *Dune*, this summary is uttered by Dr. Yueh, more precisely by his hologram, during the Paul's lesson in the opening scene of the film. The authority and knowledge is given back to the man.

So what is the official role of women in the *Dune* society? What are they allowed to do if they are banished from the participation in the Landsraad or the Guild and from the Padishah Emperor's throne without any doubts, too. They are left with two of the most traditional areas of influence: household and religion. Within the first one they are valued as bearers and nurturers of life, landladies and companions. But their greatest value, especially when they are daughters, is that they can be married and so the new alliances can be established or the old enmities conciliated. This role of the bond, which also typical for the Middle Ages, is represented by the princess Irulan. At the end of *Dune*, she is married to Paul to make his accession to the Padishah Emperors throne legal and smooth. In the Harrison's film, this Irulan's role is emphasized by her father's disappointment by her sex and his clear statement that the most important thing is to find her a suitable husband. None of the above mentioned roles brings women a respect. They are not taken seriously, they are thought to be sensitive as opposite to male's rationality. It can be seen in the Duke's carelessness when he speaks with Paul about the Reverend Mother's warnings. He says: "Don't let a woman's fears cloud your mind. No woman wants her loved ones endangered. The hand behind those warnings was your mother's. Take this as a sign of her love for us" (57). In this case "woman's fears" are not only the fears that a woman has, but also the fears that are unreasoning and a bit absurd. They are very often based only on feelings and instincts and therefore men do not believe them and laugh at them. The only quality the Duke appreciates in his concubine is her love for him and their son. So, according to him, she lives only through his and Paul's lives, which clearly corresponds to the characteristics of the Mother/Wife role in the system of the literary female stereotypes. Via this stereotype the two most important characteristics of women – passivity and weakness – appear. The females are not

participating in the fights for power, they are mostly staying in their households and taking care. When the Padishah Emperor comes to Arrakis to crush the Fremmen rebellion, he takes with him his whole household and Paul comments it: “They’ve even brought their women, [...] Ah-h-h, my dear Emperor, how confident you are” (516). It is clear that he considers women very weak. Therefore, according to this opinion, they should be shielded and taken as far from fight as possible. Taken, because they are not supposed to have the will of their own.

As I have already mentioned, the second area of influence, which are women allowed to participate in, is religion. According to Hand: “women have always exerted official or unofficial power in the area of religion” (25). Considering this, the Herbert’s world is not so surprising. He created a Bene Gesserit order, the secret sisterhood, hidden in the background of all the plans and diplomacy. The Bene Gesserit complements the tripod composed from the Emperor, the Landsraad and the Spacing Guild. It seems to be a religious order, but powers and abilities of its members are much greater and therefore I will explore them in greater detail in the next chapter.

Bene Gesserit

I think it is impossible to speak about women in *Dune* and omit the Bene Gesserit. Most of the female characters, who appear in the book, are members of this society and this membership defines these women to great extent. It gives them unusual abilities and also limits them by its rules. Except Chani, all of the remaining females, who I would like to study closer, are Bene Gesserits, but Lady Jessica has the greatest space in the book and her abilities can unfold in its full scale. Therefore, I will use her as an example of all the Bene Gesserit techniques and abilities. According to the “Terminology of the Imperium,” little dictionary that Herbert added to his novel, the Bene Gesserit is: “the ancient school of mental and physical training established primarily for female students ...” (587). This short definition gives only the brief idea of the Bene Gesserit because its powers go far beyond these few words. Bene Gesserits use science, especially psychology and biology, very well, they are good at politics and in a certain way they could be described as a religious order. These three concepts mingle together in their goals and in their training.

The feeling of religion appears when the Bene Gesserit is described as a sisterhood. It is a secretive community with strict rules, which can be called an ‘order’ and these connotations are supported by the sound of the name itself because ‘Gesserit’ sounds pretty similar to ‘Jesuit’. Brian Herbert speculates about this connection in his biography of his father and it is also commented on by O’Reilly, he says that “Herbert has described the Bene Gesserit as ‘female Jesuits’” (O’Reilly, ch 5). And he also argues that this order could have been inspired by Herbert’s life because he has ten aunts and they forced his father to enroll him to the Jesuit school. It might be the source of the inspiration, but I think that Herbert rather had in mind images that the name would invoke.

These associations and speculations are further developed by possible translations of “Bene Gesserit”. According to Wikipedia, the name was probably taken from the Latin and means “[s]he shall have behaved well’. [... .] Among the [other] possibilities are ‘it will have done well’, ‘she

will have born [a child] well” (Wikipedia, “Origin of the name”). The first possible translation is obviously tied with the strong discipline of the order and with the harsh training of its members. The last one sounds interesting and perhaps also a bit awkward in a connection with a religious order, but the Bene Gesserit is not a typical one because it possesses only some features of a typical order. One of the main aims, the girls are trained for, is to bear a child to a man they have been told to and do it in proper time according to the Bene Gesserit’s plans. Therefore, the last translation of the name is a bit awkward when talking about a religious order, but it will be surprisingly fitting when I will speak about their breeding program.

There is one more connection of the Bene Gesserit with religion, but it is absolutely turned up side down. Members of an arm of the order called Missionaria Protectiva travel throughout the universe and modify existing religions by implanting prophecies and messiahs into them. There are two purposes for doing this. The first one helps the Bene Gesserit to be a political force because through religion, they can control and influence the whole society and at the same time stay in the shade. The second purpose is more clear and obvious. Every Bene Gesserit knows prophecies and means used by Missionaria Protectiva and thus when endangered she could use them and gain security among the people. Lady Jessica takes this advantage when she and Paul are forced to escape to the desert and they need to secure their place among the Fremmen, desert people. Paul is considered to be Mahdi and she needs to prove that they really are the mother and son that are supposed to come according to the legend. Thanks to Missionaria Protectiva, she knows the chant that is embedded in Fremmen’s religion and by producing it right she secures their position. After the chant: “she felt cynical bitterness at what she had done. [And thought:] *Our Missionaria Protectiva seldom fails. A place was prepared for us in this wilderness. The prayer of salat has carved out our hiding place*” (340). She is disgusted by the Bene Gesserit methods and feels that she is not frank to the Fremmen, but on the other hand, she knows very well that this deception saved her and Paul’s lives. So Missionaria Protective proves its importance.

I described the Bene Gesserit as a religious order, but it is evident that this characteristic is everything, but definite. It is caused by the complicated essence of this religious order. A more precise term to describe it is probably a word sisterhood that I used at the beginning and which meaning has not been so narrowed in our culture. The rest of the Bene Gesserit interests should be explored to get deeper knowledge and more complete image. Frequently, people tend to think in the means of binary opposition and the opposite of religion is very often science. I have already said that the Bene Gesserit uses biology and psychology for its purposes. Their members are trained to expand their ordinary abilities and the techniques are so successful that the Bene Gesserits are very often called 'witches' by people outside the sisterhood.

Members of the sisterhood are trained both physically and mentally so let me start with a physical training and abilities. Thanks to various lessons similar to Yoga or meditation, the Bene Gesserits are aware of any muscle or nerve in their bodies and they also have control over each of them. This allows them to stay calm in every situation, which helps them to think clearly even under stress or in danger. Paul was taught these techniques by his mother and he uses them frequently throughout the book. The most impressive moment is when Jessica gets accidentally buried under the slide of sand. He "still[s] the savage beating of his heart, set[s] his mind as a blank slate upon which the past few moments could write themselves" (289). Thanks to his calm and precise recalling and analyzing of the action that lasted only a second, he finds and digs out his mother. All the process of calming, recalling and analyzing takes him only a moment, which is also very important in a danger. With all his speed and calm he still would not probably be able to rescue his mother in time because, when buried under the sand, she would suffocate. But she as a Bene Gesserit has control not only over all muscles and nerves, but over internal organs too. She puts herself in some kind of lethargy and so she gives Paul more time to find her. A Bene Gesserit's control over internal organs is such that "[t]hey can commit suicide at will by simply stopping their hearts" (Wikipedia, "Internal Organic-Chemical Control"). They are also able to control the sex of

the child they will bear. This is a remarkable ability that makes their biological breeding program possible and, in fact, the whole story originates in it. Lady Jessica was commanded to have a daughter with the Duke Leto Atreides, but she did not obey and bore a son – Paul. Other members of the Bene Gesserit obey the instructions there are given by the sisterhood and thus for example the Padishah Emperor Shaddam IV has no male heir.

The control over internal organs involves also a control over chemical processes in the body and any Bene Gesserit can change chemical structures of substances included in her body. This ability allows Jessica to stay alive when she had to drink the ‘Water of Life’, poisoned and drug containing substance, to prove her exceptionalness and make her and Paul’s position among the Fremen more secure. She becomes impaired by the drug and thus she sinks to herself to confront her inner self. She is aware of the danger and she is looking for it in the water she drank:

she began recognizing familiar structures, atomic linkages: a carbon atom here, helical wavering ... a glucose molecule. An entire chain of molecules confronted her, and she recognized a protein ... a methyl-protein configuration.

Ah-h-h!

It was a soundless mental sigh within her as she saw the nature of the poison.

With her psychokinesthetic probing, she moved into it, shifted an oxygen mote, allowed another carbon mote to link, reattached a linkage of oxygen ... hydrogen. (408-9)

Her search and following changes illustrate the level on which a Bene Gesserit is able to influence processes and functions of her body and it also shows that they are deeply educated in various fields, including for example chemistry.

All the Bene Gesserit physical abilities are based on the extreme concentration. The members of the sisterhood use their consciousness, but they are very well aware of unconsciousness. As O’Reilly remarks they are “conscious by choice” (O’Reilly, ch 4). They are able to focus on important things even though they are presented only as minor details. This ability, which is

acquired by intensive training, makes them appear almost inhuman. From the smallest hints in person's behavior, for example pose, voice or reaction to the Bene Gesserit interaction, they are able to deduce a state of one's mind. Some of the members can even recognize whether the person is lying or not for a certainty. This is very helpful when dealing with unknown people or in unknown setting. People that are known can be much more easily manipulated. The sisterhood makes use of it and after identifying one's personality and momentary state could make him do what they need.

The Voice, one of the most powerful and active 'weapons' of the Bene Gesserit, is also based on the detailed understanding of the person that is to be commanded. Every member of the sisterhood learns how to adjust her voice according to the person: its loudness, pitch, timbre and tone. And she "can speak to a person's unconscious mind, [command] it in a way that the conscious mind is aware of, but cannot resist" (Wikipedia, "The Voice"). The Voice is used several times through the novel. In one scene, Lady Jessica uses it on one of the Duke Leto's men to prove her strength. After he finds himself sitting back on a chair as she wished: "[he] tried to swallow in a dry throat. Her command had been regal, preemptory – uttered in a tone and manner he had found completely irresistible. His body had obeyed her before he could think about it. Nothing could have prevented his response—not logic, not passionate anger . . . nothing" (84). The enormous power of the Voice is proved clearly by this example, because the commanded man is very well educated, intelligent and wise. From his reaction it can be deduced that Lady Jessica was good student of the Bene Gesserit knowledge because the effect of the Voice always depends on the ability of the user to observe, to analyze and also on her experience.

It can be assumed that the Voice is based on the power of the word itself and also Wikipedia describes it as "an extreme version of oratorical ability" ("The Voice"). In all cultures, especially in these without writing, some words are special. They cannot be pronounced at all occasions and they have to be handled with a special care like ceremonial objects. The Bene Gesserit share this respect of words and it is manifested most clearly by the "Litany Against Fear":

I must not fear. Fear is the mind-killer. Fear is the little-death that brings total obliteration. I will face my fear. I will permit it to pass over me and through me. And when it has gone past I will turn the inner eye to see its path. Where the fear has gone there will be nothing. Only I will remain. (267)

The purpose of these words is special. They should focus one's thoughts on one stable point to allow one's mind to start working again. When a Bene Gesserit is stressed and she cannot establish her calm only by her will, the Litany is a powerful device. It could be learned easily and its form supports the flow of the words. Thus it is not complicated to go through it even when the mind is clouded by a fear. Moreover, the minor variations of the words are not important and they appear throughout the book. The most important words are preserved in all the versions and the power of the Litany is hidden mainly in its rhythm and sound.

The word 'fear' appears several times in the litany and I think it is because it should be pronounced to be made trivial. As I remarked earlier, special words have special occasions to be said and some of them should never be pronounced. When the word is pronounced many times, it is defeated and its power is diminished. One had to confront oneself with the word and its meaning to say it aloud and when he or, in the case under question, mostly she admits the fear openly, it is partly destroyed. It is no longer anything special and it has no power over her.

All these above mentioned abilities, techniques and training are fascinating, but they do not exist only for their own sake. As I have already remarked, the Bene Gesserit can be seen as a political force, too and their members use various devices to influence people and their actions. But even this political struggle can be seen as a tool for a greater goal they hope to achieve by a complex breeding program they carry on for countless generations. They try to isolate specific genes that should produce the Kwisatz Haderach, 'the shortening of the way'. He should be a male Bene Gesserit with abilities to see both future and past. Some of Bene Gesserits are able to see the past, but only along their female ancestors' line. When looking to past, there is always a place that

frightens them and they are unable to face it. The Kwisatz Haderach would be able to see male as well as female pasts, to look straight at this horrifying place and doing so he would open “the depths of active male psychology as well as the receptive female” (O’Reilly, ch 3). So he would interconnect the two poles male and female, and make activity and passivity one thing. Bene Gesserits take advantage of their skills in controlling other people, but most usually they use traditional ‘weapons’ as female beauty and enjoyable behavior. These, together with their ability to choose their child’s sex and an almost absolute obedience of members, allow them to carry on with the scheme and to come very close to the intended end. But, as I have already pointed out, the obedience of the Bene Gesserit members is not absolute. Lady Jessica did not follow the plan and bore a son by this means she destroyed the complicated breeding scheme and opened number of the other possibilities. Thanks to the sisterhood and their careful plans and precious manipulation, Paul’s genes are almost these of the Kwisatz Haderach. But because of his mother’s will and disobedience, he is not the Kwisatz Haderach the Bene Gesserit envisioned. He is not their willing tool.

In this chapter, I have demonstrated how important and powerful the Bene Gesserit is. They are able to influence the people and their opinions and make them to act in the preferred ways. Therefore, they can secretly shape the world of *Dune*, in which they officially have no powers. They have really mighty techniques that help them to gain their point. Among the most important of them is their enclosed and stable organization. It stands behind the success of their breeding program and also behind all their abilities gained by training. Their special focus on an observation of minute details enables them to get deep knowledge of anybody and also to control anybody. Thanks to the ability to control their muscles, nerves, internal organs and even chemical processes in their bodies, they can stay alive in various dangerous situations. It is no wonder they are called ‘witches’ by common people. However their powers are mostly trained, they enable most of the female characters to cope with the male-dominated world of *Dune*.

Lady Jessica

In the preceding chapter, I used the character of Lady Jessica as a representative of the Bene Gesserit. I think, she is the most important female character in *Dune* because the area of her action is the widest one among the limited arenas of all the women. She is a mother of Paul, the main hero, and therefore her position in the society is high. But on the other hand, she is defined by her motherhood, which limits her at the same time. So first, I would like to show how smoothly she fits in the Mother/Wife role and that she carries the defining features of this role that were described in Chapter 2. But I think that even though she fulfills the role's definition so well, she counteracts it at the same time. During the course of the novel, there are places and scenes where Lady Jessica acts in a clearly opposite way to the defined stereotype. So, I would like to prove that the seeing Lady Jessica only as the Mother of a hero is incomplete and show that she is much more active and powerful than it seems at the first sight.

In the chapter on female stereotypical roles, I have defined the Mother/Wife role. Woman in this role was described as passive and submissive in the relationship to her man. She was also defined as life producing and nurturing, caring and having concern for her children. And she also should be kind and beautiful. All these features can be discovered in the character of Lady Jessica and they were more or less precisely transferred on the screen. So, I will demonstrate that she is assigned the Mother/Wife role in the book and in the both film adaptations.

The passivity is the main attribute of all the women's appearance in the books or films. But in the case of the Mother/Wife, her passivity manifests itself especially in her relationships with her children or husband. She is frequently driven behind them and does not do anything on her own. The majority of the decisions concerning her are done by her man or children, she does not do them herself. So, in the novel, Lady Jessica is not deciding herself, all the decisions are done by Paul. On the run from the Harkonnens to the desert he takes command and she simply follows his orders.

After the first night in the desert, her son gives orders to get on the walk again:

‘Pass up the pack,’ it was Paul’s voice, low and guarded.

She moved to obey, heard the water literjons gurgle as she shoved the pack across the floor.

She peered upward, saw the Paul framed against stars.

[...]

‘Hurry up,’ Paul said. ‘I want to collapse the tent.’ (240)

Obviously, he himself has decided they have relaxed enough and they will continue in their run and she obeys him without a question. Her mental position is emphasized by a physical position in this scene. She sees her son above herself. He also goes first from the tent and she follows him. And actually, he urges her to speed up not to hinder him from the further run. To collapse the tent is clearly his will, it is not presented as a need or their shared wish. After the collapsing the tent: “Jessica followed automatically, noting how she now lived in her son’s orbit” (241). Obviously, Jessica herself is aware of her sons lead and her following. In accordance with her role she is driven behind her son.

In the relationship with her husband the Mother/Wife is passive, too. The man’s decisions are mostly superior to the woman’s ones. The Mother/Wife is totally dependent on her men and behaves submissively. The relationship between Jessica and Leto is balanced and affectionate, however, the submission reveals also there and it stresses Jessica’s Mother/Wife role. It is the most clearly visible when they are discussing where to hang the painting of the Duke’s father and the head of the bull that killed him:

He glanced at the painting of his father. ‘Where were you going to hang that?’

‘Somewhere in here.’

‘No.’ The word rang flat and final, [... .]

‘My Lord,’ she said, ‘If you’d only ...’

‘The answer remains no. I indulge you shamefully in most things, not in this. I’ve just come

from the dining hall where there are -'

'My lord! Please'

'The choice is between your digestion and my ancestral dignity, my dear,' he said. 'They will hang in the dining hall.'

She sighed. 'Yes, my Lord.' (65)

It is clear that the Duke decides according to his interests and to preserve his ancestral dignity, and Jessica obeys his orders. Her interests are not taken into the consideration, even though, he knows about them. But they are seen as being inferior and absolutely irrelevant. Jessica does not fight against her partner. She calmly and humbly agrees with him although it means she will have to suffer the presence of these artifacts during every official meal. She submits to the Duke Leto and stands to her Mother/Wife role. In the Harrison's film, there is no such a debate and so Jessica is shown as much more independent, but only to a certain degree. The roles in their relationship are distributed differently. It is Jessica's task to change the palace into a comfortable living place and Leto is in charge of the protecting it. This distribution is also a sign of Jessica's role because the care about the household is among the Mother/Wife's tasks. And so, the independence is not so great as it may seem.

The life producing and nurturing qualities are the next features that define the Mother/Wife role. They are clearly assigned to Lady Jessica in the opening of the book because she is mentioned for the first time as "the mother of the boy, Paul" (13). Her ability to produce and nurture a new life is further accentuated by her second pregnancy. She is in a close contact with her unborn daughter and she uses all her Bene Gesserit abilities to protect Alia. Even during their run to the desert: "[s]he rest[s] her hand on her abdomen, awareness focused on the embryo there" (222). She comforts the child this way several times during the course of the story. The most important and interesting occasion is after than Jessica drinks the 'Water of Life' to become the Reverend Mother because, at that moment, her comforting and care saves her daughter's sanity and probably the life, too. So, in

accordance with her role, Jessica uses a great part of her potential to nurture her children. For the Lynch's *Dune*, scene of Alia's birth was filmed. Finally, it was not included in the cinema version of the film because of the extensive cutting, but I think, it can be taken as a prove that Lynch wanted to emphasize Jessica's life producing ability and thus her role of the Mother.

Aside from the physical nurturing, children need care in various different fields. Especially, they should be protected from all the dangers. This care and efforts to shield her child or children and also the concern for them are another defining factor of the Mother/Wife. In *Dune*, Jessica frequently fears for Paul and her feelings are so strong that she is not able to hide them, even though, she is trained in the Bene Gesserit way. At the beginning of the book, when the Reverend Mother Gaius Helen Mohiam comes to test whether Paul is 'animal' or 'human,' Lady Jessica knows the test may kill Paul and she is scared. Her fear is so great, Paul can recognize it: "Jessica's hand went to Paul's shoulder, tightened there. For a heartbeat, fear pulsed through her palm. [...] *What does she fear?* Paul wondered" (17). Holding the son's shoulder is clear sign of the protection or at least of a tendency to protect and the fear is pronounced clearly there. Jessica transparently shows her concern for her son. This scene is similarly portrayed in both film adaptations. In both cases Jessica leaves after the strict order of the Reverend Mother and she is waiting just behind the door. When it is opened, she almost falls into the room. Therefore, her care and interest in her son's well being makes her do things inappropriate for her. Similarly, during their settling in palace on Arrakis, when she is giving instructions to one of the servants, she gets overwhelmed by fear for Paul: "An urgent need to see her son gripped Jessica. She began walking toward the arched doorway that led into the passage to the dining hall and the family wings. Faster and faster she walked until she was almost running" (73-74). Even though she is not noble born, her breeding and position of the Duke's concubine do not normally allow her to run through the palace like little girl. But her care for Paul is more important for her than the social norms. This situation clearly shows that she is the Mother at the first place and only then she is Lady.

The last defining feature of woman, I would like to mention, is beauty. It appears in the features of all of the stereotypical roles except of the Old Maid, but I think it differs a bit in every case. The Mother/Wife's beauty is an earthly one mixed with kindness and feeling of safety. Lady Jessica's appearance is described as "a regal beauty" (65) by the duke Leto and he continues in describing his view of her: "The face was oval under a cap of hair the colour of polished bronze. Her eyes were set wide, as green and clear as the morning skies of Caladan. The nose was small, the mouth wide and generous. Her figure was good, but scant: tall and with its curves gone to slimness" (65). According to the description, Lady Jessica is a beautiful woman and her beauty is universal, because the oval face, clear eyes and small nose are thought to be the most attractive features by the majority of people. The wide mouth connotes the smile and therefore the kindness of the Mother/Wife. In both films, the actresses playing Lady Jessica were beautiful and both the directors hold close to the cited description. But in my opinion, Jessica from the Harrison's miniseries, who was played by Saskia Reeves, carries much more warmth and kindness and so she is more believable in her Mother/Wife role.

I think, I have illustrated that Lady Jessica fits in the Mother/Wife role very smoothly and that she fulfills most of the criteria that were mentioned in Chapter 2 as the defining features of this role. So, she is perceived as the good mother protecting and supporting her children by the ordinary reader. But in the rest of this chapter, I would like to prove that this view is biased. She is the mother, but also a person on her own. She does her own decisions and has her own interests and this directly antagonizes the base of the stereotypical role she is assigned to. She is not so passive and so sacrificing herself to the Duke Leto or Paul as it may seem. First, I am going to focus on her having the son instead of the daughter. This choice makes Jessica very active and her reasons for doing it are also very interesting and allows for more than one explanation. Then I would like to mention Jessica's actions when she and Paul come to the Fremen and also how she educates and advises Paul. All these examples will show Lady Jessica acting and thus opposing her stereotypical role.

As I have already written, Lady Jessica is mentioned for the first time in the novel as “the mother of the boy;” she is not simply the mother, but the male sex of her offspring is included in the description. The importance of this information reveals itself very early. Only four pages later the Reverend Mother Gaius Helen Mohiam, coming to test Paul, swears for herself: “*Damn that Jessica! [...] If only she’d borne us a girl as she was ordered to do!*” (17) These are the first hints of the Bene Gesserit breeding program that the reader gets and at the same time, this quote shows Jessica's activity. She has independently and deliberately chosen the sex of her child. By this choice she started the whole story. Because her son is not an ordinary child and he is not the Kwisatz Haderach, he is something beyond all the expectations. Jessica has chosen to have son and so the history was set on absolutely different track. It is not anything new that the sex of a child is influenced by that half of genetic information it obtains from the father, but as the Reverend Mother Mohiam says in one of the unpublished scenes: “Women have always controlled what sex their offspring will be [. ...] By acceptance or rejection of sperm. Even when they didn’t know the mechanism of it, they controlled it” (Herbert, RTD 235). The Bene Gesserits know the mechanism and therefore their control was brought from the subconscious level to the full consciousness. So having a son instead of a daughter was Jessica's own decision and she was fully aware of it.

This notion of activity was to be even more stressed in the Jodorowsky’s prepared film adaptation. In this version the Duke Leto should be a sterile man, castrated during the bull fight. Lady Jessica has to use her Bene Gesserit abilities to get inseminated by the drop of Leto’s blood. In the script: “[t]he camera followed [...] the red drop through the ovaries of the woman and sees its meeting with the ovule where, by a miraculous explosion, it fertilises it” (Jodorowsky 6). The efforts that Jessica has to invest into having the son would be immense. Without her special abilities and her decision, there would be no son, no hero and in effect no story. Her predestined female passivity is openly opposed by the fact that she herself makes a choice and therefore her fitting into the traditional role does not seem so smooth any longer.

There is a question that immediately rises when Jessica's disobedience is discussed. Why? What was the reason she decided to disobey the orders from the sisterhood that brought her up and that give her the immense abilities? The first possible reason is obvious, the relationship between her and Leto is described as full of love so presumably she would do a lot to please him. In the society, which is described in *Dune* and is so similar to the Middle Ages, sons are much more valued than daughters. And thus, there are no doubts that the Duke Leto would prefer an heir instead of the daughter. So, the first reason could be her love for the Duke. She uses it as an excuse when confronted with the Reverend Mother Gaius Helen Mohiam:

'You were told to bear only daughters to the Atreides.'

'It meant so much to him,' Jessica pleaded.

'And you in your pride thought you could produce the Kwisatz Haderach!'

Jessica lifted her chin. 'I sensed the possibility.'

'You thought only of your Duke's desire for a son,' the old woman snapped. (35)

It is obvious that the Reverend Mothers sees Jessica's feelings as the reason for her disobedience and if this was the real reason, it would further support the notion of Jessica's submission to her partner. But in this conversation one more reason is touched and it makes situation a bit more complicated.

The second possible motivation for Jessica to have a son instead of a daughter obviously could be the possibility that she may produce the Kwisatz Haderach. This would not mean anything to the Duke, but for Jessica it would be a reason for a great pride because the Bene Gesserits were carrying their breeding program for millenniums. Also, she as a mother of the Kwisatz Haderach would enjoy the great reverence. It is interesting that, in the above quoted conversation with the Reverend Mother, Jessica does not refuse her accusation. Her reaction is much closer to the affirmation than to the denial. So it seems to me that the love to the Duke Leto is some kind of an official reason that Jessica thought to be more easily accepted by the people, by the other members

of the sisterhood and also by the readers of the book. But the real grounds for her decision are hidden in her wish to achieve something. And giving birth to the Kwisatz Haderach would surely make her important. But her son is not precisely what the Bene Gesserits were aiming at, he is something more, he says about himself: “You’re thinking I’m the Kwisatz Haderach, [...] Put that out of your mind. I’m something unexpected” (232). He has the power to see both future and past and he is able to know his mother’s thoughts. In this context, his accusation: “You didn’t want a son! [...] You wanted a Kwisatz Haderach! You wanted a male Bene Gesserit!” (229) have to be viewed as the statement of fact. And it seems much more believable that the real reason for having a son was not Jessica's love for the Duke, but her own interests. So, she has not only consciously chosen the sex of her child, but moreover she was motivated by her own interests. Doing so, she put herself in the center and the beginning of the whole story. Positively, this action counteracts the assigned Mother/Wife role and Lady Jessica cannot be seen as passive and driven behind her partner any more.

At the beginning of this chapter, I have described Jessica’s relationship with Paul during their run from the Harkonnens to the Fremen. I have shown that she follows her son, who makes the decisions. So, when they first meet the Fremen troop in the rocks deep in the desert, Paul, as a leader, should protect his mother. But the situation is different. She fights for herself and proves her value. The Fremen have been told to seek Paul and protect him because he can be a messiah, who will change the waste Arrakis to a flowering green paradise, but they are not sure about the value of Jessica. In the harsh conditions of the desert, untrained people are generally a burden and they may endanger the whole group. A non-Fremen woman is automatically thought to be untrained and therefore worthless except for the value of the water that is incorporated in her body. Stilgar, the leader of the Fremen troop, tells Jessica: “I can see possibility in this strong boy-man: he is young and can learn. But what of yourself, woman?” (324). His statement shows that the value of the person among the Fremen is directly proportional to his or her potential, both physical and mental

and that it is carefully judged. Physical strength of the woman is usually minor in comparison with the man's force and so her worth has to be connected rather with the mental area. This can be illustrated by the next part of the dialog between Stilgar and Jessica:

'The strength of a woman can be boundless,' Stilgar said. 'Certain it is in a Reverend Mother. Are you a Reverend Mother?'

For the moment, Jessica put aside the implications of the question, answered truthfully, 'No.'
(324)

Obviously, Jessica's credit after this answer gets very low and Stilgar has decided according to the Fremen rules to 'take her water,' which means to kill her. At this point, Paul tries to step into the discussion, but "Stilgar flicked a glance across Paul, but kept his attention on Jessica" (324-25). Paul is clearly put out of his chief position and Stilgar becomes his and also Jessica's leader. He is going to decide about her as it would be appropriate for her female role.

But Jessica does not behave according to her role at all. She does not conform to the rules and to Stilgar's decision. On the contrary, she physically fights him:

Jessica's motion started as a slumping, deceptive faint to the ground. It was the obvious thing for a weak outworlder to do, and the obvious slows an opponent's reactions. [...] She shifted as she saw his right shoulder to drop to bring weapon within the folds of his robe to bear on her new position. A turn, a slash of her arm, a whirling of mingled robes, and she was against the rocks with the man helpless in front of her. (325)

In the blink of an eye, Lady Jessica has defeated the leader of the Fremen troop. It means that she mastered the strongest and the most experienced man among them. So, her value has increased steeply, and, after the fight, she is the most powerful person on the scene. She has proven the physical strength, more precisely the ability to fight, and for sure, these are not included in the characteristics of the Mother/Wife role. The only instant when, according to the stereotypes, woman fights is when her child is in danger. Then she is able to sacrifice herself to protect her offspring.

But clearly, Jessica has not fought to save Paul because his life was not in danger as Stilgar clearly stated. She has attacked Stilgar and has mastered him to prove her value and save her own life. This is in outstanding opposition to the passivity and self-sacrificing that are typical for the Mother/Wife. If she was to resign, she would not fight and would die for her son. So she has not obviously chosen sacrificing herself to Paul because her attack endangered her son's life. To sum it up, she has decided to fight for herself and this way she contradicts more of the defining features of the Mother/Wife role.

I would like to illustrate her strong will and independent decision making on one more example. After the meeting in the desert, the group of Fremen with Paul and Jessica goes to the sietch, city dug in the rocks, where the Fremen live. But the Fremen are about to leave this one and move deeper to the desert to hide from the Harkonnens. Before the departure, Lady Jessica decides to undergo an unknown rite and this way become the Reverend Mother, which will secure her stable social position. I will show that also in this case she decides on her own and chooses the possibility that is the best for her. By doing this, she endangers her unborn daughter and thus she counteracts her characteristics as nurturing and life producing.

In the novel, there is not described the situation where Lady Jessica is asked or offered to undergo the rite. The reader is only informed that she will do it. So, her decision making is left completely to her and it is hardly even mediated to the reader. The first instant, where the reader gets familiar with the fact that she made a decision, is following dialog:

‘Your son has been summoned from his rest, Sayyadina,’ Stilgar said. ‘Do you wish him to share in your decision?’

‘Could he change my decision?’

‘Certainly, the air with which you speak comes from your own lungs, but -’

‘The decision stands,’ she said. (402)

It is obvious from this quotation that the rite she will have to go through is dangerous, that is the

probable reason why Stilgar offers her a possibility to consult her decision with Paul. But what is interesting, Paul cannot change her decision against her will, he can only give her an advice, but the decision has to be her own. This is interesting difference between the traditional stereotype and the situation in the Fremen culture. Lady Jessica chooses to make use of this tradition and takes it even further by not discussing her decision with her son at all.

The value of the Reverend Mother has been implied in the paragraph on the fight in the desert. In the quotation, Stilgar has said that the Reverend Mother's strength is 'boundless' and so her value is also eminent. This perception gets stronger during the beginning of the rite. Stilgar speaks to the Fremen of the sietch, who have gathered in the great cavern:

'The Reverend Mother tells me she cannot survive another hajra,' Stilgar said. 'We have lived before without a Reverend Mother, but it is not good for people to seek a new home in such straits.'

Now, the throng stirred, rippling with whispers and currents of disquiet.

'That this may not come to pass,' Stilgar said, 'our new Sayyadina, Jessica of the Weiriding, has consented to enter the rite at this time. She will attempt to pass within that we not lose the strength of our Reverend Mother.' (404)

The quotation shows that the image of long and probably very dangerous travel without a Reverend Mother is very disquieting and depressive for the gathered Fremen. This disquiet very openly implies the value and powers of a Reverend Mother, it is clear that the Fremen are aware of the deep knowledge that a Reverend Mother gets during the rite. It is very similar to the process of becoming the Reverend Mother of the Bene Gesserit that I have described in Chapter 4. During the rite, the adept gets memories of all the Reverend Mothers that have preceded her. So, a Reverend Mother in one moment acquires the store of knowledge of the whole tribe. And this knowledge may appear essential during their travel to a new home. It needn't to be deduced from the reaction of the gathered public because Stilgar admits it openly, too. So, the Reverend Mother's position in the

Fremen society is unique and Jessica's try to become the Reverend Mother, if completed successfully, will bring her respect and safety with all the Fremen.

Lady Jessica does not know the concrete process of the rite, but she is aware of the danger that is hidden in it. Stilgar speaks about it as about a try, therefore the possibility of failure is probably quite high. And Jessica is pregnant for a few weeks so her unborn daughter is very vulnerable. Lady Jessica is conscious of the danger after she have rejected consultation with Paul and she is aware that "[t]here was an unborn daughter to think of as well. What endangered the flesh of the mother endangered the flesh of the daughter" (402). She has not told the Fremen about her pregnancy during the meeting in the desert, probably, there was no time to do it and moreover she would be considered even weaker person and greater burden for the tribe. But she has not told Stilgar even when she has decided to undergo the rite. This surely was the proper place and time to tell him and this way she could protect her daughter's life as she, according to her Mother/Wife role, should. But Lady Jessica drinks the Water of Life and thanks to her Bene Gesserit training she is able to change poison in it into more or less harmless mind-expander. After the change, she gets connected with the dying Reverend Mother who is horrified by Jessica's pregnancy. They both see unborn Alia by their inner eyes:

The other mote darted wildly here, there, circling. It radiated pure terror.

'You'll have to be strong,' the old Reverend Mother's image-presence said. 'Be thankful it's a daughter you carry. This would've killed a male foetus. (410)

By drinking the Water of Life, Jessica has awakened her daughter far before her birth and scared her almost to death. I think, she has not thought about the proportions of the danger before. She as a fully mentally developed adult woman with the Bene Gesserit training was prepared for a change that has come after drinking the Water of Life, but her daughter gets changed, too. And to her, it has been done without any preparation and in a wrong time. Moreover, Jessica did not know the process so she was unaware of the fact that it would kill 'only' the male fetus, so the threat to her daughter's

life is very close. Jessica realizes all these facts after accepting the old Reverend Mother's knowledge and memories: "*I did it, my poor, unformed, dear little daughter. I brought you into this universe and exposed your awareness to all its varieties without any defences*" (411). So after her deed, she comes back to her Mother/Wife role, she comforts her daughter and stays in close contact with her, but her decision to undergo the rite and take the risk of drinking the Water of Life goes directly opposite nurturing and life-producing characteristics of the stereotypical role.

So together with her refusal to let Paul participate on her decision, which shows her activity and opposes the feature of being driven, she once more reveals herself as counteracting the stereotypical role of the Mother/Wife. She has not drunk the Water of Life for her son's behalf as Jack Hand argues in his article. She has done it to secure her own position among the Fremen. Paul was perfectly safe at the moment she decided to go through the rite and thus the argument that "[she] invites the dangers of the sandworm-derived water, not primarily for her own benefit, but in order to consolidate Paul's position among the Fremen" (Hand 27) seems absurd to me. Paul's position is stable almost from the first moment they meet the Fremen in the rocks in the desert, Lady Jessica is the person in the danger. And becoming the Reverend Mother gives her shelter and respect, so she herself has the greatest benefit from taking the Water of Life. The situation is very similar to the fight with Stilgar, once more Jessica has to fight for herself to secure her position and life among the Fremen.

Jessica as a parent of Paul is supposed to educate him, but after the run from the Harkonnens, when he became a leader and Jessica followed him the roles have swapped. I would like to present an example of Jessica educating Paul, and therefore, getting the dominant and active role. The situation takes place between the fight in the desert and Jessica's change to the Reverend Mother. In the desert, Paul shames one of the Fremen and later he has to meet him in the single combat. Paul has easily won even though it was the first man he has ever killed. After the victory, everybody praises him, but Jessica is conscious of the importance of that moment: "*He has killed a man in*

clear superiority of mind and muscle. He must not grow to enjoy such a victory” (352). She does not want her son to enjoy killing people and so she decides to step in and remind him what he has just done:

She compressed ultimate scorn into her voice and manner, said: ‘We-l-l, now – how does it feel to be a killer?’

Paul stiffened as though he had been struck. He met his mother’s cold glare and his face darkened with a rush of blood. (353)

Lady Jessica acts dominant and seemingly without sympathy for her son, but her utterance was precisely aimed and it works out. Paul awakes from the euphoria and realizes all the consequences of his deed. It is interesting that at this moment, he becomes again a small child that can be scold and who is ashamed of his fault. That is in the opposition to the distribution of the roles after the run from Harkonens and it makes Jessica, a woman, active and Paul, a man, passive. The stereotypical roles are reversed for this moment.

In the chapter on the stereotypes, I have discussed the issue of difference between male and female helping. I would like to demonstrate that Lady Jessica does not fulfill this stereotypical feature and helps his son by active advice rather than by supportive care. Her position of the advisor is the most clear during the final assembly after the Fremmen victory. She stands besides her son and helps him to recognize people he has never seen before:

He leaned toward his mother, whispered: ‘That man to the left of the Reverend Mother, the evil looking one – who is that?’

Jessica looked, recognising the face from her Duke’s dossiers. ‘Count Fenring,’ she said. (544)

It is clear, that she is an important source of information for him and that giving the information is not traditional female mean of help. However, Lady Jessica becomes in the course of the gathering even more active and gets more power. At the end, the Padishah Emperor Shaddam IV admits his

defeat, and agrees with Paul's decision to marry the princess Irulan and this way get to the throne. He asks who will represent Paul in negotiations about the conditions of the marriage and succession to the throne. Paul appoints Lady Jessica and Chani to be the negotiators: "He dropped his arm, faced his mother. 'You will negotiate for me, Mother, with Chani by your side'" (561). This way, both the women are given the great power and credit. So, once more, Lady Jessica helps her son in an absolutely non-female way and doing this she does not fit into her female stereotypical role.

In this chapter, I have proved that Lady Jessica was assigned the Mother/Wife role. In the novel, there are scenes that picture her as passive in the relationships both with the Duke and with Paul, and she is also shown as a good mother that is life producing and caring for her child. And as a typical woman she is beautiful and pleasant. All these features together place Lady Jessica clearly within the system of the stereotypical women roles. But there are also many instances where she behaves in absolute opposite to these characteristics and on which she shows activity and power that clearly are not in accordance with the stereotypes. First, I have focused on her decision to have a son instead of a daughter and I have argued that she was motivated by the possibility to produce the Kwisatz Haderach. Next, I have shown how she secured her place among the Fremen, first by defeating Stilgar and then by drinking the Water of Life and thus becoming the Reverend Mother. In both these situations she was active and making her decisions according to her own interests. She is not driven by her son in these situations and moreover she educates him as a little boy. At the end, she is his advisor and this way she helps Paul by her knowledge and advice, that means by typically male tools. To sum it up, Lady Jessica can be easily classed within the system of the female stereotypical roles, but at the same time, there are many situations, where she counteracts this role and shows that her power and strength are much greater than it seems at first sight.

Princess Irulan

The character of the Royal princess Irulan, a daughter of the Padishah Emperor Shaddam IV, represents the Bene Gesserit sisterhood in its another form. She is trained by her Bene Gesserit mother and, as the oldest daughter, she is also prepared to become a wife of the next Padishah Emperor. This way the Bene Gesserit planned to get more significant influence on the future Padishah Emperor's judgments. But this plan is ruined by Paul, although Irulan becomes his wife, her opinions are not supposed to have any impact on his decisions. In the book, she as a character appears as late as on the assembly after the Fremen victory, but her name is known to the readers from the first lines of the novel. Every chapter of the book starts with the excerpt from the book and the princess Irulan is an author of the significant part of them. By this means, she is established as a kind of a narrator and she accompanies the reader on his or her way throughout the story. In my opinion, her role is much more significant than it may seem. First, I will explore the stereotypical role that Irulan is clearly assigned and then I will show how she differs from this stereotype in some scenes. These features of power and action are highlighted in John Harrison's film because the character of the princess Irulan is developed here. This adaptation has given her a significantly broader area to show herself and to act, in contrast, the Lynch's film has stucked to the novel much closer. So in this chapter, I will use a lot of evidence and examples from the Harrison's film because I would like to present the most complete image of the princess Irulan that is possible to create and to show her as the character meeting the definition of the stereotype and also acting in the clear opposition to it.

In my opinion, the princess Irulan can be classified as the Virgin within the system of the stereotypical female roles that I have introduced in Chapter 2. The beauty, as the defining feature of all the women in the literature, determines also the Virgin role, but in this case the beauty is connected with purity, clarity and etherealness. The Virgin is worshiped in a spiritual way, she is

standing on a pedestal and all the people, especially men, look up to her. This worshipping forces her to the passivity that is shared by all the women's roles. So, similarly to the other females, the Virgin is expected to stay absolutely passive and to not make any decisions. She is interested in spiritual things and ways and she is pure in her thoughts and deeds. Also her sexuality is defined by this purity because she is very often considered to be asexual. All the above mentioned characteristics reveal themselves in the role of the princess Irulan. In the following paragraphs, I will illustrate them using examples from the book or the films.

The first characteristic I would like to focus on is a beauty. Being beautiful is one of the attributes that are shared by the majority of the female characters. In the case of the princess Irulan, who is assigned to the Virgin role, the beauty is influenced also by her other characteristic features as innocence, purity and also a kind of superiority. The notion of superiority is created by the relations of all the other people to the Virgin, by their worshipping and putting her onto the pedestal she becomes untouchable and superior. Thus her appearance could be very often described as beautiful, but also cold to a certain extent. In the novel, the princess Irulan is described twice, for the first time through the eyes of the evil Baron Harkonnen and for the second time by Paul. Both the descriptions are very close with minuscule differences, so I will quote only Paul, who is seeing her for the first time at the beginning of the final gathering: "a tall blonde woman, green-eyed, a face of patrician beauty, classic in its hauteur, untouched by tears, completely undefeated. Without being told it, Paul knew her – princess Royal, Bene Gesserit-trained" (544). Paul admits Irulan's beauty openly and he also calls it patrician. The majesty of her social status is printed also in her physical features and it is emphasized by her tallness because the people have to look up to her. She is superior all the time without the need to stand on the actual pedestal. The description clearly introduces her as a cold and untouchable person, without any feelings. She does not seem to be connected with the real world because the defeat of her father does not influence her at all. She has to know that her life may be in danger, but she is not weeping or showing the emotions in a different

way. So even her visage implies the features of spirituality as opposite to the real worldly life and bears the characteristics of beauty and purity, but also coldness and superiority which all together characterize the Virgin role.

The second feature I would like to concentrate on is a passivity, which is also shared by the majority of the female characters. As I have already mentioned in the previous chapters, the passivity is the basic quality that defines almost all the women in the literary works or in the films. The princess Irulan is forced to passivity mostly by her father, the Padishah Emperor Shaddam IV. In the book, their relationship and his opinions on her do not reveal, but John Harrison in his miniseries created several scenes that offer a deeper look onto them. In the first of them, the Padishah Emperor, who watches his daughter dancing, openly admits that “she lacks primacy of [the male] gender” and that he has to marry her well to get a suitable successor on the throne. From the precise formulation of his thoughts can be easily deduced that he considers Irulan’s opinion on marriage or on her future husband irrelevant and that he does not expect any activity from her. He regards her as a puppet and in concordance with this apprehension he sends her on the House Atreides’ dinner on Arrakis “as a token of [his] love” that he does not feel. And to strengthen the notion of passivity she is forced by her guards to leave Arrakis in the middle of the dance with Paul. The captain of the guards explains to her that “[her] father left strict orders” and in comparison with them her wish to stay is insignificant. These scenes clearly show the passivity the princess Irulan is determined to and that corresponds with her stereotypical role.

Now, I would like to focus on the qualities that are characteristic for the Virgin role. The first one I will mention is spirituality. I have described that even the physical appearance of the princess Irulan, as described in the book and also as shown in both film adaptations, implies spirituality rather than interest in the everyday life. She is described as Bene Gesserit-trained and that suggests a deep mind training and an interest in religion. Her education is probably very good because of her social status. She is shown dancing under led of the Reverend Mother Mohiam and she is also very

fond of books. In Harrison's film, she is holding the book in the great majority of the scenes where she appears. Her father says that "her ambitions tend to be more literary than political" and he is obviously disappointed by her field of interests. The reader of the original book gets the knowledge about Irulan's interest in the literature from the excerpts from her books at the beginning of every chapter and it is also highlighted by Lady Jessica at the end of the book. In her speech to Chani that closes the whole story she informs: "They say she has pretensions of a literary nature" (562). I think that Irulan's spirituality, which characterizes her Virgin role, is shown through her involvement in the literature and it is emphasized by her connection with the Bene Gesserit.

Traditionally, the woman in the Virgin role is considered to be nonsexual. Her asexuality is defined by her purity and innocence and it also gave this role its name. Not every woman assigned to the Virgin role is a virgin in a literal meaning of the word, but the princess Irulan is highly probable to be the Virgin in all the meanings of the term. At the end of the final gathering, when the wedding is arranged, Paul promises Chani: "that princess shall have no more of me than my name. No child of mine nor touch nor softness of glance, nor instant of desire" (562). It can be taken for granted that Irulan, being an heiress of the ruler of this medieval-like society, is a virgin before her wedding with Paul and from his words it could be deduced that she will stay a virgin even in the marriage. She is treated as an absolutely asexual being or object and the future state of things is summarized in Lady Jessica's utterance that ends the novel, she says to Chani: "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" (562). So it clearly stands out that Irulan's sexuality will be reduced and she is and will be regarded as a 'key to the throne' rather than sexual object by Paul. Her lonesome future is suggested more significantly at the end of the Harrison's adaptation. She is standing alone in the middle of the great hall of the palace on Arrakis and Paul comes to her, looks on her and then continues to Chani who he kisses. The princess is left to herself in the darkening room and the next shot presents a typical Hollywood ending with Paul and Chani going hand in

hand towards the desert sunset. So also this ending documents Irulan's position in the sexual and emotional relationship with Paul.

The stereotypes about female characters in literature and film are very strong and I think I have depicted the princess Irulan's beauty, purity and passivity as well as her orientation to the spiritual rather than to the real world. The last characteristic feature I have focused on was her asexuality as it is defined by her relationship with Paul. Therefore, in my opinion, it is transparent that the princess Irulan belongs to the category of the Virgin within the scheme introduced in Chapter 2, but I argue that, at the same time, she opposes the definition of this category and that her character has to be studied closer and more carefully to get true image and reveal her power.

First, I would like to study Irulan as a narrator because I think that by this means she gets power that is not supposed to be in the hands of the woman according to the stereotypes. The second situation I will focus on is her decision to become Paul's wife in order to prevent further fights and devastation of the universe. It is her decision and it actually makes her active and opposing her father. These two moments are included in the book and also in the both adaptations, but I will explore also the princess Irulan's secret plans and orders and also her brilliant orientation in politics and people's motivations that are depicted in the Harrison's miniseries. I think they will complement the image I am trying to present.

The role of a narrator is crucial for every literary work or film. He tells the story from his point of view and this way he gets an enormous impact on the perception of the reader or viewer which gives him tremendous power. The princess Irulan cannot be classified as a classic narrator because she does not narrate the whole story. The extracts from her books only introduce the individual parts or chapters of *Dune*, but nevertheless, she influences the reader's point of view to the great extent because the majority of the readers tends to read the chapters with the focus on the things mentioned in the passage from the Irulan's book. Thus, the princess Irulan is given the power to direct the readers attention to the desired aim and she also is, in a way, one step further than the

reader because she evidently knows what will come next. So this role gives her a power over reader which is not in accordance with the stereotype. In the David Lynch's film the situation is very similar, she is the first character the viewer sees in the film and she introduces the society and also the background of the story and she explains such a complicated things as the Bene Gesserit breeding program. Her role was even strengthened during the extensive cutting because she has to explain the things that were originally included in the film, but they must be cut out. In the Harrison's adaptation, there is only her voice to explain and introduce, but at least this way, her role of a kind of narrator is preserved.

As I have already mentioned, the main occasion where the princess Irulan appears in person in the original novel is the final gathering. There, she decides to get married with Paul and even though her father is against the marriage at the beginning, she convinces him: "The Emperor turned a stricken look upon his daughter. She touched his arm, spoke soothingly: 'For this I was trained, Father'" (561). Clearly, she is much more aware of all the possible consequences of her refusal to become Paul's legal wife than the Emperor himself and so, the decision is made by her. Doing so, she actively participates on creating her future and opposes the stereotypical passivity. The David Lynch's film deals with this situation in the approximately same way, but the Harrison's adaptation of this scene is much more interesting. It gives Irulan more space and she is considerably more active there. In the novel, Paul presents his wish to marry the princess and to get the throne by these words: "Majesty, we both know the way out of our difficulty" (549). The offer is not very polite or emphatic but it is highly intelligible in the given context. In the Harrison's adaptation, these words are uttered by the princess Irulan, so there, she is not only deciding about herself, she is also the author of the solution and that means much more activity than she, as a woman, is allowed to retain according to the stereotypes. The princess Irulan's activity is presented also during the dinner on Arrakis, when she comes to speak with Paul who left the table without any excuse. She is so active that she asks him, whether they will dance, instead of waiting for his proposal. At the end of the

discussion, when she is forced to leave by her guards, Paul tries to appease the tensed situation by announcing that the princess was under his protection. Irulan reacts: “Oh, please!!!” and her tone is highly disgusted and touched. Obviously, she did not expect Paul to patronize her and she does not see any need for him to do so. So, her independence and activity is widened in the Harrison's film and her contradicting the stereotypical characteristics is emphasized. It is clear, that Irulan's passivity, as the key feature of the female representation in literature and film, is opposed by her in the last scene of all the versions and in some other scenes in Harrison's miniseries.

I have described spirituality as a defining quality of the Virgin role and opposed it to the orientation in the real world. According to this premise, the princess Irulan reads and writes books, dances, or is trained in the Bene Gesserit ways. All these employments represent the spiritual sphere of the life, but in the Harrison's adaptation, Irulan also gives orders to her chamber maid, travels on Geidi Prime, Harkonnens' home planet, to get the information about the Harkonnens' attack on Arrakis and argues with her father about politics. And these activities cannot be considered as spiritual. So, there are other situations in which the princess Irulan is active, and shows her interest in the real world things and also in politics that is reserved for men in the world of *Dune*.

First, I would like to analyze Irulan's plans and giving the orders. After the attack on Arrakis, during which all members of the House Atreides were supposed to die, the princess is disgusted by her father. He refuses to admit his participation in the aggression and therefore she sends her chamber maid to Geidi Prime to charm the Harkonnen heir, Feyd-Rautha, and to get the information about the attack. This mission is completely secret and from the scene of giving orders is obvious that the maid is used to realize any princess' command without the question. So, the authority of the princess Irulan is depicted there. Several scenes later, she even dares to organize a trip to Geidi Prime for herself because the information she gets from the servant are not complete and she wants to speak with Feyd herself and thus learn more details. It is obviously done without the Emperor's permission because he gets very angry when he uncovers it. So the princess Irulan's secret plans

and machinations are relatively venturous and in them she clearly reveals her active behavior and interest in politics.

Irulan's intelligence and not only interest in politics but also a good insight in it are illustrated by her discussion with the Emperor and his advisor, Count Fenring. Count and the Emperor are speaking about the problems with the spice production and also about Harkonnen cruel reign on Arrakis. The princess Irulan steps into the discussion and she foreshadows her explanation of the reasons of cruelty and the great pressure on the people on Arrakis. The viewer knows that her interpretation is absolutely precise because the plan was explained by the Baron Harkonnen in one of the preceding scenes. The Emperor does not believe her, but Count Fenring persuades him to order the Baron Hakonnen to visit him. Fenring is obviously surprised by the knowledge that Irulan has shown and tells her: "Your Highness has a perceptive mind." This way he gives her a credit of rationality and orientation in real life situations and politics that are stereotypically restricted to men only.

In this chapter, I have focused on the princess Irulan who has been assigned the Virgin role. I have proven that she is described as a beautiful woman with a notion of purity and superiority about her. As a traditional female character she is passive and oriented towards the spiritual part of life. Her orientation manifest itself as an interest in literature and the Bene Gesserit education and her sexuality is also influenced by it. She is considered to be a nonsexual being, which is connected also with her purity and innocence. All these characteristics have proven that she has the Virgin role, but I have also argued and demonstrated that Irulan, similarly to Lady Jessica, counteracts the assigned role. First, she is a kind of the narrator of the story and this way she influences the focus of the readers. In the films, this role was retained and in the Lynch's adaptation it was widened and so her impact on the viewer was amplified. In the story itself, she shows her independence and activity by choosing her future and deciding to marry Paul. This feature was highlighted in the Harrison's adaptation because his Irulan proposes this solution of the crises. Moreover, she is depicted there as

having their own plans and with a very good insight into the politics. In conclusion, the character of the princess Irulan can easily be characterized by the stereotypical role of the Virgin, but at the same time I have proven that her intelligence, activity and influence on readers are far greater than they are supposed to be according to the stereotypes.

Chani

The last female character I will focus on is Chani, Paul's Fremen lover and the mother of his son. As I have already foreshadowed in the preceding chapter, she is the woman who has Paul's affection and interest and can be contrasted to the princess Irulan. Jack Hand, in his article, sums the opposition: "The princess becomes, in fact, a major historian of and apologist for Paul's actions, while Chani remains the center of his emotional life" (Hand 28). This difference is revealed also in the different stereotypical roles both women are assigned. Irulan's Virgin role defined by purity, coldness and asexuality is opposed to Chani's Mother/Wife role defined by comforting and nurturing. At the beginning of this chapter, I will analyze the character of Chani and prove that she possesses some of the qualities that stereotypically characterize the Mother/Wife role. In the following paragraphs of this part of my work, I will focus on the scenes where Chani counteracts the traditional stereotypes, especially by her active behavior. But first of all, I will focus on the Fremen society because the character of Chani is defined in this context and not within the official society of the Empire.

My study will show that the position of women among the Fremen does not differ so much from their position in the society described in the Chapter 3. The dominance is not so absolute as in the common society of the Empire, but it is still prevailing. Hand argues that: "[w]omen may fight alongside men at times in Fremen culture, but there is no question of equality" (Hand 28). The participation of females in military actions is illustrated by Chani during the fight in the desert scene. She is the member of the Fremen troop that meets Paul and his mother in the rocks, and obviously, they are coming back from an unspecified military action. Therefore, she seems to be equal to all of the other fighters in the group. But this impression is destroyed during the mourning ceremony for Jamis, the Fremen that Paul had to kill in the single combat. Before the ceremony starts: "Chani glided back to Jessica's side, took her hand. 'Come Sayyadina. We must sit apart'"

(360). Clearly, the women are not allowed to participate fully in this ritual, so, the notion of equality vanishes slowly and it is absolutely destroyed after the arrival of the troop to the sietch. Paul meets there a strange woman who is Harah the wife of Jamis. Stilgar says to him: “Usul, it’s our way that you’ve now the responsibility for Jamis’ woman and for his two sons. His yali ... his quarters, are yours. His coffee service is yours ... and this, his woman” (395). So, the woman is considered to be at the same level as a coffee service and an apartment. Even though the Fremen’s way may be designed to protect the woman whose husband was killed, still, it lowers her to the level of the property without the feelings or the reason of her own. Similarly to the society of the Empire, the Fremen woman can be manipulated with and she is supposed to be passive subject to the man’s decisions. So, the equality of the females and their independence is only occasional and has only slight influence on the basis of the Fremen society.

Chani can be classified within the same system of the stereotypical roles as Jessica and Irulan. She is depicted as passive and submissive in her relationship with Paul because he makes very often the decisions concerning her and does not even ask her for her opinion. She can be also described as a life producing and nurturing. And she also takes care of the household and food, which is the important part of the wife’s tasks. All these characteristics, I will illustrate by concrete scenes from the novel in the following paragraphs, assign Chani to the Mother/Wife role.

First, I would like to focus on the passivity, the traditional defining feature of all the female stereotypical roles. Chani is portrayed as passive and obedient and she is driven behind Paul, her partner. It can be demonstrated by the scene after the treacherous Sardaukar attack, that endangered both her and her lover. Paul sends Chani to the other sietch, deeper in the desert, with a message to his mother, who he wants to come to him:

‘I shall return with your mother,’ Chani said.

‘Send her,’ Paul said. ‘[...] I am stronger when you are safe. You will remain in the sietch.’

She started to protest, swallowed it. (488)

Clearly, Chani prefers to stay with Paul or, more precisely, to come back to him, but her wish is not important. According to Paul, she will be safer in the other sietch and thus she has to depart there. She does not even try to protest. Obviously she wants to, but probably, she gets to know very quickly that it is useless. So, even though Paul gives her a great credit by appointing her his secret messenger, she is quickly put into the appropriately passive and obedient role by his decision to keep her in the safety.

Another characteristics that defines the Mother/Wife role is a life producing and nurturing. Similarly to Lady Jessica, Chani gives birth to a child and this way she displays her ability to produce and nourish a new life. At the beginning of the Book III of *Dune*, Paul, during his awakening to the full consciousness, retrospects some of the situations that have happened: “Yet Chani was deep in the south – in the cold country where the sun was hot – secreted in one of the new sietch strongholds, safe with their son, Leto II” (439). From this part of the text, the reader gets the knowledge of Chani producing an Atreides heir and through it, she gets the status of the Mother. So, categorizing the character of Chani as assigned to the Mother/Wife role is transparent.

One of the Mother/Wife’s basic tasks is preparing and serving food because she is responsible for securing enough nourishment not only for her children but also for her husband. Apparently, Chani complies with this demand successfully because during his half-dreaming Paul recollects: “*Chani prepared the meal for me*” (438). Her ability to take care of her partner’s needs is revealed as early as the first Paul’s evening in the sietch. After they come to the shelter, she helps Paul to accommodate in the new setting: “‘Find a place to rest and stay out of the way, child-man,’ Chani said. ‘Here’s food.’ She pressed two leaf-wrapped morsels into his hand” (334). She is not his partner yet, but still, she provides him with the food and cares about him. Therefore, she has another quality that define the Mother/Wife role. Together with her passivity and life producing abilities, they clearly prove that she has been assigned to this stereotypical role.

The last excerpt, I have quoted in the previous paragraph, can be seen also from another point of

view. Chani may be seen as Paul's teacher because she tells him how to behave and doing so she presents to him the traditional Fremen ways. So, Chani is teaching her man and thus she clearly contrasts the stereotype of passivity and submission towards the husband. Paul learns a lot from her and therefore her power over him is expanded to a degree that opposes the stereotypical Mother/Wife role. This opposition can be further illustrated by the scene from the novel, in which they are traveling to the sietch from the rocks in the desert, where they have met: "Paul wiped sweat-caked dust from his forehead, felt a tug at his arm, heard Chani's voice hissing: 'Do as I told you: bring the fold of your hood down over your forehead! Leave only the eyes exposed. You waste moisture'" (392). In this quotations, Chani's domination over Paul is obvious, moreover, she is not only instructing him, but also correcting his mistakes. She clearly has the greater knowledge of the life in the desert and through her lessons she transmits it to Paul. Via her lessons she becomes a teacher and that position brings her an authority over Paul and also over the reader because the Fremen laws and customs are unknown to him or her, too. In the Lynch's film, this part of Chani's role is absolutely erased and she is presented there only as a beautiful and devoted lover. On the contrary, in the Harrison's adaptation, there are more scenes where she introduces Paul to the desert life and to the Fremen plans. In my opinion, the most important one takes place in the desert, where she explains to him the connection between the sandworm and the spice. After her lecturing, Paul says: "The worm is the spice." And she answers: " So, now, you know." She seems to be content because the knowledge has been passed successfully. And also this scene shows her as the active one because she is telling him and he is absorbing it. So, the stereotypically female passivity and the traditionally male activity are swapped and distributed contrariwise. All these examples of Chani in the position of a teacher illustrate her activity and more importantly also the dominance over Paul. Doing this, she counteracts the given stereotype of the Mother/Wife role and shows that even though she can be easily classed within the system of the female stereotypical roles, her character is much more complex and should be analyzed more carefully.

Teaching Paul is not the only activity that is inappropriate for Chani according to the stereotypical role she is assigned. She also protects Paul from his dreams and from the people, too. In the first case, her defense of him is very close to easing his fears. She supports him and by this means she gives him a hope that his horrifying visions are not precisely true. This support can be categorized as “comforting/healing” that is one of the defining features of the Mother/Wife role, however, these scenes show Chani as stronger than Paul and thus damage the notion of his superiority and her obedience. So, their final impact depends on the personality of the reader or the viewer. But the scene, where Chani protects Paul with a knife in her hand, implies clearly her independence and activity. In the book, it takes place in the corridor of the sietch, in front of their living quarters:

‘Chani, what is this?’ he asked.

‘I dispatched one who came to challenge you in single combat, Usul.’

‘*You* killed him?’

‘Yes.’ [...]

‘But he came to challenge *me*!’

‘You trained me yourself in the weirding way, Usul.’

‘Certainly! But you shouldn’t -’ [...]

‘He was not worthy, Usul,’ Chani said. (439-40)

So, Chani has not only fought to protect Paul, she has also killed a man who came to meet him in the single combat. By stepping between them, Chani has influenced ritual with given rules. She has not broken them because she prevented the other man from challenging Paul, but her interference is significant. She has decided herself, without asking Paul, and she acted, both of these counteract the given stereotype. It is very interesting that Paul tries to protest against this behavior and he obviously wants to fight his combats himself, but his objections are silenced. He is the person who surrenders to Chani’s arguments at the end of the dialog. The situation is very similar to the debate

of the Duke Leto and Lady Jessica about the bull's head. There Jessica have tried to object her partner's decision and was unsuccessful however in this dialog Paul, man, is defeated. So, this situation shows enormous power that is given to Chani, she does not only decide about herself, she also makes decisions about Paul and he resigns to it. Harrison, in his adaptation of *Dune*, included this scene even though it takes place in the desert camp, in front of the Paul's tent. But the scene is shortened and the argumentation is missing there. So, Chani is active and she protects Paul there, too, but the implications of her making a decision about Paul are not so strong and thus she is not becoming so independent. But the basic notion of her counteracting the passivity and submission to her partner is clear even in this version.

The last situation that I would like to analyze is a part of the scene in the desert, where Paul and Lady Jessica are accepted among the Fremen. As I have remarked earlier in my work, Chani is among the men in the troop and she meets Paul there for the first time. But their first confrontation is a surprise for Paul, because after his mother tells him to come down from the rocks, where he has hidden after her attack on Stilgar, he finds out that he has not been hiding alone:

Paul stood up, emerging into moonlight above his concealing cleft, slipped the Fremen weapon back into his sash. As he turned, another figure arose from the rocks to face him.

In the moonlight and reflection off grey stone, Paul saw a small figure in Fremen robes, a shadowed face peering out at him from the hood, and the muzzle of one of the projectile weapons aimed at him from a fold of robe.

'I am Chani, daughter of Liet.'

The voice was lilting, half filled with laughter.

'I would not have permitted you to harm my companions,' she said. (329-30)

Chani's dominance reveals itself in this scene very clearly. She has surprised Paul, which devalues his abilities as a warrior and as a Bene Gesserit-trained person, too. So, Chani is better in the field that is usually dedicated to men. Moreover, she has a weapon aiming at him and seems to be very

amused by Paul's behavior. The last sentence from the quotation defines the relationship of their positions in this scene most precisely: If he wanted to do something, he would have to have a permission from her. Obviously, such a great power over man's decisions and deeds is not in accordance with any female stereotypical role. The scene was used in the Lynch's film with only minuscule variations, but Harrison has made some changes in the dialog, and doing so, he has given Chani even greater power over Paul in comparison to the original novel. After they both have stood up, Chani shouts to Stilgar and Lady Jessica: "He's here," and after a pause she adds: "He's unharmed. We're coming down." Using these words she once more makes decision about him, because she reveals his position in the rocks without his permission. And she also informs about his safety as it would be her concern. To sum it up, this scene shows Chani's dominance over Paul in the all versions of *Dune*. Her behavior clearly opposes the traditional distribution of the power between the Mother/Wife and her partner.

This chapter has described the position of the women in the Fremen society. At the glance, they are more equal to their man, but further study has uncovered that their activities are limited similarly to the actions of the women in the official imperial society. In this context, I have argued that Chani is assigned the Mother/Wife role, which manifests itself by Chani's passivity and obedience in her relationship to Paul. She is also characterized by her motherhood and by preparing Paul food. All the evidence supports my argument, and thus, I can conclude that Chani can be categorized within the system of the female stereotypical roles without difficulties. But, similarly to the other female characters, I have already studied, there are instances in the book or in the films, where she shows features that oppose this systematic categorization. In this chapter, she has been presented when teaching and protecting Paul and in the last mentioned scene, she shows a kind of physical superiority. So, as well as the other females, the character of Chani has had to be analyzed in detail to get true and precise image.

Conclusion

In the following paragraphs, I would like to summarize the significant points of my work and present the outcomes of the analysis of the female characters in Frank Herbert's *Dune*. In addition to the original novel, I have used both existing film adaptations, which were directed by David Lynch and John Harrison, to complement the image of the women presented in the primary work and this way to create as complete picture as possible.

The first part of my work consists of the chapters that create a theoretical basis for the study of particular woman characters. There, I have described the complicated procedure from the first Herbert's thoughts about a sci-fi novel, through the publication of the book and various attempts to film it, to the two successful film adaptations. The novel is special because of the multiple layers that allow plenty of different readings and this uniqueness has complicated the story's way to the readers and later to the viewers, too. One of the possible threads, reader can follow, are the roles of women. In the Chapter 2, I have described the system of the stereotypical female roles and their defining features that consists of four categories: the Mother/Wife, the Old Maid, the Virgin and the Seductress. This scheme has allowed me to prove easily that all the characters under study fit in these stereotypes, and so, it has given me a basis for argumentation.

I have introduced the world of *Dune* as male-dominated and have proven that the females are strictly limited in their activities there. So at first sight, Herbert has created highly stereotypical world, that is hostile to the women and the relatively scarce female characters are acting only within the given roles. There are only two places, where they are allowed to fulfill themselves: within their household and by participation in the Bene Gesserit. The second possibility equips them with abilities and techniques that gives them power over themselves and also over the other people and by this means it helps them to cope with the dominance of men.

In each of the last three chapters that are devoted to the particular female characters, Lady

Jessica, the princess Irulan and Chani, I have proceeded along the similar line. First, I have explored which one of the stereotypical roles is the character assigned and I have tried to support my opinions by the scenes, where they reveal the qualities that are considered to be characteristic for the given role. Doing this, I have proven that Lady Jessica and Chani are the Mothers/Wives and the princess Irulan is the Virgin. But the main argument of my thesis is that this classification can be done only on the surface and that by the deeper study can be revealed that the powers and influence of the women are greater than these roles allow. So, in the second part of each chapter, I have described scenes, in which the particular female role counteracts its given role and this way it damages the stereotype and shows her strength. I have shown all of them in the situations that are absolutely unthinkable for their position and very often behaving in the clear opposition to the qualities that define their stereotypical roles. So the main aim of my work, to show the women from *Dune* as characters and not only stereotypes and to illustrate their real powers, have been accomplished.

The last think, I would like to mention, is the difference between the two adaptations. Comparing the two films was not the aim of my work, but during the analysis some of their features appeared. In Lynch's film, the female characters have been limited. Lynch was following the book very closely, when creating the women characters and so in the particular scenes there is not so many differences. Except the character of Chani, that has been detracted of all her equality and intelligence and lowered to a simple lover. But the great number of scenes was cut out and this way mostly the stereotypical features of the women stayed in the film. On contrary, in Harrison's miniseries, the story and its characters have been developed and therefore also the women got more space and more important roles. The character of the princess Irulan benefited the most from this development because there was introduced a number of scenes during the whole film that show her as intelligent and powerful. So, the Harrison's adaptation can be described as more open to the women, but I would not like to judge the reasons of this difference.

I believe that my work brings a new view of the roles of women in *Dune*, which is supported by well-chosen arguments. And I hope, I have presented the novel as an interesting piece of literature and doing this inspired the reader to get to the original book or one of the film adaptation and discover its other layers.

Appendices

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