

Tor Erik Stubbsjøen Martinsen

Emotional Control Unveiled: Fear and Grief in the Parallel Narratives of Paul Atreides and the Baron Harkonnen in Frank Herbert's *Dune*

Bachelor's thesis in Language Studies with Teacher Education
Supervisor: Yuri Cowan

June 2023

Tor Erik Stubsjøen Martinsen

Emotional Control Unveiled: Fear and Grief in the Parallel Narratives of Paul Atreides and the Baron Harkonnen in Frank Herbert's *Dune*

Bachelor's thesis in Language Studies with Teacher Education
Supervisor: Yuri Cowan
June 2023

Norwegian University of Science and Technology
Faculty of Humanities
Department of Language and Literature



Summary (English)

This thesis provides individual assessments of the emotional journeys of Paul Atreides and the Baron Harkonnen in Frank Herbert's seminal science fiction novel *Dune*. These assessments will particularly consider how the emotions of fear and grief affect the main characters. The essay argues that their emotional narratives mirror each other; while Paul learns to weaponize the emotions he once moderated, the Baron is struck by the fear he once projected onto his subjects. The outcome of these intersecting storylines is a variation of the Kwisatz Haderach that so long had been prophesized, one whose emotional control is the result of Paul's threefold influence: his Bene Gesserit teaching, his Mentat training in House Atreides, and his Harkonnen heritage. By the end of Herbert's novel, Paul has learned to reap the emotions of his surroundings, in true Harkonnen fashion.

Sammendrag (Norsk bokmål)

Denne oppgaven vurderer den følelsesmessige karakterutviklingen til Paul Atreides og Baron Harkonnen i Frank Herberts science fiction-roman *Dune*. Oppgaven vil særlig ta i betraktning hvordan sorg og frykt påvirker hovedkarakterene i romanen. Reisene deres gjenspeiler hverandre; Paul lærer omsider å benytte seg av de følelsene han tidligere måtte dempe, mens baronen blir paralyisert av den frykten han tidligere hadde påført sine undersåtter. Resultatet er en variasjon av profetien om Kwisatz Haderach; Paul blir en Kwisatz Haderach med en emosjonell kontroll som er påvirket av tre prosesser: hans skolering hos Bene Gesserit-søstrene, hans Mentat-trening i Atreides-huset og hans nedarvede Harkonnen-gener. Han lærer til slutt å utnytte følelsene til menneskene rundt seg, på ekte Harkonnen-vis.

Frank Herbert's seminal science fiction novel *Dune* begins with a test of emotional regulation. If the novel's protagonist Paul Atreides acts on his emotional instincts, he will be injected with the Gom Jobbar needle and thus be killed instantly. While Paul initially passes this test, the question of emotional regulation never seems to subside in Herbert's novel. On the contrary, emotionality is one of *Dune*'s main motifs, and its different manifestations are integral to the novel's central conflict. For instance, the Bene Gesserit's Litany Against Fear is recited repeatedly throughout the book, providing an important framework for the novel's emotional story arc, and the deaths of key characters raise essential questions on grief and mourning. Whether emotions are a source of strength or weakness is one of the novel's main concerns; assessing this emotional conflict might explain the correlation between the novel's main protagonist Paul Atreides and the main antagonist the Baron Harkonnen, as well as the emerging Kwisatz Haderach. This thesis will mainly pay attention to these central emotions, fear and grief, and the characters of Paul and the Baron. While Paul's Bene Gesserit teaching exposes him to emotional restraint, paving the way for a Kwisatz Haderach not beguiled by emotions, the Baron Harkonnen rather capitalizes on the fear of others, utilizing emotions to strengthen and rebuild his own empire. Ultimately, the Kwisatz Haderach that Paul becomes, is one whose emotional control evokes both his Harkonnen and Atreides lineage. This thesis will individually assess the emotional journeys of both Paul and the Baron before evaluating how their approaches to emotionality end with the emergence of a Kwisatz Haderach.

The Bene Gesserit's Litany Against Fear is the first signpost of Paul's emotional journey in the novel, establishing his early preconceptions about emotional regulation. In the 50th anniversary edition of *Dune*, the reader is introduced to this litany on the very first page, right below a brief biography on Frank Herbert; the litany addresses notions of fear and emotional reactivity.

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. (Herbert 9)

The Litany's significant placement in the printed version should not be understated. In the first chapter of *Dune*, Paul recalls the litany during the Gom Jabbar test; he remembers that his mother had taught him the litany as a Bene Gesserit rite (Herbert 9). The litany seems to calm him. Similarly, both Paul and Lady Jessica recite the litany when caught in a sandstorm after escaping the Harkonnens (Herbert 246). The litany is also recited during other tests as well, e.g. in Paul's battle against Jamis (Herbert 324) and in Lady Jessica's ritual to become a Reverend Mother (Herbert 382). Thus, the litany is pivotal in assessing the Bene Gesserit teachings on emotional regulation and Paul's own preconceptions about emotionality.

Notably, the three first lines of the litany are representative of emotional suppression. The emphasis on negation and the metaphorization of fear as "the mind-killer" suggest that emotionality, in the eyes of the Bene Gesserit order, weakens the senses; it must be avoided as it will only bring destruction. This concern is especially relevant considering the order's plan of breeding a Kwisatz Haderach; the Bene Gesserit seeks to breed a super-Mentat that is not misled by his own emotionality (Herbert 551). Several scholars on emotional regulation have claimed that emotional suppression will eventually lead to a "Rebound effect", in which the suppressed emotions are intensified at a later stage (Dunn et al. 772). Yet, more recent research has argued that suppression of emotions might in fact be helpful in certain situations, as it may "help individuals adaptively cope with aversive situations" (Dunn et al. 772). It is this latter aspect that the Bene Gesserit order seems to adopt. Furthermore, the play on words in the litany also supports this approach. Describing fear as "the little-death" is reminiscent of the French idiom "la petite mort", meaning the sensation of orgasm. While not explicitly describing emotionality, the idiom suggests a death-like condition and "the brief loss or weakening of consciousness" ("Petite Mort"). Fear is but a brief sensation that will ultimately weaken the consciousness; conversely, the active suppression of fear will sharpen the senses and strengthen the prescient mind of the forthcoming Kwisatz Haderach.

Contrarily, elements of the litany also seem to suggest the opposite of emotional suppression, i.e. emotional acceptance and the indulgence of fear. The fourth and fifth lines represent a willingness to face one's fear and to "permit it to pass over me and through me". In these lines, the Bene Gesserit seems to rather accept and embrace emotionality. The diction is especially indicative of this interpretation; the fear will not only pass *over* him, but *through* him, as a distinctive bodily experience. Fear should not only be perceived; it should be embodied. Furthermore, *permitting* the fear to pass suggests a choice of free will, indicating agency and control. The fear is actively accepted. Scholars have argued that emotional acceptance might rather cause an *elevation* of emotional reactivity (Dunn et al. 772). In other

words, the contradiction of the first and fourth lines suggests a complexity in the Bene Gesserit litany; one must simultaneously avoid *and* face this emotion. Nevertheless, the litany portrays fear as something static, like a wind that will pass and eventually disappear, leaving a path that can be studied. This objectification of fear suggests that *facing* emotions is not equal to *embracing* them; one can face one's fears without having to indulge in them. Moreover, *permitting* emotions is yet another layer; it suggests a possibility of rejecting one's emotions altogether. If fear can be permitted, it can also be prohibited. While the litany opens the possibility of emotional acceptance, there are still elements of perceiving emotionality as a static sensation that can be avoided and even suppressed. This complex understanding of the Bene Gesserit ideology is also suggested in the subsequent Gom Jabbar scene.

The Gom Jabbar test is the epitome of the Bene Gesserit teachings on emotional regulation. Paul is asked by the Reverend Mother to put his right hand into a green metal box, with an opening that he describes as "black and oddly frightening" (Herbert 8). When he later requests to know the contents of the box, she replies that it contains pain (Herbert 9). The Reverend Mother threatens to kill him with the Gom Jabbar needle if he removes his hand from the box, thus forcing him to endure its pain. Paul's fear stems from not knowing the contents of the box, only knowing that it will inflict pain. Fear of the unknown is a common feature of horror literature, and according to H. P. Lovecraft, it is "the oldest and strongest kind of fear", one that recalls the close alliance between uncertainty and danger (1-3). Thus, the box becomes a manifestation of fear itself; the box stands for nothing and seemingly contains nothing, yet the imagination cultivates fear by allowing the box to be filled with any perceivable terror. The Reverend Mother urges Paul to suppress his fear, requesting him to keep silent and to retain his sense of self-control. He is thus forced into a state of emotional suppression, not allowing his fears and suspicions to paralyze him. By putting his hand into the box, he is *facing* his fear, yet he is prevented from allowing the fear to *embrace* him. He must *permit* the fear to run through his body, without allowing it to paralyze him. The Gom Jabbar scene therefore illustrates the physical application of the Litany Against Fear and confirms the Bene Gesserit way of emotional moderation. If Paul is to become the Kwisatz Haderach, he must learn the way of emotional regulation, not allowing himself to be beguiled by emotions; this is his emotional indoctrination.

With the subsequent disruption of House Atreides, Paul comes to recognize how his various teachings result in a lack of emotional reactivity. Notably, the Harkonnen's attack on House Atreides becomes a pivotal turning point for the novel's emotional story arc, especially with the death of Leto Atreides, i.e. the emotional centre point of the main protagonists. Thus,

his demise becomes a catalyst for emotional reaction and the lack thereof. When Lady Jessica learns of Leto's death, she is unwillingly overcome with emotions. While thinking to herself that crying is "a stupid waste of the body's water," she is unable to stop her body's emotional response (Herbert 207). In comparison, Paul feels no grief. Acknowledging his own emptiness, he questions his own inability to mourn and considers it a great flaw (Herbert 207). He finds himself in a state of cold precision, continually calculating data and submitting answers, "in something like the Mentat way" (Herbert 209). The source of his inability to grieve might therefore be twofold: his mother's Bene Gesserit teachings and his Mentat training in House Atreides. Although Paul's Bene Gesserit training on emotional regulation might have helped him in moments of peril, one could argue that his various teachings have not prepared him to deal with loss. Scholars have noted that suppression of emotions might lead to "an ongoing dampening of reactivity" (Dunn et al. 772); Paul might be able to stifle his fear, but that leaves him unable to mourn.

Notably, Paul's quelled emotional response to Leto's death is not only a product of his Bene Gesserit teachings, but also his Mentat training in House Atreides. During a previous combat practice with Gurney Helleck, the Warmaster for House Atreides, Paul is yet again presented with an approach to emotional moderation. Having failed to foresee a counterattack, Paul argues that he is not "in the mood" for training, to which Gurney offers a strict reply: "What has *mood* to do with it? You fight when the necessity arises – no matter the mood! Mood's a thing for cattle or making love or playing the baliset. It's not for fighting" (Herbert 37). While not refusing emotionality altogether, Gurney argues that it has no place in combat. Like the Reverend Mother's comments on the Gom Jabbar test, Gurney too likens moods and emotions to something animalistic, as belonging only to cattle. Emotions are reduced to something primitive, something that disallows self-control and weakens the senses. Paul is later reminded of this conversation after the loss of his father, initially using Gurney's words to legitimize his own lack of grief (Herbert 202). Being the son of a duke and a Bene Gesserit sister has provided him with a perspective on emotions as restricting in nature. Still, Paul eventually allows himself to grieve, even shedding some tears for his late father (Herbert 214). This is perhaps what Gurney meant by his comment on moods; while it has nothing to do with fighting, it is not altogether unnecessary.

Yet, grief is not the only emotion that haunts Paul throughout the novel; his recurring fear of Jihad comes to challenge his teachings on emotional moderation. In the context of Herbert's novel, "Jihad" is the struggle against oppression, even by violent means. Throughout *Dune*, Paul is having recurring prescient dreams about Jihad, and he fears the

violent outcome and apparent inevitability suggested by these dreams (Baade 9). According to Ahmed (2014), “fear involves an *anticipation* of hurt or injury. Fear projects us from the present into a future. But the feeling of fear presses us into that future as an intense bodily experience in the present” (65). Herbert manifests this understanding of fear as an anticipation of pain in Paul's prescient dreams. Paul anticipates the hurt and pain of the Jihad he foresees, causing him fear and pain in the present. In some respects, he even fears the presence of fear itself: “The green and black Atreides banner would become a symbol of terror. [...] *It must not be*, he thought. *I cannot let it happen.*” (Herbert 341). By recognizing a forthcoming Jihad that will spread fear of the Atreides name, Paul undertakes an active role in preventing this outcome. In this instance, it seems that fear does not have a paralyzing effect after all. On the contrary, this entanglement of fear and suspicion enables Paul to act against his concerns. It seems that he has *permitted* the fear of Jihad to course through him, gaining greater control of his own emotionality. This newfound emotional control is perhaps what the Bene Gesserit has intended; Paul should not necessarily *suppress* his emotions, but rather be *in control* of them. Notably, this control is strengthened by Paul's acquaintance with the Fremen society.

In the Fremen, Paul and Lady Jessica encounter a community that is emotionally restrictive yet not unwelcome to notions of emotionality. Initially, the Fremen are introduced to Paul as a community of restraint. Living on Arrakis without abundance of water has taught them to be restrained and self-disciplined, with their stillsuits providing their bodies with recirculated moisture. Yet, the Fremen seem to appreciate the tokenism of crying and the sacrifice of bodily water. In Jamis' funeral, Paul sheds a tear for his late opponent, to which the crowd around him comments “Usul gives moisture to the dead!” (Herbert 337). While Paul was unable to mourn his father, he is apparently able to grieve a stranger. The significance of this moment could be interpreted in several ways. In a later conversation with Jamis' wife Harah, she admits that “it's more than I'll do...can do” (Herbert 369), suggesting that crying as an emotional response is rare within the Fremen community. Unlike the Bene Gesserit teachings, however, this display of emotionality is not actively moderated or frowned upon, but rather perceived as a token of respect and sincerity. One might argue that the Fremen's perspective on grief and loss has influenced Paul's own emotionality and allowed him to access and even accept his covert emotions; however, his various teachings on emotional moderation might be too deep-rooted for him to adopt this change.

With the reappearance of the Harkonnen threat, Paul seems to understand the benefits of restricting and controlling his own emotionality. The apparent turn to emotional acceptance is disrupted by the death of Paul's son; upon learning that his son had died in the hands of the

Harkonnens, “he felt emptied, a shell without emotions. Everything he touched brought death and grief. And it was like a disease that could spread across the universe” (Herbert 492). The description of Paul as “a shell without emotions” echoes earlier sentiments on his apparent emotionlessness, and he is yet again unable to grieve over the loss of a loved one. He considers grief to be something inherently bad and undesirable, labelling it a “disease”. Thus, Paul’s emotional response to the death of Jamis might instead have been a strategic manoeuvre; it is plausible that Paul only displayed affection in Jamis’ funeral to strengthen his own position within the Fremen community. Understanding that the Fremen is the key to wield desert power (Herbert 219), Paul learns that there is an apparent advantage to be gained from acquiring their admiration. The Fremen’s appreciation of crying as a token of respect might then be exploited to his benefits. Like his Harkonnen enemy, Paul learns that emotionality can be reaped; whereas the Baron exploits the fear of his subjects, Paul exploits the muted emotionality of the Fremen. In other words, by controlling his own emotionality and utilizing the emotional restraint of the Fremen community, Paul learns to capitalize on emotions, echoing the ways of the Baron Harkonnen.

Throughout *Dune*, the Baron Vladimir Harkonnen capitalizes on the fears of others, forcing his subjects to obey him by the way of fear. In this respect, his emotionality is perhaps best described as Machiavellian. In his political treatise *The Prince*, Niccolò Machiavelli famously outlined that, as a leader, “it’s much safer to be feared than loved” (66), and that fear of punishment is essentially a stronger incentive than sheer gratitude. Ultimately, a ruler can control how others *fear* him, but he cannot control how they *love* him (68). The same approach to leadership and emotionality can be applied to the Baron as well; he weaponizes the fear of others and essentially exploits the emotionality of his subjects to make his own advances. For instance, the Baron openly orders the garrotting of his own slave master after he loses a game of chess (Herbert 395). He later requests to kill two guards for wrongly carrying a body, to which Feyd-Rautha admits to himself that “all I can hope for now is to save my own skin” (Herbert 396). Feyd becomes afraid of his own ruler, and he is seemingly forced by this fear to comply with the Baron’s orders. This sentiment is also underscored by the Baron’s comments on so-called “deep emotions”: “The man without emotions is the one to fear. But deep emotions...ah, now, those can be *bent* to your needs.” (Herbert 399-400, emphasis added). The Baron seems to consider emotionality a weakness, one that can be reaped and exploited. Notably, this strategy was instrumental in his attack on House Atreides; having captured Dr. Yueh’s wife, the Baron exploits his emotionality to initiate the attack.

Thus, the Baron enjoys victory by harvesting the emotionality of his subjects, inducing fear, and forcing obedience.

However, by the time the Baron's leadership becomes the object of hate, he loses his upper hand. According to Machiavelli, the arousing of hate is something that the ruler should avoid (66); in *Dune*, it is the hate that allows the Baron's enemies to escape. Dr. Yueh's hatred for the Baron motivates him to plan a counterattack involving a poisoned tooth left inside Leto's mouth. While the Baron manages to escape the poison, it kills his Twisted Mentat Piter de Vries. More importantly, Dr. Yueh also facilitates Paul and Lady Jessica's escape into the desert, leaving the Baron an open wound that ultimately leads to his demise. In other words, Machiavelli's *The Prince* correctly predicts the Baron's emotional story arc in *Dune*, both in terms of his initial approach to leadership and his ensuing demise at the end of the novel. The Baron's weakness is his inability to respect the balance between fear and hate; his capitalization on fear becomes too excessive, and it eventually undermines him.

While the Baron capitalizes on the fear of his subjects, his own fear of dependency comes to challenge his Machiavellian leadership and ultimately leads to his death. According to David M. Higgins, dependency is one of the main themes in *Dune*, and it "is framed as a vulnerability that can be exploited by one's enemies" (237). When the Baron capitalizes on fear, he capitalizes on the dependency of his subjects; they have grown dependent on being dutiful and obedient, because their lives depend on it. Dr. Yueh is dependent on him because his wife's life depends on it. The Baron is thus the apex of his own dependency chain, and from this position, he asserts control. However, this control begins to unravel as the Baron learns of Paul's survival, and his dependency chain is challenged by the growing presence of the Padishah Emperor Shaddam IV and the Reverend Mother Gaius Helen Mohiam. While they are stating their blatant discontent of his progress on Arrakis, the Baron is clearly frightened, and he considers how "the delicacy of his position here, alone and *dependent* upon the Convention and the dictum familia of the Great Houses, fretted him" (Herbert 495, emphasis added). The dependency that he once exploited is now used against him, and he fears what the Emperor might do to him, leaving him emotionally vulnerable. In a moment of symbolic irony, the Baron is killed by the very token of fear: the Gom Jabbar. The Emperor has Paul's sister Alia captured, but she is able to break loose and pierce the Baron with a Gom Jobbar needle (Herbert 501). The Gom Jabbar notably appears twice in Herbert's novel; while Paul was able to demonstrate his control of emotionality in the Bene Gesserit test (Higgins 237), the Baron is stunned by it and unable to retain control in a moment of dependency and

emotional vulnerability. The fear that the Baron had once weaponized, is now killing him, suggesting a reversal of fortune that is quite the opposite of Paul's story arc.

In the end, the different journeys of Paul Atreides and the Baron Harkonnen culminate in the emergence of Paul as the Kwisatz Haderach. The third appendix of *Dune* explains the Bene Gesserit's intentions, including the promise of a Kwisatz Haderach. Paul's bloodline had been watched carefully "for more than a thousand years," and the initial plan was to breed the daughter of Duke Leto Atreides to the Baron's nephew Feyd-Rautha. This match would likely result in a Kwisatz Haderach, i.e. a super-Mentat with prescient abilities (Herbert 551). Paul eventually learns of this breeding scheme and understands that he is the grandson of the Baron Harkonnen (Herbert 214). While the order's breeding scheme was not carried out as originally planned, the emerging Kwisatz Haderach at the end of Herbert's novel still retains elements of both the Atreides and Harkonnen lineages. Throughout the novel, the emotional story arcs of Paul Atreides and the Baron Harkonnen have mirrored each other; whereas Paul eventually capitalizes on the fear he had moderated, the Baron is defeated by the fear he had weaponized. These developments aid to explain the emotional conclusion of *Dune*, where Paul as the Kwisatz Haderach is unable to discard his threefold influence: his Bene Gesserit teachings, his Mentat training, *and* his Harkonnen heritage.

By the end of *Dune*, Paul's emotionality appears significantly muted. Notably, the emotional moderation that has characterized Paul's emotional journey throughout the novel, is still relevant in its final act. As previously noted, Paul considers himself emotionless after learning of his son's death, and in the novel's final conflict, the protagonist appears bereft of any emotionality altogether. Paul no longer fears destruction, and his ability to grieve is completely obstructed by his upbringing. Even Gurney recognizes his insensitivity when giving him a damage report after the battle. Paul argues that the damages are "nothing money won't repair," to which Gurney asks himself, "when did an Atreides worry first about things when people were at stake?" (Herbert 504). With his increase of power and influence, Paul seems to lose some of his emotional qualities. As List (2009) points out, this apparent loss of emotionality is what contributes to his dehumanization throughout the novel; with the disruption of his emotionality, he grows less compassionate (36). Dunn et al. (2009) might thus be correct in arguing that emotional suppression will lead to a dampening of emotional reactivity (772), as Paul appears rather emotionless at the end of *Dune*, even attributing this description to himself.

Nevertheless, Paul has simultaneously learned to control his own emotionality and to manipulate the emotionality of others. He recognizes the value of emotions, but also how it

should be appropriately moderated. Like his Harkonnen grandfather, Paul learns the benefits of reaping fear; the final victory is ultimately gained by threats. When facing the Emperor and the Guildsmen, Paul threatens to destroy spice production forever, saying that “you will obey my orders or suffer the *immediate* consequences” (Herbert 514). Paul notices how “the fear grip them” (Herbert 515); he wields his emotional control to induce fear in his enemies. The destruction that Paul had feared leads him to victory, and the capitalization on emotions is integral to that victory. Furthermore, Paul’s objectification of fear is reminiscent of the Litany Against Fear; his understanding of fear as a static object renders it profitable. He has learned the distinction between *facing* and *embracing* his fear, and by *permitting* the fear to pass, he exhibits emotional control. His fear is projected onto others, who do not share the same restraint. The Machiavellian outcome of Paul’s emotional arc is similar to the Baron’s rule, underscoring that the Kwisatz Haderach is indeed the product of Atreides-Harkonnen breeding. Thus, the story concludes with the emergence of Paul as the Kwisatz Haderach; having attained his grandfather's way of weaponizing fear and still internally moderating his own emotions, the two lineages appear together as a variety of the Bene Gesserit prophecy.

In conclusion, Frank Herbert’s *Dune* is essentially a story about emotional control. Through the Bene Gesserit’s infamous Litany Against Fear and the Gom Jabbar test, the novel’s main protagonist Paul Atreides is exposed to their rules of emotional regulation. He must not *embrace* his fear; he must *permit* it to pass over and through him. By reducing the sensation of fear to a choice, Paul learns to control his own emotions. His Mentat training in House Atreides echoes some of these doctrines; emotionality is a thing for cattle, and it does not belong in combat. Consequently, his training renders Paul unable to grieve the loss of his loved ones. When learning about the death of his father, he questions his own lack of grief. When learning about the death of his son, he refers to himself as a “shell without emotions”. While he struggles to mourn, Paul eventually learns how his emotional moderation can be helpful in asserting control. While he fears his recurring prescient dreams of Jihad, his teachings enable him to act against this fear. Similarly, he becomes admired by the Fremen community – an important source to desert power – by shedding tears in Jamis’ funeral, an act of emotionality that he was unable to provide after his father’s death. Paul’s emotional story arc is thus a tale of emotional moderation and emotional control. The Baron Harkonnen’s arc represents a reversal of that tale; his weaponization of emotion is challenged by his own fear of dependency and the hatred he cultivates. In the company of the Emperor and the Reverend Mother, he is put in a vulnerable position and is ultimately killed by the symbol of fear: the Gom Jabbar. In the final chapters of *Dune*, Paul becomes a variety of the Kwisatz Haderach

that so long had been prophesized. Paul's Kwisatz Haderach is one who knows to wield his emotional control, as he forces victory by threatening to stop spice production forever, and his emotionality *is* indeed influenced by both his Atreides and Harkonnen lineages.

Works cited list

Ahmed, Sara. *The Cultural Politics of Emotion*. 2nd ed., Edinburgh UP, 2014.

Baade, Björnstjern. "The Law of Frank Herbert's *Dune*: Legal Culture between Cynicism, Earnestness and Futility." *Law & Literature*, 2022, pp. 1-31. *Taylor & Francis Online*, doi:10.1080/1535685X.2022.2026038.

Dunn, Barnaby D., et al. "The consequences of effortful emotion regulation when processing distressing material: A comparison of suppression and acceptance." *Behaviour Research and Therapy*, vol. 47, no. 9, 2009, pp. 761-773.

Herbert, Frank. *Dune*. 1965. Hodder & Stoughton, 2015.

Higgins, David M. "Psychic Decolonization in 1960s Science Fiction." *Science Fiction Studies*, vol. 40, no. 2, 2013, pp. 228–245.

List, Julia. "'Call Me a Protestant': Liberal Christianity, Individualism, and the Messiah in 'Stranger in a Strange Land', 'Dune', and 'Lord of Light.'" *Science Fiction Studies*, vol. 36, no. 1, 2009, pp. 21–47.

Lovecraft, H. P. *Supernatural Horror in Literature*. 1927. Wermod and Wermod Publishing Group, 2013.

Machiavelli, Niccolò. *The Prince*. Translated by Tim Parks, Penguin, 2014.

"petite mort, n." *OED Online*, Oxford University Press, December 2022, www.oed.com/view/Entry/260928. Accessed 21 February 2023.

