

Reimagining Colonialism: *Dune* Within Postcolonial Science-Fiction

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Abstract—This research paper will examine the science-fiction novel *Dune* as a postcolonial work. Colonial history and literature that have been the central focus of postcolonial studies influenced the structure of many science-fiction novels. One of these was Herbert's *Dune* (1965), which carries a colonial formula into a new fictionalized setting. However, very few postcolonial studies cross into the science-fiction novel, and fewer still consider the science-fictional element that sets it apart as a genre. Thus, this article attempts to provide a new perspective on *Dune* as a postcolonial novel that sets a new premise for our understanding of postcolonialism. In employing the early anticolonial thoughts of Amílcar Cabral and his notion of resistance, this study will trace these anticolonial notions throughout the novel. In addition, it will consider the novel's science-fictional element of spice and how it proves detrimental in perceiving the novel as a new form of postcolonial narrative.

Index Terms—postcolonialism, anticolonialism, science fiction, *Dune*, Amílcar Cabral

I. INTRODUCTION

As Poststructuralism had broken down established structures, the emergence of postcolonial theory afterwards decentered English Literature to open a space of metanarratives. However, there is a shared sense that the contemporary postcolonial theory field may have reached a stalemate of sorts. In a discussion over the possible end of postcolonial theory, Gikandi (2007) highlights that this end, that postcolonial theory is supposed to reach, is due to its engagement with limited source material. That postcolonialism mainly dealt with literary texts of decolonization or of indigenous production. For that, he suggests a rethinking between theory and literature (Agnani et al., 2007, p.636). In this regard, it can be argued that postcolonial theory could look further into the science-fiction genre as an ample field that builds on colonial history and constantly develops. For this purpose, Frank Herbert's *Dune* (1965) offers itself as an intriguing subject of postcolonial analysis. As a novel written in a time that anticolonial resistance drew its last breath, *Dune* will be analysed in light of such anticolonial framework as that of Amílcar Cabral.

II. THEORETICAL FRAMEWORK

Science-fiction studies is a relatively new and expansive field, as is postcolonial theory. However, a relatively small number of interactions have been recorded between the two. Science-fiction studies remain invested in several other theories yet avoid sensitive postcolonial issues of race and colonial historical references. On the other hand, postcolonial studies often limit their area of focus toward native production and direct colonial history (Langer, 2014, p.1). In this respect, this study aims to expand upon postcolonial studies done on the science-fiction novel, going beyond the apparent racial tropes. Postcolonialism as a field has a large dynamic set of subjects that are often recurrent in science-fiction, yet very few academic considerations have shed light on the matter.

Analysing science-fiction, in general, can always prove difficult for any type of theory. This can be attributed to the ongoing debate of setting borders on what constitutes science-fiction. In *The Cambridge Companion to Science-fiction*, Mendlesohn (2013) exclaims that it is not much of a genre but an ongoing discussion, as science-fiction employs other genres' plot structures (Mendlesohn, 2013, pp. 1-4). Mendlesohn further explains that every written work on science-fiction can potentially change its defining feature. As the genre originated with a 'sense of wonder' as its central identity, there is no doubt that science-fiction has gone far more diverse and broader to be effectively categorized (Mendlesohn, 2013, p. 5). This nature of science fiction renders the task of capturing a common essence of this genre, which is the science-fictional element, in a postcolonial or any other framework, a thorny task.

When considering the contact point between postcolonialism and science-fiction, it is often argued that a work written by and for Western civilization could not properly understand the suffering of the minority. Science-fiction and its detached otherworldly setting prove difficult to approach for a field that insists on its ties with the tangible world. Alternatively, Langer (2014) contends that "the gap of postcolonial presence in science-fiction is there for those who manage to extract it", (Langer, 2014, p. 2) much like Said's *Culture and Imperialism* (1993) manages to unveil colonial issues in the Western literary heritage. The circumstances and intentions of any science-fiction novel can be relocated in

postcolonial inquiry. When much of science-fiction avoids racial tensions, Leonard (2014) suggests that what might present itself as social progressive work can be regarded as engaging with racist or minority issues (Leonard, 2013, p. 253). Leonard reinforces the applicability of the genre's imaginary factor as a tool to render the invisible visible by way of experimenting with the racial tropes of Ray Bradbury and W. E. B. Du Bois's works (Leonard, 2013, p. 257). Robert Heinlein (1969) asserts that it is the difference in science-fiction that makes the difference (Heinlein, 1969, pp. xvi–xvii). Science-fiction portrays a different world with different rules than the real one. Such world-building reveals affiliations that are unclear and magnifies problems from real history. In this respect, the postcolonial theory would have a much-needed source of debate and, in re-imagining, the colonial struggle, a better understanding of it can be achieved.

The more recent outlooks that engage in science-fiction as postcolonial tackle the more conspicuous issues in the field. Race and ethnicity are at the forefront of a number of academic discussions. Making parallel conclusions on space exploration, aliens' interaction with humans and domination of either one over the other with the colonial expansions of the 19th-century empires. These studies, though a significant contribution to postcolonial theory, are just pioneering initiatives of such application. Postcolonialism has much more depth that can be discussed in science-fiction from early anticolonial theory to the later postcolonial concepts. Moreover, there is a need to consider science fiction not just for its plot structure, but for its 'sense of wonder' element that can place it in a more definitive position as a genre that can potentially expand postcolonial analysis.

It is argued that the postcolonial field had inspired its theory from the anti-colonial movement. Cabral's work in *Resistance and Decolonization* (2016) portrays an integral component of postcolonialism, a theory in practice. Cabral's ideology leading an anti-colonial struggle in Guinea-Bissau and Cape Verde Islands against the Portuguese is iconic for understanding the process of decolonization. Cabral's contribution was his ability to borrow from a wide range of theories and adapt it to his specific needs and circumstances. Marxism, the most prominent influence on Cabral, is located in his agronomist writings. Marxist terminology surrounds many facets of Cabral's writings. However, there is a realization of the failures of Marxism to address the issues plaguing the African continent (McCulloch, 1981, pp. 503-504).

The relationship between colonized and colonizer is often considered in terms of hegemony and resistance. The former term coined by Antonio Gramsci carries heavy Marxist indications. While the latter term 'resistance' as an opposite force of liberation from hegemonic power is well discussed within Fanon's *The Wretched of The Earth* (1961). In light of these two, Amircal Cabral comes to the scene as the ideal figure for this frail relation of opposites. Cabral is central here not as part of the postcolonial Euro-American critical theory but rather as belonging to the Africana literary theory. Postcolonial theory emerged as a Western interest in emancipating the oppressed of former colonies. However, Rabaka in *Africana Critical Theory* (2010) argues that it never gave a concrete answer to the colonial problem (Rabaka, 2010, p. 239). Cabral builds on Fanon's framework to construct a front of resistance, not only to global imperialism but to Eurocentric critical theory itself (Rabaka, 2010, p. 235). Cabral understood very well that the African anticolonial struggle required a theory of its own. Ready-made constructs, by contrast, suited another kind of struggle. Cabral, for all the Marxist ideals that helped build his struggle against the Portuguese invaders, emphasized in his speech "Our People Are Our Mountains" that it was not necessarily a 'religion' (Cabral, 2016, pp. 21-22) as Marx did not necessarily consider Africa nor its issues on his manifesto. Cabral relied heavily on Marxist ideology to assess the agricultural situation of Guinea and Cape Verde. This gave him a strategic knowledge of the population that proved invaluable to the African Party for the Independence of Guinea and Cape Verde (PAIGC) resistance later on.

III. DISCUSSIONS

In concern with studies that highlight the crossroads between science-fiction in general and postcolonial theory, Jessica Langer's work is an essential starting point. In her book *Postcolonialism and Science Fiction*, Langer (2014) sets up the premises for the current development in the field. In a direct introduction, Langer tackles what she addresses as an elephant-shaped hole when it comes to considering postcolonial issues in science-fiction (Langer, 2014, p. 1). By recalling definitions of postcolonialism, Langer highlights how comparable are postcolonial interests to underlying topics in science-fiction novels. Yet, most often than not there is a conscious silence when it comes to addressing or tackling issues of race and culture in the colonial context. Throughout the book, Langer attempts to fill this gap by discussing race, culture, diaspora, and locality in several science-fiction works. Langer's work is set ambitiously to progress the field and bridge postcolonial and science-fiction studies. *Postcolonialism and Science Fiction*, even though recently published, sets a well-constructed precedent in the field. Langer concludes her work with positive hopes for more science-fiction productions that engage in postcolonial debate. The dilemma to this is that postcolonial studies as well should engage science-fiction. By bridging the two fields, and closing one gap, several others emerge. One such gap is what can be discovered by applying a postcolonial lens to popular mainstream science-fiction.

When dealing with *Dune* specifically in postcolonialism, a similar introduction to the postcolonial /science-fiction debate is located in "Postcolonial Science-fiction: The Desert Planet" by Gaylard (2010). Gaylard separates postcolonial theory into two aspects, the period of decolonization, anticolonialism and liberation movements on one hand, and the later analytical type of postcolonialism that: "arose out of this spectacle of failed revolutions" (Gaylard, 2010, p. 22). Gaylard points out how Frank Herbert's *Dune* emerged in the 1960s, the epitome of liberation struggles

across Africa and Asia. Despite T.E Lawrence's influence on Herbert, Gaylard does not consider him an Orientalist. He asserts that Herbert addresses a far larger scope of the struggle against colonialism. In specific, *Dune* addresses the dangers that follow revolutions as in the case of the Fremen's Jihad after decolonizing Arrakis. Gaylard tackles the many facets that the novel deals with from Paul's destiny as an anticolonial figure that progresses to dictatorship, a revolution that turns into extremism, and the Bene Gesserit organization that subtly directed the revolution. He addresses how Herbert manages to find limitations in both struggles rendering *Dune* a good example of a postcolonial novel. Gaylard argues that the novel satisfies postcolonial desires to re-evaluate the present using history. The article manages to track down the historical and cultural influences that shape the plot of *Dune*. Furthermore, by Gaylard's arguments, the novel becomes quite readable as a postcolonial tale. This serves to strengthen the necessity to re-evaluate Herbert's work with a more serious postcolonial consideration. Hence, *Dune* as a novel that emerged during an anticolonial struggle merits an anticolonial analysis on its own.

In "Psychic Decolonization in 1960s Science-fiction", Higgins (2013) discusses how *Dune* amongst some other science-fiction novels of the 1960s serves as inward decolonization of Western subjectivity. Higgins discusses this aspect of *Dune* in conjunction with 19th Century drug use in writings that dealt with imperialist hallucinations of an exotic east. Thus, Higgins considers "spice" in *Dune* as another form of psychic decolonization. This is due to how spice has many drug-related qualities of hallucination and addictiveness. This renders Paul the novel's protagonist's journey into an effort of liberating "the repressive internal colonization of the psyche" (Higgins, 2013, p. 229). Higgins's analogy of spice as a hallucinative drug proves to limit *Dune* as an anticolonial story neglecting the science-fiction element of the novel. Spice is more than just a drug with delusory side effects. It is so central to the world of *Dune* that the entire society and science of the *Dune* universe is built upon it. Its enhancement of the human mind served to replace computers with superhumans who can accomplish amazing acts of calculation and prediction of potential futures. For this, the science-fiction nature of spice is too vast of an element to be ignored in analysing the novel.

In light of Cabral's theory, *Dune*, a best seller in the science-fiction genre, portrays a significant amount of anticolonial turmoil. Frank Herbert's *Dune* (1965) weaves an intricate piece of science-fiction, conflated with several references to Middle Eastern history. The story follows Paul, a noble from House Atreides who turns into a prophetic figure. Paul's journey to rule the planet Arrakis and its natives the Fremen leads him to be the head of a rebellion. Arrakis is a planet for mining spice, a powerful drug used for all interstellar travel mirroring the oil value to our world. Paul fears he cannot control his rebellion that would spiral into a "Jihad" across the entire empire. *Dune* is a fertile ground for postcolonial politics of colonialism and anticolonialism that marked an influence on every major science-fiction production from novels to the cinema.

IV. ANALYSIS

A. *The Politics of Dune*

In the world of Frank Herbert, colonization is reflected in the rigid tactics of oppression that the Harkonens employ. In addition, we find that the Empire is built upon the more subtle and calculated hegemonial one. The latter type of domination can endure until it engulfs all signs of resistance and may even absorb it in the Foucauldian sense. Foucault, however, shared a different opinion on categorizing resistance into set limitations. For him, resistance ought to be free from any boundaries lest it would turn into the very same oppressive power it tried to disassemble. Cabral, nevertheless, was more concerned with the practicality of resistance in his current struggle against colonialism. Cabral was more than aware of the dangers of constructing a structure of resistance that would become the very same oppressive power as the colonial one. Thus, Cabral considers a role for the elite native class to take part in guiding the decolonization efforts.

Paul Atreides, son of Duke Leo who holds a position that was granted to him by the Empire, was sent to Arrakis to subdue the natives and take control of the spice trade. The death of his father later puts him on the forefront as a former Duke. This sets him as a member of the elite class formulated by the colonizing power. However, Paul takes a different direction than what Fanon formulated, taking a role in resistance rather than in the colonizing power. Fanon in his latest work resonated with a fear of post-independence colonial influence on the elite of native nations. For this Fanon insists on reconstructing a leadership class to avoid lending resistance to the unwanted hands of the defeated colonizer. Cabral in this respect suggests a remodelling of the elite class. This would solve several issues that face any resistance in dealing with the segregation tactics of colonialism. The elite as a class lives in colonial privileges despite being from native populations. Colonial regimes sought better control of the natives relying on such a class; however, 'the native petite bourgeoisie' as Cabral phrases, finds itself moulded by colonization to the extent that separates it from native culture (Cabral, 2016, p. 165). Cabral suggests that through culture such a class can break the colonial boundaries between itself and the native masses when the resistance reaches a critical point. At this stage, the elite would turn against the oppressive regime to draw "on the culture or cultures of the popular masses as a major source of strength" (Cabral, 2016, p. 173). In "The Margins of Elite Anticolonial Leadership" Peterson (2007) explains that Cabral aims for the elimination of the elite as individuals, a class, and a concept (Peterson, 2007, p. 218). Cabral's proposal allows the resistance to make the best use of all available resources as he understands the dangers of keeping the elite class unchecked to clash with the resistance in the future. Moreover, this allows the resistance to a valuable asset of a well-educated class that understands colonial strategies and is able to guide the native population towards total independence.

Cabral's anticolonial theory is far from being a complete guide to resistance struggles as they are adapted to suit the Cape Verde Resistance of 1956. Nonetheless, it is because of that reason that Cabral's arguments hold validity as they are tested on practical grounds. Henceforth, science-fiction novels such as *Dune* portray a setting that mirrors intense colonial struggles in history. Cabral's anticolonial theory in this respect opens up a wide discussion on how the science-fiction novel builds an alternate history of mankind.

Herbert's *Dune* (1965) marks a unique contribution to the science-fiction novel as a genre. This proved to be an influential position in science-fiction history as *Dune* dictated its influence on most popular science-fiction works today. The general consensus on *Dune* was how Hebert managed to formulate a unique recipe, retelling a Lawrence of Arabia in an epic space odyssey. While T.E Lawrence can heavily be found in the making of the novel's protagonist Paul Atreides, the novel entails many other references to Middle Eastern culture and religion. What is notable, however, is that the plot of *Dune* is a colonial one. *Dune* has seldom received any academic examination as a colonial tale worthy of postcolonial theory analysis. The novel is set in a distant future where an advanced human civilization still adheres to a strict feudal system. Thus, despite the science-fiction elements, such as space travel and advanced technology, Herbert manages to inject old-world struggles into this world.

The novel adheres to a mixture of having space travel yet also relying on limited non-renewable energy for it. This creates a struggle for power between a higher colonial power that is the Empire, and the natives of Arrakis, the only planet that contains such a valuable asset for space travel; "spice". The political world of *Dune* is built upon several houses of noblemen under one emperor. However, the Emperor's power is not absolute as it adheres to other organizations of greater economic and political power. The spacing guild responsible for all space travel, the Bene Gesserit sisterhood of elite superhuman females who can manipulate each house to their agendas, and the CHOAM company responsible for spice mining and distribution are examples of this. CHOAM in this respect is subject to a leadership change every eighty years between the two great houses of Atreides and Harkonen. This serves to keep a balance of power in check between the two rival houses and the emperor. Meanwhile, the native population of Arrakis the Fremen are on the opposite end as colonized, oppressed natives of this spice planet.

When Duke Leon Atreides explains the relevance of spice to his son Paul, he states that "CHOAM controls the spice" and that despite the various other products the company deals with "all fades before melange" (Herbert, 1965, p. 68). Spice or "melange" is referred to in the novel as an addictive special drug with several properties like longevity and better health overall. Moreover, and most important of all, spice can wake up dormant parts of the human brain allowing superhuman levels of information processing and even an enhanced space-time perception to see potential futures. This allows space guild navigators to set safe courses of travel through wormholes from one planet to another. Spice becomes the central object of conflict in *Dune* as it cannot be manufactured and is only found in the harsh deserts of Arrakis mined by the CHOAM company. Historically, the spice in *Dune* is a direct reference to the spice trade as Paul realizes it smells of "Cinnamon" (Herbert, 1965, p.349). Moreover, the colonial struggle for power over the spice trade leads to the East Indian Company as a fine example in this case. As the colonial grip that led to the British control of India through the East Indian Company matches the Empire's hold over Arrakis and its natives.

Herbert comments that the "scarcity of spice in *Dune* is an analogy of water scarcity" (Herbert, 1980, p. 74). However, as he compares the CHOAM to OPEC, spice as oil is a more fitting analogy in this case. As the direct source of struggle that affects contemporary world politics, Oil is at the forefront of many modern conflicts constantly affecting global prices. This rendered the ideas that Herbert explored in *Dune* into a frightening prophecy. Herbert, however, addresses the prophetic nature of the science-fiction writer as a mind that constantly seeks new crises. In "Science-fiction and a World in Crisis," Frank Herbert (1987) illustrates how the science-fiction writer magnifies the crisis of the real world and builds upon them to create a world that is not fiction but rather "a shadowland between myth and reality" (Herbert, 1987, p. 23). This suggests that for Herbert, *Dune* is not a prophecy that looks upon the future of our world but rather an exaggerated version of it. Herbert hints that science-fiction writings are not creating a new crisis but instead go back to history because: "In the 'real' world it has all happened before. There's no such thing as a new crisis, just instant replays on the old ones" (Herbert, 1987, p. 25). Following Herbert's idea and going back to the novel at hand, *Dune* is a story from the past. Given its general plotline, *Dune* leads to two main references, T.E Lawrence and the Middle East. Following this notion of parallel history, *Dune* becomes a more than valid subject of study as the protagonist Paul Atreides is the personification of the elite bourgeoisie that carries a significant role in the anti-colonial struggle if we consider Cabral's theory.

Frank Herbert constructs *Dune* with two major points of focus. The first is a cultural emphasis on the Fremen and its effect on the protagonist Paul, while the other is how this protagonist was shaped in consideration of what Herbert describes in "*Dune* Genesis" as: "the messianic convulsions that periodically overtake us" (Herbert, 1980, p. 72). Herbert highlights how often people in power acquire a messianic status; a status that might further burden such a figure who is still a fallible mortal (Herbert, 1980, p.72). Duke Paul Atreides is a young male who is trained by his mother from the Bene Gesserit order. An order of females that possess superhuman powers of controlling every tiny muscle and thought for the sole purpose of conveying maximum persuasive efficiency and reading other people's emotions. This, on one hand, can be regarded as a parallel to the British intelligence training in Lawrence's time. However, the word Bene Gesserit in this respect builds upon the Arab name "Bani Al-Jazeera" or sons of the peninsula which is the Arab gulf. The Arabs of the time were famous for their mastery of the Arabic language and poetry around the Jahiliya period.

Moreover, Paul is given the title Muad'dib by his followers, a play on the Arabic word preceptor similarly to the title of teacher which was given to the prophet Mohammad. In *Dune* it was given to indicate he who leads and shows the path. Thus, *Dune*'s protagonist is built from a wide range of figures of leaders that commanded the utmost reverence. Yet, Herbert masterfully uses and abuses such status that Paul Atreides had been given to paint a picture of colonial politics.

While religious references are not of primary concern to this study, it is worthy to note the way Herbert builds his protagonist between hero and villain, between a messiah and a mortal, captures a meta-narrative of colonial history.

B. *Said, Foucault, and Resistance*

The Bene Gesserit order in *Dune* worked secretly to establish order in this fragile Feudal system by manipulating the noble houses and the emperor, all while secretly breeding these nobles to reach the prophecy of the "Kwisatz Haderach", the one who will bring about balance to the world. Throughout several parts of the novel, Jessica comes to realize how deep the lies fed to the Fremen of Arrakis are "Jessica sighed, thinking: So, our Missionaria Protectiva even planted religious safety valves all through this hell hole. Ah, well ... it'll help, and that's what it was meant to do" (Herbert, 1965, p. 371). Utilizing local myths to assert domination was common in 19th-century imperialist romance literature. In works like Haggard's *King Solomon Mines* (1885), or even Kipling's *The Man Who Would Be King* (1888) adventurers from the developed West travel to remote tribes and make use of local myth and superior knowledge to be hailed as gods to the natives. Such tropes often end up in the heroes of the novel exploiting the natives and stealing their treasures. Herbert, however, illustrates how this can be utilized as a political tool to create suitable conditions for controlling natives. At first glance, this dynamic of power and knowledge that the Bene Gesserit is built upon seems to confine within Foucault's notion of epistemological power. For Foucault, the reproduction of power and knowledge through the various institutions, formal and informal allow little to no escape from it (Thorpe, 2017). This renders any resistance to power bound to that formidable structure that will only lead it to become the very oppressive force it once tried to overcome. Interestingly, however, all did not go according to the plans of the Bene Gesserit, as their prophesied saviour Paul the Kwisatz Haderach as they named him had chosen a different path. Paul realizes that he had been bred to a dark purpose asking his mother "Did you know what you were doing when you trained me?" (Herbert, 1965, p. 259). The change the Bene Gesserit had been planning for was a radical fanatical one, and Paul realized he had been the principal agent of that destruction and decided not to succumb. Paul's resistance to power defies Foucault's suggested principle. Paul touches on a very early anti-colonial notion of resistance when he states "My mother is my enemy. She does not know it, but she is. She is bringing the 'jihad'. She bore me; she trained me. She is my enemy" (Herbert, 1965, p. 417). This statement echoes on several levels of Cabral's theory. First, is the notion of an elite class turning on the colonizing power to side with the native resistance. Second, is the anticolonial fear of the dangers of an unchecked rebellion.

Anticolonial and postcolonial theory sets the basis of the idea of resistance that can escape the Foucauldian paradigm. Even though history had more often favoured Foucault's vision than that of Fanon, for Cabral and other anti-colonial thinkers, the possibility of resistance that they adhered to still holds ground. In this regard, Edward Said, whose work often reflected a necessity for resistance, discusses how politics of liberation often disappointed Foucault. Said traces how the Western intellectual in general found it futile to support anti-colonial revolutions as they often led to worse totalitarian regimes. Despite the latter facts, Said counters Foucault's argument that such disbelief in resistance and "Being on the inside shuts out the full experience of imperialism, edits it and subordinates it to the dominance of one Eurocentric and totalizing view" (Said, 1994, p. 28). Said understands thoroughly limitations and complications of resistance as proven several times in history, yet more so, supports it for its potential of success. If what Cabral and Fanon before him came to fruition, then a resistance that has successfully escaped the trappings of power can give so much more to humanity and knowledge being outside the usual structure of power. Herbert in this respect provides an astonishing dynamic that reflects on the above.

C. *The Significance of Spice*

In *Dune*, spice gives Paul the power to see outside the power structure. This analogy permits it to play out essentially two different roles converging them together, the first being a science-fiction element. The second would be a postcolonial element in itself. In the novel, upon inhaling a large quantity of spice, Paul Atreides sees different paths in the future ahead of him. Where "He had seen two main branchings along the way ahead—in one he confronted an evil old Baron" (Herbert, 1965, p. 275) while the other possible future held a violent warrior religion and "fire spreading across the universe with the Atreides green and black banner waving at the head of fanatic legions" that worshipped at "the shrine of [his] father's skull" (Herbert, 1965, p. 265). This sole incident would later shape the rest of the *Dune* Trilogy. This point of conversion in the novel offers an experimental space for a postcolonial struggle scenario. Paul's visions are not just a prediction, but paths set in stone where each action that he takes leading his rebellion is irreversible and would lead to one inevitable path cancelling other possibilities. This can be considered the ultimate challenge to tread carefully in this struggle against power.

Herbert is suggesting that decolonization is not impossible but rather intricate and delicate to achieve. Paul experiences a "sense of terrible purpose" (Herbert, 1965, p. 251) when his visions began to clear out. This stresses the weight that Paul feels not just as a leader and a prophet, but as one of the former elites of the empire. This leads him to understand well the nature of the power machinations that structure it. Despite this, he still chooses a path of resistance that can change such a structure. To this purpose, Cabral had put a great deal of responsibility for a successful resistance

on the shoulders of the elite: “is within the native petite bourgeoisie, a social grouping created by colonization itself, that the first consistent initiatives are launched to mobilize and organize the popular masses for the struggle against the colonial power” (Cabral, 2016, p. 173). The native petite bourgeoisie, as Cabral phrases it, has the advantage of knowing the colonial strategies better than native leaders. Despite not essentially being native to Arrakis, Paul still manages to fully emancipate into the culture and the ways of the Fremen. The resistance cause became his sole option as he can no longer leave this planet. This is again due to the role of spice that becomes addictive “A poison—so subtle, so insidious ... so irreversible. It won’t even kill you unless you stop taking it. We can’t leave Arrakis unless we take part of Arrakis with us” (Herbert, 1965, p. 262). Paul in this respect became an inseparable part of Arrakis and its people as he manages to become its supreme leader, even above the native leader Stilgar who taught him their ways. However, Paul as a former elite, carries with him a much wider vision, whereas despite fully embracing the Fremen ways by the end of the novel, he still challenges traditions that hindered their society to move onward. Sparing Stilgar instead of killing him is one example of this. A notion that Cabral emphasised on as to utilize any positive aspects that may accidentally be left by colonialism and have the willingness to let go of native traditions, and tribal and feudal mentality when they prove to be incompatible with the characteristics of the liberation movement (Cabral, 2016 p. 176).

While Paul fills the role of an Elite that successfully connects with the native population to adopt their cause as his own, his mother would prove an opposite case. Lady Jessica, a widow of the late Duke and now a mother to a rising prophet and holding a high position of power to the Fremen as a Revered mother. Again, spice here is the central mechanism that drives this postcolonial interpretation of the novel. While it morphed Paul into a visionary who sees into the possible futures, on the other end spice morphed Jessica into a keeper of history who gains the ability to see all memories of the previous Revered Mothers before her. What this suggests is that the roles played by Paul and his mother were in opposition for a purpose. Lady Jessica saw an opportunity to utilize the Fremen to exact revenge on the Empire, and after seeing the past visions of the Fremen ancestors that determination only grew stronger. To this end, her goal is to render Paul an instrument of vengeance and war. While Paul attempts to escape the destiny that his mother and her organization had planned for him as the Kwisatz Haderach stating “They thought they were reaching for me but I’m not what they expected” (Herbert, 1965, p.263). Herbert’s characterization of these two main figures sheds light on the leading figures of resistance. One that holds on to the past, and another looks unto the future.

D. Paul as a Leader of Resistance

Paul being more than a visionary understands quite well what fulfilling his mother’s prophesy could entail. A fanatical “Jihad” that would set the galaxy on fire with a messianic dictator who is worshipped at the top of that pyramid of power. Quite the loophole that most real-world conflicts of resistance lead up to. Thus, he is set to find an alternative. Not to succumb to either the empire or the “Jihad”, but to find a path that would benefit the Fremen and the repressed imperial subjects above all. Cabral insisted on the need to return to origin in defining the need to struggle to form a national consciousness and unity (Cabral, 2016, p. 80). Paul grows severely attached to the Fremen natives and their culture. This served as a point of balance to understand the need for rebellion. The Fremen had adopted a dream of freeing Arrakis and making a green haven for them to live in peace with enough water and food. This meant that the greed for spice was the main problem as the entire empire and their allied houses came upon Arrakis to protect their most valuable asset. Tracing Paul’s interactions with lady Jessica throughout the novel gives quite a few hints where Paul proves to be more insightful than his mother. Despite her wisdom and training, Lady Jessica fails to see anything outside this Foucauldian structure of power. And accordingly struggles against it, but with no clear direction except to see Paul and herself on the top of that pyramid of power. Despite this, Paul and Jessica’s opposing roles do sometimes provide a balance. Later in the novel, Paul becomes excessively engaged in the future that he fails to see the present. In such moments, Jessica undergoes purposeful growth to guide Paul back to the reality of the moment. In one scene, it is Paul who became engrossed in the persona of the prophet he had built around him. There Jessica recalls to him a Bene Gesserit proverb about the dangers of religion and politics where followers become a blind force that would not be stopped until it is too late (Herbert, 1965, p. 496). This statement recalls Cabral’s statement that man’s consciousness should guide the gun and not vice versa. Moreover, Cabral often states that the rebellion was not his nor anyone else’s but a struggle for the freedom of a nation (Herbert, 1965, p. 80). Not only does this prove how vulnerable a rebellion can be when built upon a singular figure but how that figure can become led by such power over others. *Dune* subtly divides power between Paul and his mother. Where Paul despite the image built upon him as the sole figure for the Fremen resistance, does not have the ultimate power of decision. Lady Jessica despite her ulterior motives becomes a necessary balance for this effort to change the current system of oppression.

V. CONCLUSION

Dune served as a starting point to an epic trilogy of war and politics. However, this first novel holds a great deal of turmoil that ended ominously as Paul bargains with the emperor for the future of Arrakis. This abrupt ending, however, might be the closest comment on the real history of our world and the state of previous rebellions. Moreover, the novel’s plot shapes after a great deal of the issues that anticolonial and postcolonial critics tackled. Where one such as Amilcar Cabral, a revolutionary theorist who shaped his anticolonial thoughts in line with an ongoing resistance struggle. The analysis of *Dune* within Cabral’s theoretical framework acknowledges how well thought the novel’s plot

building is. Moreover, it becomes clear that spice as a central science-fictional motif is an indispensable link in this analysis. It plays a unique multirole of a valuable resource that causes wars as well as a solution for it. It is deeply imbued in this futuristic world where it holds a central position to the elite and the masses, a position that Paul threatens to overthrow entirely should he destroy this spice.

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