

# THE MEANINGS OF VITTORIO'S DREAMS IN *VITTORIO, THE VAMPIRE*

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## ABSTRACT

*The novel Vittorio, the Vampire has a deep interest in dream. Using Freudian Dream Theory, it can be classified for Vittorio's dreams. The focuses are Vittorio's dreams for the meanings. Vittorio is the protagonist of Anne Rice's novel, 'Vittorio, the Vampire' and the novel is a vampire romance genre. The article is analyzing the novel through library research. The main classifications of dreams are focused on the symbols from Vittorio's dreams. Using the Dream-work processes, the symbols then classified into more specific contents classifications. Each symbol in the Flower Meadow dream then classified thoroughly. There is another dream which is his Siblings' Severed Heads but, the focus will be more to the meadow. From the symbols, then Vittorio's feelings throughout the novel are classified. The findings of the classifications are more on Vittorio's love with the female protagonist, Ursula.*

**Keywords:** *dream, meaning of dream, vampire*

## ABSTRAK

*Novel Vittorio, the Vampire, memiliki keterkaitan yang dalam menyangkut hal mimpi. Dengan menggunakan Teori Mimpi Freudian, dapatlah diklasifikasikan mimpi Vittorio tersebut. Arti mimpi Vittorio adalah fokus utama. Vittorio adalah protagonis dari novel Anne Rice, Vittorio, the Vampire dan, novel ini sendiri bergenre romantika vampir. Artikel membahas analisis novel tersebut dengan Klasifikasi utama mimpi tersebut lebih terfokus pada simbol dari mimpi Vittorio. Dengan menggunakan proses Pekerjaan Mimpi, simbol lalu diklasifikasikan menjadi klasifikasi isi yang lebih spesifik. Tiap simbol di dalam mimpi Ladang Bunga kemudian diklasifikasikan secara menyeluruh. Ada mimpi lain yakni Kepala para saudaranya yang terpotong tetapi, fokus akan lebih kepada ladang tersebut. Berdasarkan simbol, perasaan Vittorio diklasifikasikan dari novel tersebut. Temuan klasifikasi tersebut lebih kepada perasaan cinta Vittorio terhadap sang protagonis wanita, Ursula.*

**Kata kunci:** *mimpi, arti mimpi, vampir*

## INTRODUCTION

There is no doubt that literature has its close relationship with psychology in anyway it could. During the making of a character, or whenever the author of the literature works do their writing, then the psychological background are somewhat will be their basic grounds on creating one or more entities that appeared in any fictional works up until now. When it comes to psychological, then the word *Psychoanalysis* appears. This major of study marked literature works into a new and unmasked world. As for talking about Psychoanalysis, then there will be no doubt that anyone would definitely know the father of combined literature and mind works, *Sigmund Freud*, the man behind the mystery of consciousness and unconsciousness. "Literature has been described as doing the dreaming of the culture, and as *Freud* observed, psychic work takes place in dreams, helping to sort out and to express that which is repressed from the conscious mind" (Wolfreys, 2001).

Many people dream, the instinct of unconsciousness. By having dreams, many people have created many theories and created secondary realities that suppress the real life in many commoners' minds. Dream can be considered as jumbling of confusing images that are actually derived from our repressed consciousness. As Atkinson, Atkinson & Hilgard (1983) stated: "Dreaming is an alteration in consciousness in which remembered images and fantasies are temporarily confused with external reality" (p. 171). Dream can be considered as an automatic story board that reviews our hidden motives or memories. Those memories, as said in unconscious chapter, remains active until sometime be awoken in a certain state—which the state is called *dream*.

## METHOD

The article will analyze the Anne Rice's *Vittorio, the Vampire* novel. The analysis will be through library research; books or theories that support the analysis.

## DISCUSSION

### Dream-Work

The dream-work is actually a complete process on how dream occurs. The manifest and latent contents are the basic abbreviation of the dream-work to be classified as a whole study. Wright (1989) reports, "Nevertheless, Freud's discussion of the individual mechanisms of the dream-work show him to be operating with a concept of ambiguity" (p. 20). Therefore, dream-work has its process which makes the symbols into a deeper and enhanced diversion, this will make the dream study somewhat narrowed because the dream has been acknowledge between the cause and the effect. This then created Manifest and Latent contents in dreams.

The first stage is *Condensation*. "According to Freud, 'the first achievement of dream-work is condensation. By that we understand the fact that the manifest dream has a smaller content than the latent one, and is thus an abbreviated translation of it'" (p. 21). This process refers to ambiguity of making many objects or names and images into one unison—which can be considered as abbreviation of memory in unconsciousness. A thing with one name may be associated in the dream with an event with similar name, even though neither *word* occurred in the dream" (Wright, 1989).

The second stage is *Displacement*. The things or images or even sounds that appeared in dreams can be substituted into a different and sometimes fail to make sense point of view. "The second activity of the dream-work is *displacement*, which, according to Freud, 'might equally be described [in Nietzsche's phrase] as "a *transvaluation* of psychical value'" (Wright, 1989, p. 22). This

is the point where Manifest content changes from latent content. The objects are easily replaced by the unconscious drive.

In this last stage of dream-work, *Representation* gives a clear images of the content to be shown as if in manifest content. “Both condensation and displacement can produce visual and auditory images for abstract thoughts, thus contributing to the actual process of representation in dreams. *Considerations of representability*, the way the dream-thoughts achieve representation in the dream via images, is the third activity of the dream-work” (Wright, 1989, p. 24). Of course, the symbols that occurred in the represented dreams are somewhat must be familiar and have some common traits with the one who dreamt the dream. It is a common well-known that dreams only shows images that are common to the dreamers’ dream. “Representations also make use of symbols that are independent of the individual dreamer, deriving from a variety of cultural sources: they either already have a fixed conventional meaning or else they are ‘typical symbols’ that recur in the reports of a large number of patients” (Wright, 1989, p. 24).

She lay against me and I felt her heart trapped in her chest, and I felt my own, and it seemed I had never known such dreamy languor. I could feel my fingers curl. For an instant it seemed they rested on hard rocks in this meadow, as if the backs of my hands had found harsh pebbles, but once again I felt the broken stems, the bed of purple and red and white irises (Rice, 2000, p. 295).

Meadow comes form various symbols of Displacement that occurred within *Vittorio’s Unconsciousness* that his love for Ursula was represented in for of the meadow itself. Vittorio also consider this love and hate collide within the Condensation of Ursula’s true nature. Confusion had led Vittorio on choosing the right color for Ursula’s own behalf in his mind—which is *red*. Ursula was red, as red as the blood, the Ruby Grail, and the passion for Ursula, white as in purity, and purple as in natural. These flowery images come for the underlying. So the whole process of the Meadow’s Dream is Vittorio trying to replace Ursula in his mind.

## **Symbols**

From the dream-work, the word *symbol* has been already mentioned several times. Actually, symbol can be referred as the real last stage of the dream-work because; the symbols have included all the classification of the contents and processes. Interpreting a dream is like lifting a veil which has so many layers on it. Each layer contains words and paintings that much be sought out thoroughly to discover the true meaning of them, one by one. These symbols can be interpreted into many parts; it can be sexual or even mystical.

Freud generalizes the symbols in dreams as sexual organs in general, or at least a sexual desire. This can be true regarding the latent content is ambiguous. Dream replenishes sexual repression in real life. Considering on the sexual repression, Freud has discovered some significant matter which is; regarding to symbols in dreams. Therefore Freud implied that sex and aggression were the two basic motives of human behaviors (Atkinson, Atkinson & Hilgard, 1983). The repressed desire is closed in awaking state. But during unconscious stage, it awakened into symbols in dreams. Therefore, makes a common sense on how dream fulfill a sexual wishes.

Dreams sometimes can be considered as a premonition of the future. This can be considered ambiguous because a symbols in a dream can contains a thousands meanings, and one of those meaning can be referred to a future vision. This is called premonition. Symbols in dream can be referred in many ways; one of them is mystical interpretation. By classifying the strange symbols within the dream, then the latent contents can be varied from each person’s point of view. According to McMahan & McMahan (1983), people have always considered dreams to be mystical qualities, by applying their bizarre content. People usually believe the image of their strange dreams and, of course, these images seem to have prophesied some important event in their lives.

I rose up to grab hold of her, to kill her, and instead felt her hand grasp my head, and there came the pressure of her left breast into my very mouth, irresistibly frail yet firm. Once again, all that was real melted and was swept away like so much idle smoke rising from a fire, and we were together in the meadow which belonged only to us, only to our diligent and indissoluble embraces. I sucked the milk from her, as if she was maiden and mother, virgin and queen, all the while I broke with my thrusts whatever flower remained inside of her to be torn open (Rice, 2000, pp. 86-87).

From here, the words such as; Maiden, Mother, Virgin and Queen replacing Ursula. The symbols can refer to sexual desire as in an infantile wishes occurred. For a bigger term of sexual desire can be found within these symbols. *The thrusts* is the penis. It can be declared as another option of applying the word *Sword* with *Bravery* on saving Ursula. *Sword* refers to knight who is destined to save the damsel in distress. But the most simple and the most common sense is that, *the thrusts* refers to Vittorio's genital. It can be found that the thrusts is the penis because in the next line of the sentence, come words such as *to be torn open*. Flower refers to her pureness and beauty, Vittorio refers Ursula as a wild flower—as stated in the *Manifest and Latent Contents' Analyses* part later on—that needs to be torn open or to be unleashed from all of her shyness. It is like a wild wish of sexual desire to know Ursula more rather than just having a sexual intercourse with her.

The other option about conveying the underlying meaning of the dream is *Mysticism view* that the dream was premonition or Ursula's spell to bind him at the beginning. All of these are proven wrong within the paper. The symbols have their usages in underlying Vittorio's deep desire for Ursula, and by doing so, they also disguised his own hatred, denial—and further more, he had even accepted the vampire status of Ursula. The murder of his people and the love for Ursula has led Vittorio mixed the images or the symbols throughout the dream.

Dream has two types of content; one is the real images that are shown in dreams and one is the underlying means of the shown or not shown images in the dreams. Those two contents can be considered standing side-by-side whenever a dream study occurred. So if someone experiencing a dream, then the images which are remembered is the *manifest*. But inside that images are the hidden meaning or the *latent*. The manifest contents are considered as Symbols.

If an individual tries to remember some images, then the image that are shown inside is the manifest content. Atkinson, Atkinson & Hilgard (1983) reports, "Freud used the metaphor of a "censor" to explain the conversion of latent dream content to *manifest content* (the characters and events that make up the actual narrative of the dream)" (p. 173) Meaning is that, the censored images that occurred in the manifest can be considered as latent content traits.

Symbol which appears in the manifest content sometimes can be different from the original standard. Latent usually falsify the manifest, or sometimes, vice versa. It depends on how are the real conditions, backgrounds and true common emotions of the dream-find out patients. So the latent contents can be varied in interpretations within each analyst.

In his book of dreams, Freud (1900) presented his controversial notion that dreams are a disguised attempt at *wish fulfillment*. By this he meant that the dream touches on wishes or needs that the individual finds acceptable and represses (or banishes) from consciousness. These wishes then appear in symbolic form as the latent content of the dream (Atkinson, Atkinson & Hilgard, 1983, p. 173).

In the novel, the *meadow* was actually referring to freedom. In Italy, meadow supposedly to be the place for wild flowers to grow. He considered Ursula as a *flower* and the meadow is the place where Ursula supposed to be rather than the Coven. The Meadow is the manifestation of how Vittorio wanting her to be as free as the wild flower. It can be seen that the meadow is the place where Ursula and the flowers appear.

So, the manifest and latent contents in Vittorio's dream is the one which is from the meadow. There are many of them but the most distinct of all are the flowers. Ursula is the flower. It is well known that Tuscany—as stated by Vittorio himself, later can be seen in the *Representation* part—has her original flower which is the iris flower. So to distinct the flower that pictures Ursula, Vittorio gave her the name of *Iris* for it has the closest meaning to his homeland. The *purple* color regarding to the usual color of the iris—other usually comes in blue or yellow. So in this symbol, Vittorio sees Ursula as a woman from all other women—as stated in the earlier part of the *Symbols Interpretation* part. The sentence of the purple irises continued with, *crushed under her feet*, meaning that Vittorio has implied in his heart that Ursula was the only woman for him, and none other woman would be glorious upon her greatness, which was under her feet.

Vittorio's final consideration about Ursula can be seen from this quotation, “Yes, somewhere on the edge of a true meadow?” “There are meadows in this fair land without count, my love,” she said. “And under the moon their flowers shine as prettily for our magical eyes as ever they do for humans by the light of God's sun. Remember His moon is ours” (Rice, 2000, p. 302). Near the end of the story, Vittorio, who is now also a vampire like Ursula, had not received his Dream of meadow no more. Therefore, their fear of being different—as in the dreams' symbol—and sexual desire can be fully satisfied within Ursula's behalf.

Vittorio had trusted his life when he asked about the *Meadow*. This is a statement that Vittorio had trusted her now to guide him to the freedom which they must belong to. At last, Vittorio also accept his fate as a *Vampire*. This is truly the final solution for his own acceptance in his own fate regarding him, Ursula and the *Dark Gift*. “Yes, I am a vampire, as I told you; I am a thing that feeds on mortal life. I exist quietly, contentedly in my homeland, in the dark shadows of my home castle, and Ursula is with me as always, and five hundred years is not so long for a love as strong as ours” (Rice, 2000, p. 337).

It can be found that in the end of the story, Vittorio even mentioned of Ursula has always with him for his eternal lifetime and, they have loved each other as strong as them to be forever vampires—for five hundred years of togetherness. Then the dreams of Vittorio; the severe heads and the flower meadow, have no more appeared in his sight to inquire his unconscious need because, all of them have been fulfilled through Ursula's acceptance. In the end, the writer had felt that Vittorio never intended to hate Ursula.

## CONCLUSION

The reason of the dreams reveal or materialize Vittorio's inner desire of wanting Ursula to be the same as he is—in the story is because this *equality desire* also affected Ursula's desire. After Vittorio had felt that he and Ursula are now the same, the inner drive has considered that the unconscious need has been fulfilled. The impact, the dream is no longer needed. Vittorio is glorious with his life and love. For they have lived and loved each other for two hundred years of vampire life.

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