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## Metaphorical Indicators of the Hyperthemes of *Dune: Part One* (2021): A Multimodal Cognitive-Linguistic Case Study

**Abstract:** In Denis Villeneuve’s *Dune: Part One*, the 2021 film adaptation of Frank Herbert’s seminal science-fiction novel from 1965, the general themes, or “hyperthemes”, of the filmic story are often represented metaphorically, by means of more or less transparent textual indicators. The present article explores the metaphorical indicators of three hyperthemes of Villeneuve’s film—(1) “The power hierarchy Spacing Guild > Imperium > Great Houses > Fremen”, (2) “The feuding Great Houses: House Atreides and House Harkonnen”, and (3) “The colonization of Arrakis by the Imperium and Great Houses”—in an analytical framework combining the tenets and tools of multimodal analysis and cognitive linguistics. Specifically, the article explores (1) the relations between the non-metaphorical and metaphorical indicators of the hyperthemes of *Dune: Part One*, (2) the relations between different metaphorical indicators of the same hyperthemes of the film, (3) the relations between the verbal and non-verbal metaphorical indicators of the film’s hyperthemes, and (4) the variation among the metaphors sanctioning the hyperthematic indicators with regard to their interpretability.

**Keywords:** visual metaphor, multimodal metaphor, narrative text, multimodal analysis, cognitive linguistics, conceptual metaphor theory, *Dune: Part One*

### 1. Introduction

Thus far three major screen adaptations of Frank Herbert’s 1965 science-fiction novel *Dune* have been made. In 1984 the novel was adapted to the big screen by

David Lynch as *Dune*, and in 2000 to the small screen by John Harrison as *Frank Herbert's Dune* (Lapointe 23).<sup>1</sup> The most recent screen adaptation of the novel is the 2021 film *Dune: Part One*, directed by the French-Canadian auteur Denis Villeneuve. As its title suggests, Villeneuve's film does not adapt the whole of Herbert's novel. Not unexpectedly, *Dune: Part One* tells roughly the first half of the story. The second half is to be told in *Dune: Part Two*, also directed by Villeneuve. At the time of this article's writing (late 2022–early 2023), *Dune: Part Two* is in post-production and scheduled for release in late 2023.

The enduring popularity of Herbert's story arguably stems from the breadth, diversity, and universality of its thematic scope as the novel creatively interweaves multiple narrative-independent themes of general interest—notably power, politics, war, religion, colonialism, mind, history, ecology, heroism, masculinity, and femininity (Kennedy, *Women's Agency, Critical Companion*; Decker; DiTommaso; Jacob; Palumbo; Nicholas; Rogers). As a film adaptation of Herbert's novel, Villeneuve's *Dune: Part One* naturally addresses many of the same narrative-independent themes even though it only adapts a portion of the novel and then streamlines it into a more accessible storyline by condensing Herbert's lengthy dialogues throughout and by altogether excising some of the novel's most dialogue-heavy scenes (Craig; Lapointe 24).

As Villeneuve's film deliberately moderates its reliance on the verbal mode, much of the filmic storytelling is done non-verbally, in the visual mode and in the aural mode, making *Dune: Part One* a prime example of a balanced multimodal narrative. Interestingly, the film's multimodal storytelling involves the use of a considerable number of metaphorical representations, which serve as textual indicators of the film's three major narrative-dependent themes, or “hyperthemes” (Post 141), which are best conceived of as taking the form of “theme-threads” (Post 145) connecting multiple, albeit not necessarily consecutive, scenes. The present article explores these metaphorical indicators from the combined perspective of multimodal analysis and conceptual metaphor theory, thus situating itself in the research area referred to as “multimodal cognitive linguistics” (Langlotz 55).

In line with current multimodal cognitive linguistic research, the present article explores (1) the relations between the non-metaphorical and metaphorical indicators of the hyperthemes of *Dune: Part One*, (2) the relations between different metaphorical indicators of the same hyperthemes of the film, (3) the relations between the verbal and non-verbal metaphorical indicators of the film's hyperthemes, and (4) the variation among the metaphors sanctioning the hyperthematic indicators with regard to their interpretability. Structurally, the present introduction is followed by three sections. Section 2 introduces the article's theoretical background of multimodal cognitive linguistics. Section 3 defines the scope of the analysis, outlines

<sup>1</sup> Before Lynch, Alejandro Jodorowsky famously made a failed attempt to bring Herbert's novel to the big screen (Pavich; Rinzler 17–18; Lapointe 23).

the diegetic universe of *Dune: Part One*, presents the analysis of the metaphorical indicators of the film's hyperthemes, and discusses the outcomes of the analysis. Section 4 presents the conclusions drawn from the outcomes of the analysis.

## 2. Theoretical background

The present article is theoretically anchored in multimodal analysis and cognitive linguistics. It embraces the key assumption of multimodal analysis whereby communication typically involves simultaneous, coordinated use of multiple established means of making meaning dubbed "modes" (see, e.g., Jewitt and Kress 1–2; Jewitt, Bezemer, and O'Halloran 2–4; Bateman, Wildfeuer, and Hiippala 15). Furthermore, this article subscribes to the associated idea, broadly accepted by theorists of multimodality, that films—along with advertisements, comics, posters, tourist brochures, and other kinds of systematically organized "modal ensembles" (Bezemer and Kress 6)—constitute multimodal "texts" (see, e.g., Kress and van Leeuwen 24; Bateman, Wildfeuer, and Hiippala 132; Post 20–21). Like their purely verbal counterparts, multimodal texts communicate themes of varying generality, but they do so through simultaneous, coordinated use of the multiple modes at their disposal (Post 136–45).

As to cognitive linguistics, the present article espouses the basic tenets of conceptual metaphor theory. According to this theory's proponents, a conceptual metaphor consists of unidirectional cross-domain mappings (Lakoff and Johnson 112; Lakoff and Turner 110–11; Sweetser 19; Gibbs 238; Grady 191) between selected elements of the cognitively more accessible "source domain" and their counterparts in the cognitively less accessible "target domain" (Lakoff and Johnson 52–54, 112; Kövecses 17–31). Conceived of in this way, conceptual metaphors are cognitive instruments that facilitate the understanding of their target domains (Kövecses 37). Conceptual metaphors are said to make up a continuum from novel (also referred to as "creative", Forceville "Pictorial and Multimodal Metaphor") to conventionalized, with novel metaphors being typically based on the ones that are conventionalized (Lakoff and Turner). Additionally, conceptual metaphors are said to be variously interrelated with predominantly referential conceptual metonymies, characterized as domain-internal mappings from a "vehicle concept" to a corresponding "target concept" (Lakoff and Johnson 35–36; Lakoff, *Women, Fire, and Dangerous Things* 382; Goossens 332–35). Last but not least, since conceptual metaphors are patterns of thought, they are mode-independent and may be expressed verbally and/or non-verbally (Lakoff, "The Contemporary Theory of Metaphor" 241; Müller).

The cross-pollination of the idea that texts are typically multimodal and the idea that conceptual metaphors are mode-independent has given rise to a strand of research into how conceptual metaphors are expressed in various multimodal texts:

advertisements, artworks, cartoons, comics, animated films, feature films, and even medieval textiles.<sup>2</sup> The present article firmly belongs to this rich and developing research strand, which arguably constitutes the backbone of multimodal cognitive linguistics (Forceville, “Multimodality”), along with studies of multimodality informed by theories closely related to conceptual metaphor theory, such as the image schema theory and the conceptual integration theory (also known as blending theory) (Szawerna, “Modality” 190). Additionally, this article adopts Forceville’s (“Pictorial and Multimodal Metaphor”) distinction between “visual metaphors”, in which the source and the target domain are both represented in the visual mode, and “multimodal metaphors involving visuals”, in which either the source or the target domain is rendered exclusively or predominantly in the visual mode.

### 3. Analysis and discussion

This section defines the article’s analytical scope, outlines the diegetic universe of *Dune: Part One*, presents the analysis of the metaphorical indicators of the film’s hyperthemes, and discusses the outcomes of the analysis.

#### 3.1. Scope and structure of the analysis

The scope of the analysis includes the hyperthemes that are metaphorized in *Dune: Part One*. As a corollary, the film’s hyperthemes that are not metaphorized are excluded from the article’s analytical scope. The metaphorical indicators of the film’s hyperthemes are analyzed and discussed from the vantage point of multimodal cognitive linguistics in three consecutive subsections. Subsection 3.3 examines the film’s metaphorization of the hypertheme “The power hierarchy Spacing Guild > Imperium > Great Houses > Fremen”, which presupposes the general, narrative-independent themes of power, politics, and colonialism. Subsection 3.4 examines the film’s metaphorization of the hypertheme “The feuding Great Houses: House Atreides and House Harkonnen”, which presupposes the general, narrative-independent themes of power, politics, and war. Lastly, subsection 3.5 examines the film’s metaphorization of the hypertheme “The colonization of Arrakis by the Imperium and Great Houses”, which presupposes the general, narrative-independent themes of power, politics, war, colonialism, ecology, masculinity, and femininity. These data-driven subsections are preceded by a brief outline of the diegetic universe of *Dune: Part One*, which provides the requisite informational background for the ensuing analysis and discussion.

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<sup>2</sup> For major publications in this research strand of multimodal cognitive linguistics, consult Forceville (“Multimodality”, “Visual and Multimodal Metaphor in Film”) and Szawerna (“The Scope of the Pictorial and the Verbal” 319).



### 3.2. Outline of the diegetic universe of *Dune: Part One*

As is the case with the film's literary source, the diegetic universe of *Dune: Part One* is rich and complex. The film is set far into the future, in a world where humans had prohibited the construction and use of thinking machines and staked their fate on developing mental abilities that enabled them to master interstellar travel and populate multiple planetary systems without relying on artificial intelligence. This was made possible through the consumption of "spice", an addictive substance that extends life and expands consciousness. The spice is found exclusively on planet Arrakis, also referred to as the titular *Dune*. Those with access to this precious natural resource keep the power in the diegetic universe of the film. The Spacing Guild has access to the spice on account of its monopoly on interstellar travel, which enables the very existence of an interplanetary civilization ruled by the Imperium and the Great Houses. This feudal structure controls the production of the spice, with the Great Houses competing against each other for the fief of Arrakis, bestowed by the Emperor.

Against this backdrop, *Dune: Part One* tells the story of a plot against House Atreides devised by the Emperor and House Harkonnen. The Emperor takes the control of Arrakis and spice production away from the Harkonnens, who have ruled over the planet with an iron fist for nearly a century, and gives it to House Atreides. Fully expecting the Emperor's gift to be a trap meant to isolate the Atreides on Arrakis before their annihilation, Duke Leto Atreides accepts it in the hope that he can enlist the help of the Fremen, the planet's valorous inhabitants, and in this way counter the existential threat posed by his enemies. Before Duke Leto's plan can come to fruition, however, the Atreides are betrayed by their physician, Doctor Yueh, and Arrakis is invaded by the combined Harkonnen-Imperial landing force, who swiftly defeat the Atreides. Duke Leto dies, but his only child, the ducal heir Paul Atreides, and Lady Jessica, Paul's mother and member of the Bene Gesserit sisterhood, manage to survive the onslaught and find refuge among the Fremen, who have been manipulated by the Bene Gesserit missionaries to believe that Paul may be their messiah, the chosen one who will save them from oppression and make a paradise of Arrakis. In reality Paul is the result of a Bene Gesserit selective breeding programme aimed at producing the "kwisatz haderach", a eugenic superman intended to lead humanity into a better future.

### 3.3. Metaphorization of the hypertheme "The power hierarchy Spacing Guild > Imperium > Great Houses > Fremen"

The verbal indicators of this hypertheme appear in the expository scenes of *Dune: Part One*. In the prologue, the Fremen warrior Chani utters the following words:

Chani (VO): "Our warriors couldn't free Arrakis from the Harkonnens, but one day, by an Imperial decree, they were gone. Why did the Emperor choose this path, and who will our next oppressors be?" (*Dune: Part One* 00:02:45–00:03:00)

From Chani's utterance the viewers will no doubt infer that the Fremens are the least powerful community in the diegetic world of *Dune: Part One*. They are oppressed by one of the Great Houses, House Harkonnen, and cannot free their planet from the oppressors. The viewers will also infer that the Great Houses are less powerful than the Imperium as the Harkonnens do the Emperor's bidding.

In a following expository scene, Paul Atreides is watching an educational presentation about Arrakis, spice, and the Fremens. At one point, Paul hears the presenter say the following lines:

Presenter (VO): "Spice is used by the navigators of the Spacing Guild to find safe paths between the stars. Without spice, interstellar travel would be impossible, making it by far the most valuable substance in the universe." (*Dune: Part One* 00:06:20–00:06:40)

From this utterance the viewers will likely infer that the Spacing Guild is the most powerful organization in the diegetic world of *Dune: Part One* because the Spacing Guild controls interstellar travel, which in turn makes it possible for the Imperium to exist and exercise its power over the Great Houses.

On the whole, the verbal indicators of this hypertheme in *Dune: Part One* enable the viewers to infer, more or less straightforwardly, that the power hierarchy in the film's diegetic world is such that the Spacing Guild controls the Imperium, which in turn dominates the Great Houses, which in turn hold power over the Fremens. While the verbal indicators represent the power hierarchy "Spacing Guild > Imperium > Great Houses > Fremens" non-metaphorically in *Dune: Part One*, the film also contains metaphorical indicators of this hierarchy, albeit in the visual mode.

Early in the film there is a scene in which Duke Leto Atreides formally accepts the fiefdom of Arrakis granted him by the Emperor. This scene is preceded by a sequence showing the arrival of an Imperial envoy on Caladan, the homeworld of House Atreides. In this sequence, an immense Spacing Guild "heighliner" appears on orbit over planet Caladan. From the heighliner a tiny Imperial spaceship emerges and then proceeds to land on Caladan (Fig. 1). As it approaches the planet's surface, the tiny spaceship turns out to be huge in comparison with the environment. The spaceship's massive form dominates the landscape and dwarfs the Atreides welcoming committee (Fig. 2).

In this sequence, a segment of the power hierarchy comprising the Spacing Guild, the Imperium, and the Great Houses is visually metaphorized in terms of size and vertical elevation, that is, consistently with the conventional image-schematic metaphors POWER IS SIZE<sup>3</sup> (Listen 44) and POWER IS VERTICAL ELEVATION, also known as HAVING CONTROL OR FORCE IS UP; BEING SUBJECT TO CONTROL OR FORCE IS DOWN<sup>4</sup> (Lakoff and Johnson 15). Importantly, the visual metaphorization of the

<sup>3</sup> This conceptual metaphor is exemplified verbally by such conventional expressions as *big player*, *big fish*, and *big boys*.

<sup>4</sup> This conceptual metaphor is exemplified verbally by such conventional expressions as *at the height of one's power*, *under one's control*, *rise to power*, and *fall from power*.



Figure 1: The Imperial envoy's spaceship emerges from the Spacing Guild heighliner over planet Caladan

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:06:33.



Figure 2: The Imperial envoy's spaceship touches down on the landing field in front of the Atreides welcoming committee

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:06:51.

segment “Spacing Guild > Imperium > Great Houses” in terms of size and vertical elevation depends on a PART-FOR-WHOLE visual metonymization of the Spacing Guild as the Spacing Guild heighliner, the Imperium as the Imperial envoy's ship, and House Atreides as the Atreides welcoming committee.

In other words, the Spacing Guild heighliner has to stand for the entire Spacing Guild in order for the vessel's size and vertical elevation to represent the Guild's power; the Imperial envoy's spaceship has to stand for the entire Imperium in order for the ship's size and vertical elevation to represent the power of the Imperium; and the Atreides welcoming committee has to stand for the entire House Atreides

in order for the committee's size and vertical elevation to represent the power of this Great House. Interpreted in this way, the sequence showing the Imperial envoy's arrival on Caladan may be considered a visual counterpart to one kind of Goossens's "metaphtonymies", referred to as "metonymy within metaphor" (333), whereby "a metonymically used entity is embedded in a (complex) metaphorical expression" and the "[t]he metonymy functions within the target domain" (336).

The metaphonymic visual representation of the power hierarchy segment "Spacing Guild > Imperium > Great Houses" in the sequence showing the Imperial envoy's arrival on Caladan prompts the viewers to interpret the Spacing Guild as being more powerful than the Imperium, and the Imperium as being more powerful than House Atreides because the Guild heighliner is larger and more elevated than the envoy's spaceship, which is in turn larger and more elevated than the Atreides welcoming committee. This visual metaphonymy may be novel, but it is readily understood by the viewers because its interpretation rests on the conceptually well-entrenched metonymy A PART FOR THE WHOLE and the conceptually well-entrenched metaphors POWER IS SIZE and POWER IS VERTICAL ELEVATION.

The remaining segment of the power hierarchy, comprising the Great Houses and the Fremen, is visually metaphorized, also in terms of vertical size and elevation, later in the film, in a sequence showing the Atreides' crossing from Caladan to Arrakis. In this sequence, a massive Atreides flagship touches down on a landing field where a throng of Fremen awaits the arrival of House Atreides (Fig. 3). As was the case with the previous example, the visual metaphorization of a segment of the power hierarchy in accordance with the metaphors POWER IS SIZE and POWER IS VERTICAL ELEVATION depends on a PART-FOR-WHOLE visual metonymization, though in this case of House Atreides as the landing Atreides flagship and of the Fremen as the Fremen welcomers on the landing field.



Figure 3: The approaching Atreides flagship casts a colossal shadow on a throng of Fremen welcomers

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:32:38.

Analogously to the previous example, the “metonymy within metaphor” (Goossens 333) metaphonymic visual representation of the segment “Great Houses > Fremen” in the sequence showing the Atreides’ arrival on Arrakis prompts the viewers to interpret House Atreides as being more powerful than the Fremen because the Atreides flagship is situated above the Fremen welcomers and appears larger than the throng. Like the previously discussed visual metaphonymy, this one may be novel, but it is effortlessly interpreted by the viewers because it invokes the conceptually well-entrenched metonymy A PART FOR THE WHOLE and the conceptually well-entrenched metaphors POWER IS SIZE and POWER IS VERTICAL ELEVATION.

### 3.4. Metaphorization of the hypertheme “The feuding Great Houses: House Atreides and House Harkonnen”

House Atreides, House Harkonnen, and their feud make up the next metaphorized hypertheme of *Dune: Part One*. The major verbal indicators of House Atreides appear in the expository scenes during the first hour of the film.

In a scene where Paul Atreides and his father, Duke Leto Atreides, visit their ancestral cemetery, the Duke sheds light on the current situation of House Atreides for his son’s benefit:

Duke Leto Atreides (to Paul Atreides): “When we get to Arrakis, we’ll face enormous danger. ... Political danger. The Great Houses look to us for leadership, and this threatens the Emperor. By taking Arrakis from the Harkonnens and making it ours, he sets the stage for a war which will weaken both Houses.” (*Dune: Part One* 00:13:21–00:13:43)

In a following scene, Baron Harkonnen comments on the Emperor’s decision to take the fiefdom of Arrakis away from House Harkonnen and to grant it to House Atreides:

Beast Rabban (to Baron Harkonnen): “Uncle, how can we let this happen? How can the Emperor take everything we’ve built and give it to that Duke? How?”  
 Piter De Vries (to Rabban): “Don’t be too sure it’s an act of love.”  
 Beast Rabban (to the Baron): “What does he mean?”  
 The Baron (to Rabban): “When is a gift not a gift? The Atreides’ voice is rising, and the Emperor is a jealous man. A dangerous, jealous man.” (*Dune: Part One* 00:19:04–00:19:43)

Later in the film, the Baron receives a message from the Emperor’s special emissary, the Reverend Mother Mohiam:

Baron Harkonnen (to Reverend Mother Mohiam): “What is the Emperor’s message?”  
 The Reverend Mother (to the Baron): “He will strengthen your hand.”  
 The Baron (to the Reverend Mother): “With his Sardaukar army.”  
 The Reverend Mother (to the Baron): “It must never be known.”  
 The Baron (to the Reverend Mother): “There’s no satellite over Arrakis. The Atreides will die in the dark.” (*Dune: Part One* 00:45:45–00:46:07)

From these lines the viewers will likely infer that the Emperor wants to get rid of the more and more popular House Atreides, and so he plots with House Har-



konnen to destroy the Atréides on Arrakis, where they will be completely isolated, by means of the Harkonnen army and with the help of his elite troops, the Sardaukar. The viewers will no doubt conclude that the Atréides are in dire straits and their predetermined extinction is inevitable.

In *Dune: Part One* the precarious position of House Atréides is communicated visually through novel metaphors, but the source domains of the metaphors are not explicit, making the metaphors somewhat covert. The formal uniforms of the Atréides (Fig. 4) were designed to resemble the uniforms of the last Russian emperor, Nicholas II Romanov (Lapointe 46; Warner Bros. Entertainment), and the outfit of Doctor Yueh (Fig. 5) was styled after the garments worn by Grigori Rasputin, a self-proclaimed mystic who befriended the Romanovs by acting as a healer for the their only son, the hemophilic Alexei (Lapointe 77).



Figure 4: The Atréides receive the Imperial envoy

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:08:25.



Figure 5: Doctor Yueh examines Paul Atréides

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:32:38.

Specifically, the design of the costumes confers metaphorical construal on the Atreides and Doctor Yueh, whereby THE ATREIDES ARE THE ROMANOVs and DOCTOR YUEH IS GRIGORI RASPUTIN. The visual metaphors are motivated by the similarities observable, on the one hand, between the Atreides and the Romanovs (both are reigning houses doomed to become extinct), and, on the other hand, between Doctor Yueh and Grigori Rasputin (each acted as a healer to the only son of his high-born patron; each pursued a personal agenda that did not necessarily align with that of his patron).

With relation to the verbal indicators of House Atreides, it is by no means obvious that the visual metaphors THE ATREIDES ARE THE ROMANOVs and DOCTOR YUEH IS GRIGORI RASPUTIN reinforce the verbally communicated idea that the Atreides are in dire straits and doomed to die. This is so because (1) the costumes have relatively low visual “cue validity” (cf. Taylor 225) with respect to the source domains of the metaphors, that is, they do not provide reliable visual cues for a successful identification of the respective source domains (THE ROMANOVs and GRIGORI RASPUTIN), and (2) the source domains themselves are not familiar concrete concepts grounded in everyday experience (Lakoff and Johnson 122; Kövecses 28–29).

Another novel metaphor characterizing House Atreides, and in particular Paul Atreides, in *Dune: Part One* involves the concept of THE KANGAROO MOUSE OF ARRAKIS as its source domain. Throughout the film, a relation is established between Paul and the kangaroo mouse. The animal’s significance in *Dune: Part One* is insightfully discussed in Empire of the Mind’s educational video “Explaining *Dune*’s Imagery: We Are Only so Great as Our Symbols.” The following analysis utilizes some information from this video.

In a scene where he is nearly assassinated by the remotely controlled “hunter-seeker”, Paul sees a holographic projection of a kangaroo mouse feeding among desert plants as he is learning about the planet and its inhabitants. When the hunter-seeker appears, Paul hides inside the holographic image of the plants in order to confuse the assassination device. Later in the film, Paul and his mother manage to survive the combined Harkonnen-Imperial invasion of Arrakis, but are on the run from their enemies. In the desert, they spend a night in a Fremen-made “stilltent”. During the night, the stilltent is covered with a thick layer of sand, and Paul is forced to dig his way up to the surface using a Fremen-made “sand compactor”. When Paul reaches the surface, he notices a live kangaroo mouse hopping nearby (Fig. 6). Subsequently, Paul and his mother find a brief refuge in an abandoned ecological testing station. Inside the station a conversation ensues between Paul and the Imperial “planetologist” Doctor Kynes in which she calls Paul “a lost boy hiding in a hole in the ground” (*Dune: Part One* 01:43:35–01:43:37). Towards the end of the film, Paul has a vision in which Chani leads him into a cave and shows him a kangaroo mouse that lives there inside a small, tent-like structure. In this vision, Paul hears a voice say: “Don’t be frightened. Even a little desert mouse can survive” (*Dune: Part One* 02:01:21–02:01:35).





Figure 6: Paul Atreides encounters a kangaroo mouse in the desert

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 01:38:47.

On the whole, the kangaroo mouse of Arrakis is used in Villeneuve’s film as a multimodal metaphorical representation of “Paul growing and adapting” (La-pointe 197). More specifically, the novel multimodal metaphor PAUL ATREIDES IS THE KANGAROO MOUSE OF ARRAKIS indicates that though Paul may be alone and weak at this point in the story—his father is dead, and House Atreides is all but annihilated by the Harkonnens—he may yet prevail in his struggle against the Harkonnens and the Emperor if he is clever, energetic, and resourceful (cf. Zygmunt 80). The use of this multimodal metaphor in *Dune: Part One* foreshadows a future point in the story, familiar to the readers of Herbert’s novel, where Paul adopts the Fremen word *Muad’Dib*, which refers to the kangaroo mouse of Arrakis, as his Fremen name. Until this event has been shown in *Dune: Part Two*, which is currently in production, the multimodal metaphor PAUL ATREIDES IS THE KANGAROO MOUSE OF ARRAKIS additionally functions as a transmedial intertextual reference.

As to House Harkonnen, its verbal indicators also appear in several expository scenes in the first hour of *Dune: Part One*. In the film’s prologue, Chani utters the following lines: “Their [= the Harkonnens’] cruelty to my people is all I’ve known” (*Dune: Part One* 00:01:39–00:01:42); “By controlling spice production they [= the Harkonnens] became obscenely rich” (*Dune: Part One* 00:01:50–00:01:54).

In a following scene, where Paul Atreides practises fencing under the eye of Gurney Halleck, the Atreides’ warmaster, Halleck comments on the nature of the Harkonnens:

Gurney Halleck (to Paul Atreides): “You don’t get it, do you? You don’t really understand the grave nature of what’s happening to us. For eighty years Arrakis belonged to House Harkonnen. Eighty years of owning the spice fields. Can you imagine the wealth? Your eyes. I need to see it in your eyes. You never met the Harkonnens before. I have. They’re not human. They’re brutal! You have to be ready.” (*Dune: Part One* 00:17:43–00:18:09)

In a previously referenced scene, the Baron receives the Emperor's message regarding their plan to destroy House Atreides:

Baron Harkonnen (to Reverend Mother Mohiam): "What is the Emperor's message?"  
 The Reverend Mother (to the Baron): "He will strengthen your hand."  
 The Baron (to the Reverend Mother): "With his Sardaukar army."  
 The Reverend Mother (to the Baron): "It must never be known."  
 The Baron (to the Reverend Mother): "There's no satellite over Arrakis. The Atreides will die in the dark." (*Dune: Part One* 00:45:45–00:46:07)

From these lines the viewers will readily infer that the Harkonnens are greedy, conniving, and inhuman enemies of House Atreides, who plot to destroy the Atreides on Arrakis with the help of the Emperor and in this way regain control of spice production and of the planet itself.

Throughout *Dune: Part One*, the Harkonnens are visually metaphorized in several mutually coherent ways. Early in the film, the previously referenced fencing practice scene concludes with Gurney Halleck saying "They're not human. They're brutal! You have to be ready" (*Dune: Part One* 00:18:04–00:18:09). Halleck's utterance is followed by a prolonged shot of three wooden practice dummies (Fig. 7) that foreshadows the appearance of the three principal Harkonnens—the Baron, his nephew Rabban, and the Harkonnen Mentat Piter (Fig. 8)—in the next scene (Lapointe 68).



Figure 7: The wooden practice dummies foreshadowing the appearance of the three principal Harkonnens

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:18:17.

The number of the dummies and their appearance (in particular, their bald heads) indicate that they metaphorically represent the three principal Harkonnens (cf. Zygmunt 31). The novel visual metaphor **THE HARKONNENS ARE FENCING PRACTICE DUMMIES** highlights two important characteristics of the Harkonnens: (1) their status as adversaries of the Atreides and (2) their inhumanity (the dummies are



Figure 8: The three principal Harkonnens: Beast Rabban, the Baron (sitting), and the Mentat Piter  
 Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:19:00.

faceless and mechanical-looking). This novel metaphor seems fairly overt since (1) the props provide reliable visual cues for a successful identification of the source domain FENCING PRACTICE DUMMIES (they look like actual fencing practice dummies, and Paul Atreides is shown hitting one of them repeatedly with a sword at the beginning of the fencing practice scene) and (2) the source domain is a concrete concept, though perhaps not a highly familiar one.

The Harkonnens' lack of humanity is also communicated via a novel visual metaphor THE HARKONNENS ARE INSECTS/ARACHNIDS. The outfits worn by Harkonnen soldiers were designed to resemble the bodies of insects (specifically, ants) and arachnids (Lapointe 104; Warner Bros. Entertainment) (Fig. 9); the spice harvesters belonging to the Harkonnens look like giant fleas or ticks (Aesthety) (Fig. 10);



Figure 9: The insect- and arachnid-like outfits of Harkonnen soldiers

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:01:45.

the Harkonnens' nightmarish pet is a human-sized spider with human hands and head (Fig. 11); and the hunter-seeker they use in their assassination attempt on Paul resembles a mosquito (Fig. 12).



Figure 10: Rows of flea- or tick-like Harkonnen spice harvesters

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:01:51.



Figure 11: The hybrid human–spider pet of the Harkonnens

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:45:30.

The novel visual metaphor THE HARKONNENS ARE INSECTS/ARACHNIDS seems overt since (1) the costumes and computer-generated models provide reliable visual cues for a successful identification of the source domain INSECTS/ARACHNIDS, and (2) the source domain consists of highly familiar concrete concepts abstracted from everyday experience.

The visual representation of the Harkonnens in *Dune: Part One* may also be regarded as an intramedial intertextual reference to the generic image of the



Figure 12: The mosquito-like hunter-seeker used by the Harkonnens in their attempt on Paul's life  
 Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:43:45.

vampire based on multiple films and television series spanning a hundred years of screen production, such as *Nosferatu: A Symphony of Horror* (1922), *Nosferatu the Vampyre* (1978), *Salem's Lot* (1979), *Priest* (2011), *The Strain* (2014–2017), and *Midnight Mass* (2021). The novel visual metaphor THE HARKONNENS ARE SCREEN VAMPIRES is realized through visual similarities between the Harkonnens and the vampires from film and television in terms of appearance, costumes, and environment. In particular, in *Dune: Part One* the Harkonnens are bald, have pale skin, wear black, and are shown, almost invariably, either in dark interiors or in night exteriors. The visual metaphor THE HARKONNENS ARE SCREEN VAMPIRES highlights the Harkonnens' inhumanity and their parasitic modus operandi. This novel metaphor seems quite overt. Due to the long-lived and widespread popularity of film and television productions featuring vampires, the generic image of the screen vampire is conceptually well entrenched.

As to the feud between House Atreides and House Harkonnen, it is metaphorized in *Dune: Part One* in two different ways, with one of the metaphors being fairly overt, and the other quite covert. The overt metaphor contains the concept of BULLFIGHT as its source domain. The significance of this concept for the interpretation of Villeneuve's film is insightfully addressed in the previously referenced video "Explaining *Dune's* Imagery: We Are Only so Great as Our Symbols." The following analysis is partly based on information provided in this video.

In the diegetic world of *Dune: Part One*, the Old Duke Atreides, father to Duke Leto and grandfather to Paul, was a bullfighter until he was killed by a bull in the arena. This backstory is represented visually as well as verbally in the film's expository scenes. Early in the film, a portrait of the Old Duke as a matador is shown hanging on a wall at Castle Caladan. Beneath the portrait stands a figurine of a bullfighter facing an enormous bull (Figs. 13–14).





Figure 13: The portrait of the Old Duke Atreides as a matador with a figurine of a bullfighter and bull underneath

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:04:47.



Figure 14: Close-up of a figurine of a bullfighter and bull

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:04:51.

Later in the film, in the previously referenced scene of Duke Leto Atreides and his son, Paul, visiting their ancestral cemetery, the grave of the Old Duke is shown, with an image of a bullfight engraved on the ledger (Fig. 15). At one point in this scene Paul says, “And Grandfather fought bulls for sport!”, to which Duke Leto responds, “Yes! Look where that got him!” (*Dune: Part One* 00:13:08–00:13:13). Duke Leto then goes on to say to Paul, “I need you by my side. When we get to Arrakis, we’ll face enormous danger. ... A political danger (*Dune: Part One* 00:13:18–00:13:28).



Figure 15: Close-up of the bullfight relief on the ledger of the Old Duke's grave

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:12:36.

At this point a connection is established both verbally and visually between bullfighting and the Atreides–Harkonnen feud. If the matador Old Duke signifies the Atreides through the metonymy *THE OLD DUKE FOR HOUSE ATREIDES*, which is a novel instance of the schematic metonymy *CONTROLLER FOR CONTROLLED* (Lakoff and Johnson 38) whereby the “leader becomes metonymic for ... the organization” (Rendtorff 18),<sup>5</sup> the bull has to signify the Atreides’ old nemesis: the Harkonnens. It does so metaphorically by virtue of its great size, enormous strength, and aggressive nature (Zygmunt 41). Additionally, however, there is a symbolic relation expressed in the verbal mode between the Harkonnens and the bull. The name *Harkonnen* is based on the common Finnish surname *Härkönen*, which in turn derives from the Finnish noun *härkä*, variously meaning “ox”, “bullock”, “steer”, “the male of horned animals, such as yak, reindeer, or moose”, “the astronomical/astrological Bull, a.k.a. Taurus”, and “beef” (“House Harkonnen”; “bull”; “härkä”).

In a following scene, the taxidermied head of the bull that killed the Old Duke is shown hanging on a wall at Castle Caladan (*Dune: Part One* 00:22:33). The bull’s head appears again in a brief scene that shows the Atreides preparing for the crossing from Caladan to Arrakis (*Dune: Part One* 00:31:48). The Atreides are taking the head with them to Arrakis, where they fully expect to be attacked by their enemies (Fig. 16). In a scene immediately preceding the Harkonnen–Imperial invasion of the Atreides’ palace on Arrakis, Paul is shown contemplating the figurine of a bullfighter and bull (*Dune: Part One* 01:12:26). After the invasion, when the Atreides are defeated and Duke Leto finds himself in the hands of the Harkonnens, he opens his eyes and looks up at the bull’s head hanging up above him (*Dune:*

<sup>5</sup> Lakoff and Johnson (38) list such verbal exemplifications of this conceptual metonymy as *Nixon bombed Hanoi*, *Ozawa gave a terrible concert last night*, *Napoleon lost at Waterloo*, and *Casey Stengel won a lot of pennants*.



*Part One* 01:26:45). Finally, when Duke Leto dies in a failed attempt to kill Baron Harkonnen, a shot of his dead body is followed by a shot of the bull's head dominating the scene (*Dune: Part One* 01:32:17).



Figure 16: The head of the bull that killed the Old Duke is being crated for the Atreides' crossing from Caladan to Arrakis

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:31:48.

The novel multimodal metaphor THE ATREIDES–HARKONNEN FEUD IS A BULLFIGHT highlights the contrast between the sophisticated fighting skills of the cultured House Atreides and the brute strength of the dehumanized House Harkonnen. It also emphasizes the fact that the Harkonnens are truly formidable adversaries of the Atreides. This novel metaphor has both overt and covert elements. On the one hand, due to the cultural prominence of Spanish-style bullfighting, *corrida de toros*, and its continuing presence in literature, film, and the arts (“Bullfighting”), the source domain of BULLFIGHT is conceptually well entrenched. On the other hand, the viewers are likely unaware of the etymological connection between the name *Harkonnen* and the Finnish noun meaning “ox”, “bull”, or “Taurus”. Technically, the representation of the Atreides–Harkonnen feud in terms of a bullfight qualifies as a further instance of Goossens’s metaphonymy “metonymy within metaphor” (333). In this case the metonymically used entity is the Old Duke Atreides, who stands for the entire House Atreides by virtue of the schematic metonymy CONTROLLER FOR CONTROLLED.

Unlike THE ATREIDES–HARKONNEN FEUD IS A BULLFIGHT, the other novel metaphor representing the feud between House Atreides and House Harkonnen in *Dune: Part One* is largely covert.

At one point in the film, the relation between the Harkonnens and the Atreides is visually metaphorized as the relation between the two moons of Arrakis: the huge first moon and the tiny second moon (Fig. 17). The first moon represents the Harkonnens metonymically, through the novel visual metonymy THE BARON FOR

HOUSE HARKONNEN, which in turn instantiates the schematic metonymy **CONTROLLER FOR CONTROLLED**. As pointed out by Zygmunt (38), the link between the first moon and the Baron is established through iconic similarity between a prominent shot of the Baron with his hand across his forehead early in *Dune: Part One* (Fig. 18) and the “markings resembling the shape of a hand” (Lapointe 127) on the moon’s surface shown later in the film (Fig. 17).

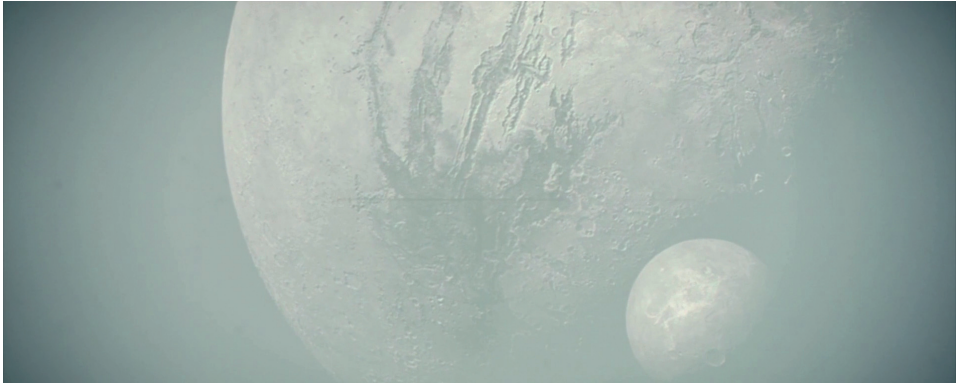


Figure 17: The two moons of Arrakis

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:38:18.



Figure 18: Baron Harkonnen

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:19:46.

Analogously, the second moon represents the Atreides metonymically, via the visual metonymy **PAUL ATREIDES FOR HOUSE ATREIDES**, also a novel instance of the schematic metonymy **CONTROLLER FOR CONTROLLED**. In this case, however, the link between the second moon and Paul Atreides is established less directly, via an

iconic image of the kangaroo mouse of Arrakis, which functions as the source domain of the previously discussed metaphor PAUL ATREIDES IS THE KANGAROO MOUSE OF ARRAKIS, since the second moon “has craters in the shape of a desert kangaroo mouse” (Lapointe 127).

On the whole, the novel visual metaphor THE TWO FEUDING HOUSES ARE THE MOONS OF ARRAKIS highlights the power discrepancy between the powerful House Harkonnen and the powerless House Atreides through the size discrepancy between the two moons. In this way, the visual representation of the two moons of Arrakis in *Dune: Part One* becomes a novel instance of the conventional image-schematic metaphor POWER IS SIZE (Zygmunt 37). The metaphor THE TWO FEUDING HOUSES ARE THE MOONS OF ARRAKIS also highlights the fact that the fates of the two houses are bound together and depend on Arrakis just as the two moons revolve around Arrakis and are gravitationally influenced by the planet as well as each other.

The novel visual metaphor THE TWO FEUDING HOUSES ARE THE MOONS OF ARRAKIS is largely covert. While the viewers may take note of the iconic similarity between the shot of the Baron with the hand across his forehead and the hand-shaped markings on the surface of the first moon, they will most likely overlook the point that the second moon represents House Atreides because the image of the kangaroo mouse on the surface of the moon is barely recognizable, its onscreen presence is very brief, and the metaphorical relation between the mouse and Paul Atreides is established later in *Dune: Part One*.

### 3.5. Metaphorization of the hypertheme “The colonization of Arrakis by the Imperium and Great Houses”

The colonization of Arrakis is the last hypertheme of *Dune: Part One* whose metaphorization is discussed in the present article. The verbal indicators of this hypertheme appear throughout the film.

In the prologue, Chani comments on the actions of the Harkonnens as colonizers of Arrakis:

Chani (VO): “The planet Arrakis is so beautiful when the sun is low. Rolling over the sands, you can see spice in the air. At nightfall, the spice harvesters land. The outsiders race against time to avoid the heat of the day. They ravage our lands in front of our eyes. Their cruelty to my people is all I’ve known. These outsiders, the Harkonnens, came long before I was born. By controlling spice production, they became obscenely rich. Richer than the Emperor himself. Our warriors couldn’t free Arrakis from the Harkonnens, but one day, by an Imperial decree, they were gone. Why did the Emperor choose this path, and who will our next oppressors be?” (*Dune: Part One* 00:00:50–00:03:00)

In the fencing practice scene, Gurney Halleck refers to the enormous wealth accumulated by the Harkonnens as colonizers of the planet:

Gurney Halleck (to Paul Atreides): “For eighty years Arrakis belonged to House Harkonnen. Eighty years of owning the spice fields. Can you imagine the wealth?” (*Dune: Part One* 00:17:44–00:17:59)

In a scene showing the Atreides council meeting on Arrakis, the Atreides Mentat Thufir Hawat quantifies the astronomical annual profit made by the Harkonnens from spice production:

Thufir Hawat (to Duke Leto): “I secured a copy of the Harkonnens’ account books. The Harkonnens were taking ten billion solaris out of here every year.” (*Dune: Part One* 00:47:51–00:48:00)

In a scene that shows Baron Harkonnen recovering from the effects of the poison used by Duke Leto Atreides to kill him, the Baron emphasizes his priorities as the colonizer of Arrakis and expresses his attitude towards the planet’s inhabitants:

The Baron (to Beast Rabban): “I only have one requirement. Income. Squeeze, Rabban. Squeeze hard.”

Beast Rabban (to the Baron): “Yes uncle. And the Fremen?”

The Baron (to Beast Rabban): “Kill them all.” (*Dune: Part One* 01:55:35–01:55:51)

From these lines, the viewers will readily infer that the colonizers are greedy, and their only concern is profit, so they destroy the planet’s environment, oppress the workers, and attempt to exterminate the local population.

This negative evaluation of the colonizers of Arrakis is also communicated metaphorically in *Dune: Part One* through the film’s visuals. As was previously mentioned, the spice harvesters used by the Harkonnens look like giant fleas or ticks (Aesthety) (Fig. 19). The novel visual metaphor THE HARKONNENS’ SPICE HARVESTERS ARE BLOODSUCKING ANIMALS highlights the parasitic and therefore harmful nature of the Harkonnens’ colonization of Arrakis (cf. Zygmunt 28–29).



Figure 19: A Harkonnen spice harvester being lowered onto a spice field

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:01:21.

In contrast, the spice harvesters used by the Atreides do not look like blood-sucking animals. If anything, they resemble robot vacuum cleaners (Fig. 20). The novel visual metaphor THE ATREIDES’ SPICE HARVESTERS ARE ROBOT VACUUM CLEAN-

ERS highlights the somewhat less harmful nature of the Atreides' colonization of Arrakis in comparison with that of the Harkonnens.

This is not to say that the Atreides' colonization of Arrakis is presented in *Dune: Part One* in a positive light. Quite the contrary, in Villeneuve's film the Atreides' crossing from Caladan to Arrakis is presented visually in a way suggesting an interpretation consistent with the novel metaphor COLONIZATION OF ARRAKIS IS RAPE (Fig. 21).

This novel visual metaphor captures the Atreides fleet as multiple sperms emerging from the penis-shaped Spacing Guild heighliner and travelling in the direction of the colonized planet, which looks like an ovum. For its interpretation, the visual metaphor COLONIZATION OF ARRAKIS IS RAPE depends on a PART-FOR-

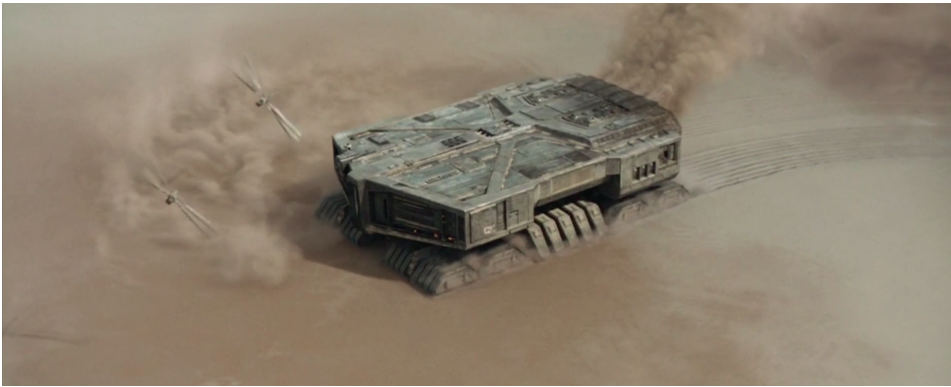


Figure 20: An Atreides spice harvester, which looks like a robot vacuum cleaner

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:57:40.

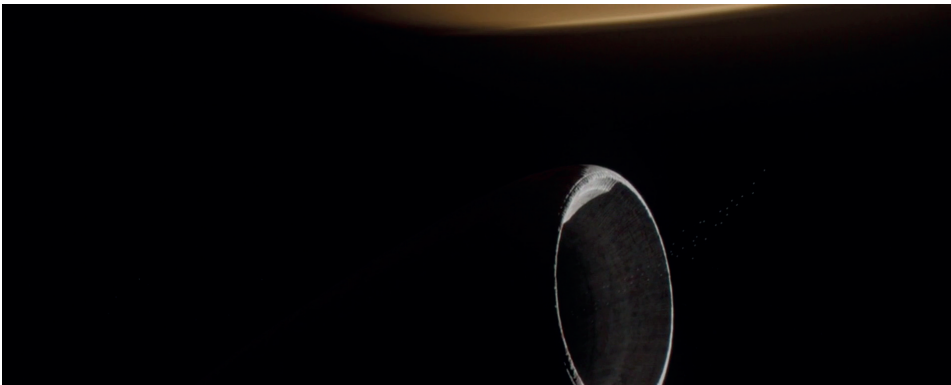


Figure 21: The Atreides fleet emerging from a Spacing Guild heighliner over Arrakis

Source: D. Villeneuve (Director). 2021. *Dune: Part One* [Motion picture]. Legendary Pictures and Warner Bros., 00:57:40.

WHOLE visual metonymization of the rapist and the rape victim with reference to the penis and the ovum, respectively. Interpreted in this way, the sequence showing the Atrides' crossing from Caladan to Arrakis may be regarded as a variant of Goossens's metaphonymy "metonymy within metaphor" (333) in which the metonymy functions within the source domain.

The visual representation of the colonization of Arrakis as rape in *Dune: Part One* seems only partly overt because although the concept RAPE does function as a source domain for the metaphorization of various "kinds of defeat and damage to entities of many different kinds" (Eckert and McConnell-Ginet 181), the computer-generated models of the Spacing Guild heighliner, the Atrides fleet, and planet Arrakis in the shot reproduced in Figure 21 do not provide completely reliable visual cues for a successful identification of their respective counterparts in the source domain RAPE: the penis, the sperms, and the ovum. At this juncture, it should also be pointed out that while the image of Figure 21 does superficially resemble the image of Figure 1, which shows the Imperial envoy's spaceship emerging from a similar heighliner over planet Caladan, it is only the former image that is susceptible to interpretation in terms of the novel visual metaphor capturing colonization as rape.

There are two reasons why this is the case. Firstly, the shot reproduced in Figure 21 represents the landing of a colonizing force, that is, the kind of deleterious event that is likely to be metaphorized as rape (Eckert and McConnell-Ginet 181), whereas the shot reproduced in Figure 1 represents a high-level diplomatic visit, a largely peaceable event that does not readily invite metaphorization in terms of rape. Secondly, the composition of the shot reproduced in Figure 21 seems to activate the metaphor's source domain of RAPE more effectively than the composition of the shot reproduced in Figure 1. In comparison with the latter image, the former one shows the huge heighliner aligned somewhat more perpendicularly to the surface of the nearby planet, with the result that the penis-like spaceship appears to be aimed at the ovum-like planet. Additionally, the multiple landing craft emerging from the heighliner in the image of Figure 21 make up an aggregation reminiscent of the sperms emitted in an ejaculation.

#### 4. Conclusion

The analysis and discussion of the cross-modal data from *Dune: Part One* in the data-driven portion of the present paper has warranted several generalizations. As to the relations between the non-metaphorical and metaphorical indicators of the film's hyperthemes, the analysis has revealed that thematic elements are for the most part represented metaphorically in the visual rather than the verbal mode, making their verbal and visual indicators both mutually non-redundant and mutually coherent. For example, the inhumanity that is non-metaphorically ascribed to



the Harkonnens in the verbal mode by Gurney Halleck and Chani is also prompted by the visual metaphorization of the Harkonnens as INSECTS/ARACHNIDS. Similarly, the precarious position of the Atreides and their impending doom that are referred to non-metaphorically in the verbal mode by Duke Leto and Baron Harkonnen are also prompted by the visual metaphor THE ATREIDES ARE THE ROMANOVs. The division of labour between the visual mode and the verbal mode in *Dune: Part One*, whereby the visual mode quite consistently communicates thematic elements metaphorically and the verbal mode quite consistently communicates them non-metaphorically, is certainly a factor contributing to the effectiveness of the film's multimodal storytelling.

Another such factor concerns different metaphorical indicators of the same hyperthemes of *Dune: Part One*, which are interrelated through the source domains of the underlying metaphors. More specifically, these metaphorical source domains are mutually coherent since they overlap with each other conceptually, albeit they do so to a varying extent. For example, throughout Villeneuve's film the Harkonnens are variously metaphorized as FENCING PRACTICE DUMMIES, INSECTS/ARACHNIDS, SCREEN VAMPIRES, and THE BULL of *corrida*. These source domains overlap conceptually to the extent that (1) all of them represent non-human entities, (2) some of them (INSECTS/ARACHNIDS, THE BULL, SCREEN VAMPIRES) represent (real or imaginary) creatures that pose danger to humans, (3) some of them (INSECTS/ARACHNIDS, THE BULL) represent animals that pose danger to humans, (4) some of them (SCREEN VAMPIRES, THE BULL) represent (real or imaginary) traditional human adversaries, and (5) some of them (FENCING PRACTICE DUMMIES, SCREEN VAMPIRES) represent entities that visually resemble humans. These metaphorical source domains mutually reinforce the characterization of the Harkonnens as formidable inhuman enemies of the Atreides.

As regards the relations between the verbal and non-verbal metaphorical indicators of the hyperthemes of *Dune: Part One*, it has already been pointed out that Villeneuve's film contains very few hyperthematic indicators that are verbal as well as metaphorical. Additionally, the few verbal metaphorical indicators of the film's hyperthemes that do appear in *Dune: Part One* are not immediately apparent. For example, Doctor Kynes's description of Paul Atreides as "a lost boy hiding in a hole in the ground" (*Dune: Part One* 01:43:35–01:43:37) may be taken either as a non-metaphorical reference to the fact that Paul and his mother hid from their enemies in a stilltent that was subsequently buried in the sand or as a verbal metaphor capturing Paul as the kangaroo mouse of Arrakis. In fact, it is only in the context of the entire film that the latter interpretation gains conceptual prominence, not least because the image of the kangaroo mouse inside his little tent-like home appears towards the very end of the film. Similarly, the verbal metaphorization of House Harkonnen as the bull immanent in the very name of this Great House will likely elude the attention of the vast majority of the film's viewers for the trivial reason that they do not speak Finnish.



As to the variation among the metaphors sanctioning the film's hyperthematic indicators with regard to their interpretability, these metaphors are invariably novel, but they run a gamut between being mostly overt and being quite covert. The overt metaphors are interpretable because that are based on conventional metaphors whose source domains are conceptually prominent and easily recognizable in the indicators themselves. For example, the novel visual metaphor representing the power hierarchy in the diegetic universe of *Dune: Part One* in terms of size and vertical elevation seems fairly overt because its interpretation is facilitated by the conventional metaphors POWER IS SIZE and POWER IS VERTICAL ELEVATION, whose respective source domains (SIZE and VERTICAL ELEVATION) are familiar concepts grounded in recurring experience that are easily recognizable in the textual indicators of this novel visual metaphor.

In contrast, the covert metaphors pose an interpretative challenge because they are not based on conventional metaphors, and their source domains are neither conceptually prominent nor easily recognizable in the indicators themselves. For instance, the novel visual metaphors THE ATREIDES ARE THE ROMANOVs and DOCTOR YUEH IS GRIGORI RASPUTIN appear to be quite covert because neither the formal uniforms of the Atreides nor the outfit worn by Doctor Yueh provide fully reliable visual cues for a successful identification of the respective source domains (THE ROMANOVs and GRIGORI RASPUTIN), and the source domains themselves are not familiar concepts grounded in everyday experience. On the whole, the analysis and discussion of the cross-modal data retrieved from *Dune: Part One* in the data-driven portion of the present paper has shown that the metaphors sanctioning the hyperthematic indicators in *Dune: Part One* tend to be at least partly covert and therefore unobtrusive. This may well have been Villeneuve's intention as overly explicit metaphorization of the film's hyperthemes could have taken the viewers out of the film by cancelling their willing suspension of disbelief in the events shown on the screen.

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