

**THE MAIN CHARACTER'S WAYS TO REPRESS THEIR
EMOTIONS IN ERNEST HEMINGWAY'S SHORT STORIES**

THESIS

By:

Safira Pramesti

NIM 220302110115



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

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EMOTIONS IN ERNEST HEMINGWAY'S SHORT STORIES**

THESIS

Presented to:

Universitas Islam Negeri Maulana Malik Ibrahim Malang in Partial Fulfilment of
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By:

Safira Pramesti

220302110115

Advisor:

Hafidhun Annas, M.Hum.

NIP 198807292019031009



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2026

STATEMENT OF AUTHORSHIP

I state that thesis entitled "The Main Character's Ways to Repress their Emotions in Ernest Hemingway's Short Stories" is my original work. I do not include materials previously written in the bibliography. Hereby, if there is any objection or claim , I am the only person who is responsible for that.

Malang , April 27th , 2026

The Researcher,



Safira Pramesti

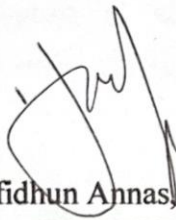
MM 220302110115

APPROVAL SHEET

This to certify that Safira Pramesti's thesis entitled **The Main Character's Ways to Repress their Emotions in Ernest Hemingway's Short Stories** has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang, as one of requirements for the degree of Sarjana Sastra (S.S.).

Malang , April 27th , 2026

Approved by
Advisor,



Hafidhun Annas, M.Hum.
NIP 198807292019031009

Head Department of English
Literature,



Dr. Agwin Degaf, M.A.
NIP 1988052302015031004

Acknowledged by

The Dean,



LEGITIMATION SHEET

This is to certify that Safira Pramesti's thesis entitled The Main Character's Ways to Repress their Emotions in Ernest Hemingway's Short Stories has been approved by the Board of Examiners as one of the requirements for the degree of Sajana Sastra (S.S.) in Department of English Literature.

Malang , April 27th , 2026

Board of Examiners

Dr. Syamsudin, M.Hum.

NIP 196911222006041001

Whida Rositama, M.Hum.

NIP 198804222019032010

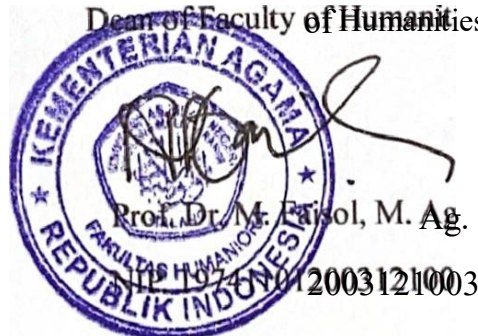
Hafidhun Annas, M.Hum.

NIP 198807292019031009

Signatures



Approved by
Dean of Faculty of Humanities



MOTTO

If there is something in this world that you consider impossible to achieve, then
find a way through it by following God's path.

Nothing is impossible for Allah

DEDICATION

This thesis is dedicated to show appreciation for the trust my parents have given me by providing me with the best assistance and facilities while studying. Moreover, I would like to show my deepest respect to my thesis advisor, Mr Hafidhun Annas M.Hum, who assisted me in the entire process of preparing this thesis. In addition, this dedication is made out of the personal determination that I am going to take complete ownership of whatever I initiate right from the start.

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The researcher was complete as a partial fulfilment of the requirements for obtaining a *Sarjana Sastra* (S.S.) degree in the English Literature Study Program, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Throughout the process of writing this thesis, the researcher realizes that it would not have been accomplished without the valuable support and guidance from various parties. Therefore , the researcher would like to express her deepest gratitude and sincere appreciation to :


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Malang , April 27th , 2026



Safira Pramesti

NIM220302110115

ABSTRACT

Pramesti, Safira (2026). The Main Character's Ways to Repress their Emotions in Ernest Hemingway's Short Stories. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University . Advisor Hafidhun Annas M.Hum.

Key Word : emotional repression, Krickel's hybrid model, id, ego, superego, feeling F, conflict feeling, Hemingway's short stories, psychoanalytic theory

This study examines emotional repression in three of Ernest Hemingway's short stories: *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians*, applying Krickel's (2024) hybrid model of repression and Freud's (1923) structural model through a qualitative descriptive approach with close reading. Addressing research question1, in *A Canary for One*, the narrator couple represses desire and grief by redirecting attention to the train window, while the American lady represses guilt by fixating on the canary until it becomes physical anxiety about a train wreck. In *Hills Like White Elephants*, Jig represses desire and fear by shifting her gaze to the hills and bead curtain until shame forces her to miscategorize her emotions as "I don't care about me"; the man represses guilt through repeated rationalization that the operation is "perfectly simple" and by physically carrying the bags to another platform. In *Ten Indians*, Nick Adams represses grief and betrayed love by sleeping early and redirecting to physical activity until his emotions become indeterminate anxiety. Addressing research question, in *A Canary for One*, the narrator's id drives suppressed desire while the superego enforces composed separation and the ego redirects through the window and scenery; the American lady's ego displaces guilt onto the canary as the superego protects her self-image as a good mother. In *Hills Like White Elephants*, Jig's id sustains her desire for the child while the superego pressures conformity and the ego deflects through visual objects; the man's id seeks freedom, the superego demands he appear caring, and the ego rationalizes verbally. In *Ten Indians*, Nick's id drives love and grief, the superego enforces racial and social norms, and the ego maintains repression through denial and early sleep. Across all three stories, the unspoken carries the greatest weight of meaning.

ABSTRAK

Pramesti, Safira (2026). Cara-cara Tokoh Utama dalam Merepres Emosinya dalam Cerpen-cerpen Ernest Hemingway. Skripsi Sarjana. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim. Pembimbing : Hafidhun Annas M.Hum.

Kata Kunci : represi emosi, model hybrid Krickel, id, ego, superego, feeling F, conflict feeling, cerpen Hemingway, teori psikoanalitik

Skripsi ini mengkaji represi emosi tokoh utama dalam tiga cerpen Ernest Hemingway: *A Canary for One*, *Hills Like White Elephants*, dan *Ten Indians*, dengan menerapkan model hibrida represi Krickel (2024) dan model struktural Freud (1923) melalui pendekatan deskriptif kualitatif dengan pembacaan mendalam. Menjawab RQ1, dalam *A Canary for One*, pasangan narrator merepresi hasrat dan kesedihan dengan mengalihkan perhatian ke jendela kereta, sementara American lady merepresi rasa bersalah dengan memfokuskan perhatian pada burung kenari hingga rasa bersalah itu berubah menjadi kecemasan fisik terhadap kecelakaan kereta. Dalam *Hills Like White Elephants*, Jig merepresi hasrat dan ketakutan dengan mengalihkan pandangan ke bukit dan tirai manik-manik hingga rasa malu memaksanya miskategorisasi emosi sebagai "*I don't care about me*"; the man merepresi rasa bersalah melalui rasionalisasi berulang bahwa operasi itu "*perfectly simple*" dan pengalihan fisik dengan membawa koper ke peron lain. Dalam *Ten Indians*, Nick Adams merepresi kesedihan dan cinta yang dikhianati dengan tidur lebih awal dan mengalihkan perhatian ke aktivitas fisik hingga emosinya menjadi kecemasan tak tentu. Menjawab RQ2, dalam *A Canary for One*, id narrator mendorong hasrat yang ditekan, superego menegakkan norma kesopanan perpisahan, dan ego mengalihkan melalui pemandangan luar; ego American lady memindahkan rasa bersalah ke burung kenari sementara superego melindungi citranya sebagai ibu yang baik. Dalam *Hills Like White Elephants*, id Jig mempertahankan hasrat terhadap anak, superego menekan agar ia menurut, dan ego mengalihkan melalui objek visual; id the man menginginkan kebebasan, superego menuntutnya tampak peduli, dan ego merasionalisasi secara verbal. Dalam *Ten Indians*, id Nick mendorong cinta dan kesedihan, superego menegakkan norma sosial dan ras, sementara ego mempertahankan represi melalui penyangkalan dan tidur lebih awal. Pada ketiga cerpen, hal yang tak terucapkan menanggung beban makna terbesar.

مستخلص البث

براميسيتي، سافيرا (2026). طرق الشخصية الرئيسية في كبت مشاعرها في قصص إرنست همنغواي القصيرة. أطروحة حافظون أنس، بكالوريوس. قسم الأدب الإنجليزي، كلية الإنسانيات، جامعة مولانا مالك إبراهيم الإسلامية الحكومية. المشرف الماجستير.

قصص همنغواي، الكلمات المفتاحية: كبت المشاعر، نموذج كريكل الهجين، الهو والأنا والأنا العليا، المشاعر المثيرة للصراع القصيرة، النظرية التحليلية النفسية

A Canary for One تتناول هذه الأطروحة قمع المشاعر لدى الشخصيات الرئيسية في ثلاث قصص قصيرة لإرنست همنغواي، وهي تستخدم هذه الدراسة نهجًا وصفيًا نوعيًا مع قراءة متعمقة، كما تطبق. نموذج كريكل (2024) الهجين لقمع المشاعر ونموذج فرويد (1923) الهيكلية. للإجابة على السؤال البحثي 1 (طرق قمع المشاعر يقوم زوج الراوي بقمع الرغبة والحزن الناجمين عن الفراق من خلال تحويل، *A Canary for One* لكل شخصية): في الانتباه إلى نافذة القطار والأشياء الخارجية، بينما تقوم السيدة الأمريكية بقمع الشعور بالذنب تجاه قرارها بفصل ابنتها عن حبيبها *Hills Like White Elephants* عن طريق تحويل الانتباه إلى طائر الكناري حتى يتحول هذا الشعور بالذنب إلى قلق جسدي من وقوع حادث للقطار. في كبت جيغ رغباته ومخاوفه بتحويل نظره إلى التلال والستائر، في حين أن الخجل المتراكم يجبره، *Hills Like White Elephants* كإعادة تصنيف خاطئ للعواطف. أما الرجل فيكبت شعوره بالذنب من خلال التبرير "I don't care about me" على قول يكتب، *Ten Indians* اللفظي المتكرر بأن العملية "بسيطة تمامًا" والتحويل المادي عن طريق حمل حقيبته إلى رصيف آخر. في محدد. الإجابة نيك أدامز الحزن والحب المخدوع بالنوم مبكراً وتحويل الانتباه إلى نشاط بدني حتى تتحول عواطفه إلى قلق غير (تفاعل الهو، الأنا، الأنا العليا): في القصص الثلاث، يدفع الهو بالرغبات والحب والحزن التي تصبح هدفاً RQ2 على السؤال للقمع؛ وتفرض الأنا العليا المحظورات من خلال المعايير الاجتماعية المدمجة معيار الأدب في الوداع لدى الراوي، ومعيار الحرية لدى الرجل، والمعيار الاجتماعي العرقي لدى نيك؛ بينما يحافظ الأنا على القمع من خلال التحويل والتبرير والإنكار. بعد قمع العواطف في السرد البسيط لهمنغواي سمة هيكلية حيث تحمل الأشياء غير المعلنة أكبر عبء من المعنى.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher will give an introduction to the research that is going to form the basis of the whole research work. In this case the chapter will have different parts that include background of the study, problem of the study, objective of the study scope and limitations, significance of the study, and definition of key terms.

A. Background of the Study

Literature serves as an important channel through which human beings express emotions, thought, and moral struggle. According to Akhter Khan (2021), literature mirrors the complexity of life, revealing how individuals confront conflict and meaning in the imagination. Similarly, Potter et al. (1984) describe literature as a social and psychological text, where the readers are able to explore the emotional life and human consciousness. Therefore, literary study becomes an exploration of human nature it self : impulses, restraints, and hidden emotions.

Among those current writers who use minimalism and psychology to show their emotional nature, Ernest Hemingway emerges as one of the most prominent personalities. He expresses intense psychological unrest through his characters, yet they always remain open and restrained about their emotions. This stylistic restraint to psychological repression, where emotion is present but not said. This research focuses on three of

Hemingway's short stories *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians* to investigate how interpersonal emotions repression shapes the characters' experiences and relationships.

A Canary for One by Ernest Hemingway tells the story of an American woman traveling by train across Europe while carrying a canary intended as a gift for her daughter. During the journey, she interacts with an American couple without realizing that they are emotionally distant and on the verge of separation. Through restrained conversations and limited emotional expression, Hemingway portrays characters who avoid confronting painful realities and personal disappointments. From a Freudian perspective, this behavior can be understood as repression, in which distressing feelings are pushed out of conscious awareness to reduce psychological conflict. Similarly, Krickel (2024) explains that repression occurs when individuals unconsciously redirect their attention away from conflict-inducing feelings that threaten their self-image or emotional stability. In the story, the characters' avoidance of open emotional communication suggests the presence of repressed feelings related to loneliness, disappointment, and failed relationships. Furthermore, the canary in its cage functions as a symbol of emotional confinement, reflecting how the characters suppress and conceal their true feelings rather than openly acknowledging them.

In both *Hills Like White Elephants* and *Ten Indians*, Ernest Hemingway portrays characters who experience psychological conflicts

that lead to repression. In *Hills Like White Elephants*, the American man and Jig discuss an implied abortion while avoiding direct expressions of their true feelings. Beneath their seemingly casual conversation lies a conflict between personal desires, emotional needs, and the reality of their situation. From Freud's perspective, this conflict can be understood as a struggle between the Id, which seeks the fulfillment of desires and emotional needs, and the Superego, which represents social expectations and moral considerations. To manage the resulting anxiety, the Ego employs repression as a defense mechanism. Similarly, in *Ten Indians*, Nick Adams experiences emotional distress after learning about Prudence's infidelity. Rather than openly expressing his disappointment and heartbreak, he initially attempts to control and conceal his feelings. According to Krickel (2024), repression occurs when conflict-inducing feelings create psychological discomfort, leading individuals to unconsciously redirect their attention away from these feelings and exclude them from conscious awareness. Therefore, the characters in both stories demonstrate repression through their avoidance of emotional confrontation and their inability to openly acknowledge distressing emotions. Hemingway's minimalist style highlights how unresolved inner conflicts and repressed emotions continue to influence the characters' thoughts and behaviors despite remaining unexpressed.

This study applies Sigmund Freud's structural model of the psyche to examine how the id means impulse and instinct, the ego means mediation and deferral interact to shape repression, and the superego means

prohibition and guilt (Freud, 1922). Through this model, repression can be seen as the result of a struggle between human impulse and moral rules. The Freudian structural model provides a lens to trace how Hemingway's characters hide desire, manage guilt, and justify restraint, reflecting the unconscious structure of human emotion.

According to the definition of Naz (2021), the phenomenon of repression is a psychological defense mechanism that is unconscious and is focused on repressing undesirable thoughts and feelings; that is, the process can be about avoidance or displacement. Repression as proposed by the psychoanalytic theory of Freud can be attributed to conflicts between the ego, id and superego; therefore, unwanted feelings are repressed to the unconscious mind. This is not an intentional decision but a mental reaction to inner torment. As seen by Dar (2022), literature often reflects such suppressed feelings into the restraint ways of expressing oneself of its characters. With such descriptions, repression is not only a psychic term but also a strong point of reference in understanding the concealed mood realities in human life.

Ernest Hemingway's short stories *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians* are compelling to analyze because they portray the subtle reality of human emotional repression within modern life. Through it, Hemingway's use of minimalist style and subtle dialogues that he manages to show how people mask their feelings of guilt, love, and shame. Such subtlety can be paralleled with psychoanalysis and specifically

the structural approach to the human mind where Freud talks about the three main components of the mind, namely, id, ego, and superego and repression is described as the inner fight of instincts, rationality, and morality (Freud, 1922). This view is supported by Levine (2021), who says that Hemingway's writing involves an expression of feelings "between the silence and the cry." Dar (2022) goes even further and argues that repressed feelings show how people struggle inside. Thus, Hemingway's works are perfect examples of human life as understood from Freudian theories of psychology and repression.

Previous literature has looked into Hemingway's writings from various psychoanalytic and psychological angles, showing that there is a continuous fascination with the author's exploration of the human unconscious and psychological complexity. For instance, Mukoka (2025) studied subconscious desire in *Cat in the Rain*. Negahdary (2024), on the other hand, delved into Hemingway's depiction of abjection and pain in his short stories. Bostian (2023) discussed the novels by Hemingway through depth psychology and archetypal criticism. Like Bostian, Al-Aghberi (2022) analyzed defense mechanisms in *Men Without Women*. In this case, it is important to mention that the Freudian repression was an important factor that helped people to survive, despite being a psychological mechanism. Both Gao (2023) and Mellani (2025) have considered the concept of the psyche in the Freudian terms by looking into the relationship between id, ego and superego. Accordingly, the current literature demonstrates that

Hemingway had an in-depth psychological comprehension, but mostly in the context of people and their internal struggles.

In addition to these psychological readings, subsequent studies were expanded to comparative and linguistic readings. Kumral (2022) compared *Cat in the Rain* and *Hills Like White Elephants* to demonstrate how Hemingway has created an ambiguous and hidden message of both emotion and tension in minimalist prose. Sarwindah, Pammu and Soraya (2024) introduced the orientation focused approach that analyzes the reception of the same story by Indonesian readers through moral reflection instead of psychoanalytic repression. Meanwhile, the linguistic aspect was made by Firdaus (2025) which involved examination of translation strategies in English adverbials in the Indonesian version of *Ten Indians* and how cultural and linguistic transmission may alter the reflection of psychological subtlety. Although these various approaches have been made, very few studies have directly addressed the study of interpersonal emotional repression as a structural and relational dynamic within the context of Hemingway narrative economy that leaves a critical space to be analyzed bridging psychoanalytic theory and communicative behavior.

Although previous research has explored the Hemingway fiction through various psychoanalytical and psychological approaches that explain unconscious desire, defense, archetypal patterns and emotional subtlety that few studies have specifically tracked interpersonal emotional repression as it plays out through dialogue and action using Freud structural model of the

psyche. Past analyses, such as those that use the Freudian theory, are more inclined to adopt individual intrapsychic conflict as opposed to repression as a relational and unconscious dynamic that shapes interactions between characters. Besides, the works like Firdaus (2025), that examine the methods of translation and linguistic artifacts of translating the texts by Hemingway into Indonesian language, help to understand the cross-cultural interpretation but do not discuss the repression as a narrative and psychological tool within the minimalist form of Hemingway.

This study fills the gap by examining how repression operates in Ernest Hemingway's *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians* through the integration of Krickel's (2024) model of repression and Freud's theory of personality. Krickel's model is employed to identify the ways in which repression occurs, including psychological conflict, emotional discomfort, avoidance of conflict-inducing feelings, and the exclusion of such feelings from conscious awareness. Meanwhile, Freud's concepts of the Id, Ego, and Superego are used to explain the emotional conflicts underlying the characters' repressed feelings. By combining these perspectives, this study investigates repression not only as a psychological defense mechanism but also as a significant element shaping the characters' behaviors, relationships, and emotional experiences. Ultimately, this study aims to provide a deeper understanding of how Hemingway portrays psychological conflict, repressed emotions, and the struggle between personal desires and social or moral constraints in the three short stories.

B. Problem of the Study

According to the background study above, the researcher concludes that this study can raise the problems of the study, which are:

1. What are the ways the character's repressed emotions in *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians* ?
2. How do the id, ego, and superego interact in the scenes to produce or maintain repression, and with what narrative outcomes?

C. Significance of the Study

1. Theoretical Significance:

This study examines emotional repression in Ernest Hemingway's *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians* through the perspectives of Krickel's model of repression and Freud's structural theory of personality. Krickel's model is employed to analyze how repression operates in the characters through psychological conflict, avoidance of conflict-inducing feelings, and the exclusion of distressing emotions from conscious awareness. In addition, Freud's concepts of the Id, Ego, and Superego are used to examine how internal psychological forces interact to produce and maintain repression. The study focuses on the conflicts between personal desires, moral values, and reality, as well as the role of the Ego in managing these conflicts through repression. By analyzing these processes, the study aims to explain how Hemingway portrays psychological struggle and how repression shapes the characters' decisions, relationships, and narrative development in the three short stories..

2. Practical Significance:

In practice, this study constructs a scene, signal, and system model that links story scenes to signs of repression and psychological functions of the id, ego and superego. This model makes the readers appreciate how Hemingway portrays concealed emotion with dialogue and action. It may also be a useful aid to the psychological analysis of a narrative, and to the instruction of close reading, so that students can more easily study the connection between psychology and narrative technique.

D. Scope and Limitation

The reason for selecting Ernest Hemingway's *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians* as the primary corpus of analysis is that all three short stories portray characters who experience psychological conflict and emotional repression within interpersonal relationships. This study employs Krickel's (2024) model of repression and Sigmund Freud's structural theory of personality as its main theoretical frameworks. Krickel's model is used to examine the ways repression is portrayed through psychological conflict, conflict-inducing feelings, emotional discomfort, avoidance, and the exclusion of distressing feelings from conscious awareness. Meanwhile, Freud's concepts of the Id, Ego, and Superego are utilized to explain the internal psychological dynamics that produce and maintain repression in the characters.

This study is limited to the analysis of repression as represented in the characters' thoughts, dialogue, and actions. The discussion focuses on

identifying the ways of repression portrayed in the three short stories based on Krickel's (2024) model and on examining how the interaction of the Id, Ego, and Superego contributes to the production and maintenance of repression. In *A Canary for One*, the analysis focuses on the emotional conflicts experienced by the narrator couple and the American lady, particularly feelings associated with loneliness, disappointment, and failed relationships, and how these emotions are repressed through avoidance and indirect communication. In *Hills Like White Elephants*, the study examines Jig's and the American man's psychological conflict regarding the implied abortion, including emotions related to uncertainty, fear of loss, emotional attachment, and the avoidance of direct emotional expression. In *Ten Indians*, the analysis explores Nick Adams's emotional conflict after learning about Prudence's infidelity, particularly his feelings of disappointment, heartbreak, jealousy, and emotional distress, as well as his attempts to repress these feelings. However, the study is restricted to scenes that demonstrate repression and the psychological processes associated with it.

This research does not address Hemingway's biography, historical background, cultural issues, gender perspectives, or other literary approaches. The analysis is restricted to psychological repression as represented in the texts. In addition, Krickel's model of repression and Freud's structural model of personality are the only theoretical frameworks employed in this study. The research is conducted qualitatively through

close reading and descriptive interpretation without the use of quantitative or statistical methods. Furthermore, the analysis of RQ 1 focuses specifically on the main characters of each story the narrator couple and the American lady in *A Canary for One*, Jig and the man in *Hills Like White Elephants*, and Nick Adams in *Ten Indians* and does not extend to minor or peripheral characters. The kinds of emotion analyzed are limited to those Krickel (2024) identifies within his hybrid model, specifically feeling F (desire, grief, and fear), conflict feeling (shame and guilt), and indeterminate anxiety as the final product of automatization. The study does not analyze other psychological phenomena such as projection, rationalization as a standalone defense mechanism, or trauma, even where these may appear relevant. Additionally, while Hemingway's minimalist style and iceberg technique are discussed as contextual factors that reinforce repression at the narrative level, a full stylistic or linguistic analysis of Hemingway's prose falls outside the scope of this study. Therefore, this study is confined to explaining the ways repression is portrayed and how the interaction of the Id, Ego, and Superego shapes the characters' psychological experiences and narrative development in the selected short stories.

E. Definition of Key Terms

1. Repression

Repression is a psychological defense mechanism that unconsciously excludes distressing thoughts, feelings, wishes, or memories from conscious awareness in order to reduce psychological conflict and

anxiety. According to Freud, repression functions as a protective mechanism employed by the Ego to prevent unacceptable impulses from entering consciousness. In this study, repression refers to the characters' unconscious attempts to avoid or conceal emotionally distressing feelings in Ernest Hemingway's *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians*.

2. Id, Ego, and Superego

According to Freud's structural model (1922), the id represents instinct and desire, the ego acts as the rational mediator that balances impulses, and the superego is the morality regulator grounded in the rules and ethics of the society. In this study, these three components are used to explain the internal conflicts that lead the characters to repress their emotions.

3. Psychoanalytic Theory

Psychoanalytic theory is a psychological approach developed by Sigmund Freud that examines human behavior through the influence of the unconscious mind. It helps to understand how hidden desires and internal conflicts shape thoughts and actions. The study relies on the psychoanalytic theory by Freud as the primary theory of analyzing emotional repressions in the short stories of Hemingway.

4. Ways of Repression

Ways of repression refer to the psychological processes through which repression operates. Based on Krickel's (2024) model, repression involves psychological conflict, conflict-inducing feelings, emotional discomfort, attentional avoidance, and the exclusion of distressing feelings from conscious awareness. In this study, ways of repression are used to identify how the characters repress their emotions throughout the stories.

CHAPTER II

REVIEW ON RELATED LITERATURE

This chapter presents the theoretical foundations that support this study, covering psychoanalytic theory, Freud's structural model of the psyche, repression as a defense mechanism, Krickel's (2024) model of the ways of repression, and Hemingway's minimalist narrative style as the primary frameworks for analyzing emotional repression in the three selected short stories.

A. Psychoanalytic Theory

1. Definition of Psychoanalysis

Psychoanalysis is a psychological theory developed by Sigmund Freud (1922) that focuses on the structure and function of the human mind. It explains how behavior, thought, and emotion are shaped by unconscious motives the hidden desires, fears, and memories that influence a person without their awareness. Freud believed that human actions often result from unresolved internal conflicts between instinct, morality, and reality.

As Akhter Khan (2021) says, literature makes a reflection of life, and, with the help of psychoanalysis, readers have an opportunity to explore the emotional and psychological aspects of human experience in literature. The unconscious mind is one of the concepts of Freud that gives an insight into the behavior of characters, allowing the readers to get to know how the emotions are expressed or not. Dar (2022) also has it that literature and

psychology are intertwined, since literary works tend to replicate the intricacies of the human mind.

Psychoanalytic theory can be taken as the principal prism to explain the short stories of Hemingway in this research. His characters tend to appear composed and unemotional despite underlying emotional turmoil. This point of view assists in displaying the hidden layers of the human behavior and in how repression, guilt, and moral conflict were reflected in the minimalist narratives.

2. Psychoanalysis in Literary Studies

The use of psychoanalysis in literature aims to uncover the hidden meaning behind characters' actions and the author's creative expression. Al- Aghberi (2022) notes that the works of Hemingway depict different psychological defense mechanisms such as repression, denial and projection. That characters use to address emotional pain, an example of this is in *Men Without Women* where Hemingway protagonists are emotionally detached to ensure they are not vulnerable.

In the same manner, Levine (2021) speaks about the relationship between language and emotion connected by the concept of silence. He refers to human feeling as being between the silence and the cry, a statement that embodies the artistic style of Hemingway human feeling exists, but it lies between the silence and the cry. This is similar to Freud's theory that unconscious is never totally silent but speaks indirectly via symbol, tone,

and omission.

The text of psychoanalytic literary criticism serves as a psychological space, not only of the inner struggles of the author, but also of the unconscious struggles of the fictional characters. The emergence of the ego psychology and conflict theory, as explained by Richards and Lynch (2020), offer a better understanding of the way literature reflects the unending conflict within the mind. The fiction of Hemingway can be read, then, not merely as story telling but as an emotive document of the human condition, where restraint dialog represents a deep emotional condition.

B. Freud's Structural Model of the Psyche

Freud's structural theory divides the human mind into three main components: the id, ego, and superego. These three systems interact dynamically to shape human thought and behavior (Freud, 1922). Each part serves a different purpose but together they create psychological balance or, at times, internal conflict.

1. Id

The id is the primitive part of the personality that operates according to the pleasure principle. It seeks immediate gratification of desires such as love, hunger, and aggression. The id does not consider morality or reality it acts purely on instinct. In Hemingway's fiction, the id appears through unspoken emotions such as sexual desire, anger, or fear. Gao (2023) explains that in *The Sun Also Rises*, Jake Barnes's suffering illustrates the struggle between suppressed passion (id) and moral control (superego).

2. Ego

The ego is the rational self that mediates between the id's impulses and the demands of the real world. It functions according to the reality principle, making decisions that balance emotion and logic. Richards and Lynch (2020) trace this concept's evolution into modern conflict theory, showing how the ego helps individuals manage anxiety through defense mechanisms. In Hemingway's minimalist style, this ego function appears in his characters' restraint the calm tone and understatement represent psychological self-control.

3. Superego

The superego represents the moral conscience formed through social and cultural values. It monitors behavior, producing guilt when one violates moral standards. In Hemingway's short stories, the superego often causes emotional tension when characters hide their desires to conform to moral expectations. Rabi et al. (2025) note that such tension reflects the conflict between personal integrity and societal norms. Interaction among Id, Ego, and Superego.

The interplay among these three elements forms the foundation of emotional conflict. Bostian (2023) argues that Hemingway's male characters often experience this conflict as psychological paralysis an inability to express emotion due to repression and moral burden. The ego attempts to mediate, but the constant pressure from both id and superego

leads to inner condition and restraint. Hemingway translates this psychological drama into narrative form, allowing readers to sense emotion through minimal words.

C. Repression as a Defense Mechanism

1. Definition of Repression

According to Krickel (2024), repression is an unconscious, goal-directed, non-deliberative, and selective act triggered by an inner conflict. It occurs when a conflict-inducing feeling threatens an individual's self-image, internalized social norms, or moral beliefs, leading the individual to unconsciously redirect attention away from the feeling and exclude it from conscious awareness. Although the feeling becomes unconscious, it remains in existence and continues to influence behavior indirectly. Naz (2021) compares repression to the modern need to control emotions, noting that individuals repress feelings to maintain social order. In literature, repression explains why characters act with detachment or emotional distance even in moments of crisis.

2. Forms of Repression in Literary Contexts

In literature, repression manifests through ellipsis, avoidance, and symbolic action. Hemingway's characters rarely state what they feel, and his narrative style mirrors this emotion. Mukoka (2025) found that in *Cat in the Rain*, the female protagonist's desire for love and warmth is expressed through her longing for a cat an indirect symbol of affection. Similarly, Cholpon and Nurzat (2022) emphasize that Hemingway's "Iceberg Theory"

illustrates repression in narrative form: only a small portion of meaning is visible, while deeper emotions remain hidden beneath the surface.

3. Psychological Outcomes of Repression

Although repression protects individuals from pain, it creates emotional conflict and inner suffering. Hemingway's characters such as Jig in *Hills Like White Elephants* maintain composure outwardly but experience turmoil internally. Levine (2021) describes this psychological state as existing "between silence and the cry," where emotion struggles to find expression.

D. The Ways of Repression

Krickel (2024) explains that repression does not occur as a single act but as a sequential process consisting of four interconnected stages. The first stage is the emergence of *feeling F* a kind of emotion triggered by an external stimulus that conflicts with the subject's self-image or internalized social norms, generating an inner conflict (p. 161). The second stage is the production of a *conflict feeling* specifically shame or guilt which arises when the subject detects the incompatibility between feeling F and the desire not to have F (p. 165). The conflict feeling, due to its strongly negative valence, impulsively triggers the third stage: an *impulsive shift of attention* away from the feeling toward external objects or activities, which is "not deliberative and thus is not a consciously performed action" but remains "goal-directed behavior of the subject with the goal of rendering the current state more pleasant" (p. 164). The fourth and final stage is

automatization and miscategorization: after the impulsive shift of attention has been repeated, it becomes habitual, "similar to the formation of a habit, skill, or a conditioned behavior" (p. 167), until the original feeling *F* can no longer be correctly identified and is miscategorized as "an indeterminate anxiety, or even as a mere bodily phenomenon" (p. 164). This four-stage sequence is the primary analytical framework applied in RQ 1 of this study.

E. Kinds of Repressed Emotions

It is important to note that within Krickel's (2024) model, these kinds of emotion occupy different positions in the repression sequence. *Feeling F* which may include desire, grief, or fear is the kind of emotion that becomes the target of repression. *Conflict feeling* which includes shame and guilt is a distinct kind of emotion produced by the detection of the inner conflict itself, rather than by the external stimulus (p. 165). The final product of completed repression is *indeterminate anxiety*: a diffuse and unnamed unpleasantness that results when feeling *F* has been automatized for redirection so thoroughly that it can no longer be identified by kind (p. 164). This distinction between feeling *F*, conflict feeling, and indeterminate anxiety is maintained consistently throughout the analysis in Chapter 4.

F. Hemingway's Narrative Style

1. Minimalist Style

Hemingway's minimalist style is characterized by short sentences, simple vocabulary, and restrained emotion. According to Kumral (2022), this stylistic simplicity forces readers to interpret meaning beyond the words

themselves. Hemingway believed that a story should show emotion through action and dialogue, not explicit commentary. This technique reflects his famous principle: *“Write the tip of the iceberg, and let the rest remain beneath the surface.”*

Minimalism thus becomes both a literary and psychological expression of emotional repression. As Levine (2021) explains, language can express emotion even through silence what is not said reveals the depth of human experience. Hemingway’s understatement allows repressed feelings to surface indirectly through gesture, tone, and imagery.

G. Relation Between Freud’s Theory and Krickel’s Model of Repression

Freud's theory and Krickel's model of repression are closely related in explaining the psychological process of repression. Freud considers repression as a defense mechanism employed by the Ego to protect the individual from anxiety caused by conflicts between the Id and the Superego. When desires, impulses, or emotions are perceived as unacceptable, the Ego pushes them out of conscious awareness in order to reduce psychological discomfort.

Building on Freud's concept, Krickel (2024) provides a more detailed explanation of how repression operates. According to Krickel, repression begins with psychological conflict triggered by conflict-inducing feelings that threaten an individual's self-image, moral beliefs, or internalized social norms. To manage this conflict, attention is unconsciously redirected away from the distressing feeling, resulting in its

exclusion from conscious awareness. Although the feeling becomes unconscious, it continues to influence thoughts and behavior indirectly.

In this study, Freud's structural model of personality is used to explain the psychological dynamics that produce and maintain repression, while Krickel's model is employed to identify the ways repression is portrayed in the characters. Together, these perspectives provide a comprehensive framework for analyzing emotional repression in Ernest Hemingway's *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians*.

H. Hemingway's Selected Short Stories

The term refers to *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians* by Ernest Hemingway. These stories are chosen because they portray emotional repression and the tension between desire and morality in human relationships.

CHAPTER III

RESEARCH METHOD

This research data consist of a discussion of research design, object and source of data, data collection method, and data analysis technique.

A. Research Design

This research applies a qualitative descriptive design, which emphasizes interpretation rather than measurement. As Creswell (2016) explains, qualitative research seeks to understand meaning through words, symbols, and context. In literary analysis, this means exploring how psychological concepts are manifested in narrative form. The study is descriptive because it aims to describe and interpret the phenomenon of emotional repression as it appears in Hemingway's short stories. The researcher does not test hypotheses or use statistical data but instead provides detailed explanations of characters' behavior and dialogue. The findings are derived from textual evidence and analyzed using psychoanalytic theory.

The theoretical framework of this research is Sigmund Freud's structural model of the psyche the id, ego, and superego which helps explain the unconscious mechanisms behind the characters emotional restraint. By combining qualitative description with psychoanalytic interpretation, this research seeks to reveal how repression functions both as a psychological process and as a narrative technique in Hemingway's minimalist

storytelling.

B. Object and Source of Data

The object of this research is the portrayal of emotional repression in three of Ernest Hemingway's short stories: *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians*. These stories were chosen because they portray characters who experience psychological conflicts and unexpressed emotional struggles within interpersonal relationships. The characters often suppress or avoid distressing feelings, reflecting the process of repression described by Krickel (2024). Furthermore, their emotional conflicts reveal tensions between personal desires, moral values, and social expectations, which can be understood through Freud's concepts of the Id, Ego, and Superego.

The primary data source of this research consists of the textual content of those three short stories taken from *The Complete Short Stories of Ernest Hemingway: The Finca Vigía Edition* (1987). The stories are analyzed as literary texts containing psychological meaning.

The secondary data sources include books, journal articles, theses, and other academic publications related to psychoanalytic theory, repression as a defense mechanism, Freud's structural model of personality (Id, Ego, and Superego), and Krickel's (2024) model of repression. These sources are used to support the theoretical framework and the analysis of emotional repression in Ernest Hemingway's *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians*.

C. Data Collection Method

The data in this research are collected through close reading and documentary study. The researcher begins by reading Ernest Hemingway's *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians* carefully and repeatedly to gain a comprehensive understanding of the characters, events, and psychological conflicts presented in the stories. Each story is examined to identify significant scenes that portray repression, emotional conflict, and interactions among the characters that reflect underlying psychological tensions.

The documentary study method is used to gather supporting theories and references related to Freud's psychoanalytic theory, Freud's structural model of personality (Id, Ego, and Superego), and Krickel's (2024) model of repression. Relevant information from books, journal articles, theses, and other academic sources is collected, reviewed, and classified according to its contribution to the theoretical framework and analysis.

Throughout the reading process, the researcher takes detailed notes on characters' thoughts, actions, behaviors, and dialogues that indicate psychological conflict and repression. Particular attention is given to scenes that demonstrate conflict-inducing feelings, avoidance of emotional confrontation, emotional discomfort, and the exclusion of distressing feelings from conscious awareness, as proposed by Krickel (2024). These notes serve as the primary data for analyzing the ways of repression portrayed in the stories and for examining how the interaction of the Id,

Ego, and Superego produces or maintains repression within the characters' psychological experiences.

D. Data Analysis Technique

The data are analyzed using a descriptive-interpretive technique based on the Scene Signal System model introduced in Chapter II.

1. Scene refers to a part of the story in which psychological tension emerges, such as conversations, actions, or interactions between characters that indicate emotional conflict or repression.
2. Signal refers to textual indicators that suggest the presence of repression. In this study, signals are identified based on Krickel's (2024) model, including psychological conflict, conflict-inducing feelings, emotional discomfort, avoidance of emotional confrontation, and the exclusion of distressing feelings from conscious awareness.
3. System refers to the interpretation of these signals through Freud's structural model of personality, namely the Id, Ego, and Superego, in order to understand how repression is produced and maintained psychologically and how it influences narrative development.

The analysis is conducted inductively, meaning that interpretation develops from specific textual evidence toward broader theoretical conclusions. Each short story is analyzed individually before the findings are compared to identify recurring patterns of repression and psychological conflict across the three texts. Through this process, the study explains how

repression is constructed in Hemingway's *A Canary for One*, *Hills Like White Elephants*, and *Ten Indians*, and how the interaction between psychological conflict and unconscious processes shapes character behavior and narrative meaning.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter summarizes the research findings and discussions based on the research questions stated in the first chapter.

A. The Ways of Repressed Emotions in *A Canary for One*

1. Desire as Feeling *F* and the Inner Conflict that Triggers

Krickel (2024) explains that repression always begins with an inner conflict between *feeling F* an emotion triggered by an external stimulus and the *desire not to have F*, which arises from the subject's self-image and internalized social norms (p. 161). In other words, a person does not simply repress an emotion randomly; repression happens because that emotion feels incompatible with how the person sees themselves or how they are expected to behave. In *A Canary for One*, this conflict is found in two characters: the narrator couple and the American lady.

1). The Narrator Couple

The inner conflict of the narrator couple is revealed in the story's final line:

"We were returning to Paris to set up separate residences."

This statement shows the inner conflict of the narrator couple. The entire train journey narrated in the story is, in fact, a journey toward permanent separation. This means that throughout every conversation and every shared moment on the train, both characters are already living inside

the reality of their ending marriage. The *feeling F* in this context is *desire* the residual emotional attachment, the remnants of care and intimacy that have not fully disappeared which conflicts directly with the *desire not to have F*: the need to appear composed and emotionally controlled in front of a stranger. As Krickel (2024) states, the desire not to have F is "a conscious and reportable consequence of the subject's internalized social norms, and/or her self-image" (p. 165). Here, the internalized norm is that of the civilized adult who ends a marriage quietly, without open grief or confrontation. This conflict becomes even more visible in the following exchange:

"We were there on our honeymoon... It was a very lovely place."

The statement above shows how the wife's repressed desire nearly surfaces. She says this in direct response to the American lady's story about Vevey a place now associated, in that story, with a love that was forcibly separated. The wife connects Vevey to the beginning of her own marriage, at the exact moment that marriage is ending. The memory of past happiness collides with present loss. Yet neither character reacts emotionally to this irony. The silence that follows is not neutral; it is the result of active repression, where the desire to express grief is held down by the stronger desire not to appear vulnerable. This is precisely what Krickel (2024) describes as the incompatibility between feeling F and the desire not to have F that sets repression in motion (p. 161).

2). The American Lady

For the American lady, *feeling F* takes the form of a protective desire toward her daughter. However, this feeling conflicts with an uncomfortable awareness that her decision to separate her daughter from her Swiss lover has caused the young woman serious and lasting harm. This conflict is shown in the following passage:

"They were simply madly in love. I took her away, of course... She wouldn't eat anything and she wouldn't sleep at all. I've tried so very hard, but she doesn't seem to take an interest in anything. She doesn't care about things. I couldn't have her marrying a foreigner."

The statement above shows the inner conflict of the American lady. On one hand, she describes her daughter's suffering in vivid detail refusing food, unable to sleep, withdrawing from life entirely. On the other hand, she immediately follows this description with a justification: "I couldn't have her marrying a foreigner." This pattern acknowledging pain, then rationalizing the decision that caused it is what Krickel (2024) calls a *hot affective state*: a reality too threatening to the subject's self-image to be confronted directly (p. 164–165). For the American lady, fully accepting that she is responsible for her daughter's condition would destroy her self-image as a good and loving mother. Repression, therefore, functions here not as forgetting, but as a continuous refusal to connect the cause with its consequences.

2. Shame and Guilt as Conflict Feelings: How Repression Is Triggered

Krickel (2024) explains that once the inner conflict between feeling F and the desire not to have F is detected, it produces what he calls a *conflict feeling* most commonly shame or guilt: "The violation of the desire induces a conflict feeling that again attracts attention. Consequently, the subject feels, for example, shame or guilt" (p. 165). In *A Canary for One*, these two conflict feelings are distributed clearly between the characters, and both function as direct triggers for the way of repression that follows.

1). The American Lady : Guilt

Guilt is the dominant conflict feeling for the American lady. This is shown in the following statement:

"I couldn't have her marrying a foreigner... American men make the best husbands. American men are the only men in the world to marry."

The statement above shows the guilt of the American lady. Rather than reflecting genuine confidence in her decision, the intensity and repetition of this justification indicates the presence of deep, unresolved guilt. According to Krickel (2024), conflict feeling arises at the moment "violation of the desire not to have F is detected" (p. 165). In this case, the American lady detects even if not fully consciously that she has violated her own self-image as a mother who protects rather than harms her child. The more persistently she justifies her decision, the more visible her guilt becomes. It is precisely this guilt, with its strongly negative valence, that directly triggers the next mechanism: an impulsive shift of attention away

from the source of pain toward external objects, which will be discussed in the following section.

2). The Narrator Couple : Shame

For the narrator couple, shame is the more dominant conflict feeling.

The shame of a failing marriage is shown in the following passage:

"I had started to say suspenders and changed it to braces in the mouth, to keep my English character. The American lady did not hear. She was really quite deaf... She went on talking to my wife."

The statement above shows the narrator's shame. Rather than engaging more fully in the conversation, the narrator deliberately retreats into a private linguistic game correcting his own word choice as a way of occupying himself. He allows himself to go unheard without protest. Deeper engagement with the conversation would risk exposing the emotional reality of his situation: that he and his wife are traveling together toward the end of their marriage. As Krickel (2024) explains, shame as a conflict feeling is a response to "violation of a desire that is important to her self-image" (p. 165). For the narrator, the self-image of a functioning husband has already been violated by the reality of the impending separation. Staying on the edges of conversation unheard, unremarked upon is the behavioral expression of that shame.

3. Impulsive Shift of Attention: Guilt and Shame Redirected to External Objects

Krickel (2024) explains that a conflict feeling with a strongly negative valence "triggers an impulsive shift of attention such that the subject will no longer pay attention to her feelings" and instead "will focus

on external objects or activities" (p. 166). This is the primary way of repression operating in *A Canary for One*, and Hemingway presents it through two main external objects that complement one another.

1). The Train Window : The Narrator's Object of Redirection

The narrator consistently redirects his attention to the view outside the train window whenever emotional tension threatens to rise to the surface. This pattern appears early in the story:

"The train passed very quickly a long, red stone house with a garden and four thick palm-trees with tables under them in the shade. On the other side was the sea."

This redirection continues as the train approaches Marseilles:

"Looking back, the town of Marseilles and the harbor with stone hills behind it and the last of the sun on the water."

"The train passed a farmhouse burning in a field. Motor-cars were stopped along the road and bedding and things from inside the farmhouse were spread in the field."

These descriptions are not merely background detail. Within Krickel's framework, they represent an impulsive shift of attention that has become fully automatized: the desire and shame that constitute the conflict feeling are repeatedly redirected to external scenery so that feeling F receives no attention and is never processed for what it is. This mechanism is made most explicit in the following passage:

"For several minutes I had not listened to the American lady, who was talking to my wife... I had looked out of the window."

The statement above shows the narrator's impulsive shift of attention in its clearest form. The narrator explicitly states that he stopped listening

and turned to the window instead. As Krickel (2024) explains, this kind of shift is "automatic rather than deliberate" yet remains "goal-directed" with the purpose of "rendering the current state more pleasant" (p. 164). The narrator is not consciously choosing to avoid his feelings; the redirection happens impulsively, which is precisely what makes it repression rather than suppression. The most dramatic instance of this redirection occurs in the following exchange:

*"We were passing three cars that had been in a wreck.
They were splintered open and the roofs sagged in.
'Look,' I said. 'There's been a wreck.'"*

The statement above shows the most unguarded moment of the narrator's repression. The narrator, who has been largely silent throughout the journey, suddenly speaks not to address the separation, not to acknowledge any of the emotions that have been accumulating, but to point to a physical accident outside the window. Rather than confronting the collapse happening within his own marriage, he redirects attention his own, his wife's, and the reader's to a concrete and visible wreck on the tracks. The external destruction functions as a displaced expression of the internal one.

2). The Canary : The American Lady's Object Redirection

The canary is the most symbolically significant external object in the story. The American lady introduces it from the very beginning of her dialogue:

"I bought him in Palermo. We only had an hour ashore and it was Sunday morning. The man wanted to be paid in dollars and I gave him a dollar and a half. He really sings very beautifully."

"He loves the sun. He'll sing now in a little while."

"I've always loved birds. I'm taking him home to my little girl. There he's singing now."

And near the end of the story, the purpose of the canary is finally stated directly:

"It's her, you know, that I'm taking the canary to."

The statement above shows how the American lady's obsessive attention to the canary functions as a fully verbalized and externalized impulsive shift of attention. The guilt she carries over separating her daughter from her Swiss lover a conflict feeling too threatening to confront directly is redirected entirely onto her care for the bird. Even the act of purchasing the canary can be read as guilt in displaced form: rather than acknowledging that she has harmed her daughter, the American lady buys a gift something tangible and emotionally safe to carry home. As Krickel (2024) explains, the impulsive shift of attention serves "the purpose of improving the experiential state of the subject" (p. 164). The canary fulfills precisely this function: it gives the American lady something she can tend to, something that sings, something that cannot remind her of what she has done.

4. Automatization and Miscategorization: Anxiety as the Final Product of Repression

Krickel (2024) explains that after the impulsive shift of attention has occurred repeatedly, "automatization sets in, similar to the formation of a habit, skill, or a conditioned behavior: due to the repetition of the sequence 'F - conflict - attention shift,' F will at some point automatically trigger the conflict feeling, which will automatically trigger the impulsive shift of attention" (p. 167). At this stage, the character is no longer able to attend to or correctly categorize their feeling F. The original emotions desire, guilt, and shame are recategorized into something unnamed, or in Krickel's words, citing Billon, "as an indeterminate anxiety, or even as a mere bodily phenomenon" (p. 164).

1). The American Lady: Anxiety as Miscategorizeed Guilt

In *A Canary for One*, automatization is most clearly visible in the American lady's fear of a train wreck. This fear is described in the following passage:

"All night the train went very fast and the American lady lay awake and waited for a wreck."

She later confirms this fear directly:

"I was afraid of just that all night... I have terrific presentiments about things sometimes. I'll never travel on a rapide again at night."

The statement above shows how the American lady's anxiety about a train wreck is the product of miscategorization of her original guilt and fear. The guilt she carries over her decision to separate her daughter from her Swiss lover, and the fear she holds about her daughter's current

condition, have been redirected and automatized so many times that they can no longer be correctly identified. Instead, they resurface as a diffuse anxiety directed at a concrete physical threat: a train crash. As Krickel (2024) explains, a subject in this state "is likely to come up with wrong explanations for her weird feelings and is likely to miscategorize it accordingly. The explanations she will come up with are likely to be compatible with her self-image" (p. 169). Fearing a train wreck is a categorization that is both emotionally safer and far more compatible with her self-image than acknowledging that she is responsible for her daughter's suffering.

2). The Final Sentence : The Most Complete Act of Miscategorization

The most complete miscategorization in the story occurs in its final line:

"We were returning to Paris to set up separate residences."

The statement above shows that the entire narrated journey every landscape description, every conversation about the canary, every discussion of hotels in Vevey, every comment about clothing has functioned as a massive act of miscategorization. What has actually been narrated is a farewell journey, one in which desire and shame were redirected, automatized, and finally allowed to surface only in this single cold and impersonal closing sentence, without a single word that names an emotion. The repression that Krickel's model traces from inner conflict, through

conflict feeling, through impulsive shift of attention, through automatization arrives here at its endpoint: a fact stated as plainly as a train schedule, carrying the full weight of everything that was never said.

B. Id, Ego, and Superego Interaction in *A Canary For One*

Freud (1923) explains that the human psyche operates through three interacting structures: the id, which functions as the reservoir of primitive drives and uncensored desires; the superego, which represents internalized moral standards and social norms; and the ego, which mediates between the two by managing conflict and, when necessary, enforcing repression (p. 24). In *A Canary for One*, these three structures do not operate in isolation. Their interaction specifically the superego's pressure on the id, and the ego's response to that pressure is what produces and sustains the repression that defines the story.

1. Id : Instinc Desire

Freud (1923) describes the id as the most primitive layer of the psyche, operating entirely on the pleasure principle and seeking immediate satisfaction without regard for reality or morality (p. 25). In *A Canary for One*, the id is visible wherever desire surfaces in its most unguarded and unfiltered form. The id of the daughter is most directly expressed through the American lady's description of her:

"They were simply madly in love."

The statement above shows the id of the daughter as a pure, uncontrolled force of desire love in its most instinctive form, ungoverned

by social consideration. When this desire is forcibly separated from its object, the id responds through the body:

"She wouldn't eat anything and she wouldn't sleep at all."

The statement above shows the id expressing itself through physical withdrawal refusing food, refusing sleep as a primitive, somatic response to loss. This bodily expression of blocked desire continues in the following passage:

"She doesn't seem to take an interest in anything. She doesn't care about things."

The statement above shows the id in a state of total withdrawal. When the original desire can find no outlet and no satisfaction, the id does not redirect itself; it shuts down entirely, producing a condition of affective emptiness that mirrors the blockage of its drives. The id of the American lady herself also surfaces, in a less dramatic but equally revealing form:

"I've always loved birds."

The statement above shows a spontaneous and unfiltered expression of the American lady's desire a direct statement of pleasure, unmediated by justification or social framing. Similarly, the id of the wife surfaces involuntarily in the following line:

"We were there on our honeymoon... It was a very lovely place."

The statement above shows the wife's id surfacing without intention. The memory of desire of the marriage at its beginning emerges unbidden in response to the American lady's mention of Vevey, bypassing the ego's usual management before it can be redirected.

2. Ego : Mediator Reality

Freud (1923) describes the ego as the mediating agency that must simultaneously satisfy the id's demands, comply with the superego's prohibitions, and maintain functioning in external reality (p. 30). When the conflict between id and superego becomes too threatening, the ego enforces repression pushing the unacceptable material out of conscious awareness and redirecting attention to safer objects. In *A Canary for One*, the ego's operations are visible across multiple characters and multiple strategies. The narrator's ego operates primarily through redirection to the external environment:

"I had looked out of the window."

The statement above shows the ego redirecting attention away from the emotional conflict of the present moment toward the neutral safety of the passing landscape. This redirection is not deliberate avoidance; it is automatic the ego's management of conflict has become habitual. A more self-conscious instance of the ego's real-time management appears in the following passage:

"I had started to say suspenders and changed it to braces in the mouth."

The statement above shows the ego performing a live correction, catching itself mid-expression and substituting a safer formulation. The narrator occupies himself with the question of vocabulary rather than engaging with the conversation or the emotions beneath it. The ego's most dramatic redirection in the story occurs in the following line:

"Look, there's been a wreck."

The statement above shows the ego displacing internal conflict onto an external object. The narrator, who has been nearly silent throughout the journey, suddenly speaks not to address the separation, but to point at a physical wreck outside the window. The ego redirects attention from the marriage's collapse to a concrete and visible accident, substituting an external catastrophe for an internal one. For the American lady, the ego's management of guilt produces a somatic displacement:

"All night the train went very fast and the American lady lay awake and waited for a wreck."

The statement above shows the ego displacing the American lady's guilt and fear onto a physical threat. As Freud (1923) explains, when the ego cannot fully suppress an affect, it allows it to return in a displaced and unrecognizable form (p. 32). The guilt over her daughter's suffering reemerges as fear of a train crash—an anxiety that is real and felt, but directed at entirely the wrong object. The ego maintains its focus on the safer object throughout the story:

"He loves the sun. He'll sing now in a little while."

The statement above shows the ego sustaining its focus on the canary as a continuous strategy of displacement. By repeatedly returning attention to the bird, the ego ensures that guilt does not accumulate to the point of conscious recognition. Finally, the ego's most complete operation in the entire story is the narrator's maintenance of impersonal tone throughout, which culminates in the final sentence:

"We were returning to Paris to set up separate residences."

The statement above shows the ego's most sustained and total act of repression. The entire narrated journey every landscape, every conversation, every carefully maintained distance between husband and wife has been the ego's management of a conflict too large to name. The ego holds its impersonal register until the very last line, where the truth of the situation is finally stated, but stated in the flattest possible language: no grief, no anger, no acknowledgment of what is being lost. The id's desire and the superego's prohibition have been held in check for the entire story, and the ego delivers its final report with the emotional neutrality of a railway timetable.

3. Superego : Internalized Norms and Moral Judgment

Freud (1923) describes the superego as the internalized voice of parental and social authority, functioning as a moral censor that evaluates the id's desires and demands conformity to established norms (p. 28). In *A Canary for One*, the superego is most explicitly concentrated in the American lady, whose speech is saturated with normative judgments that reveal the moral framework driving her decisions. The superego's most direct expression appears in the following statement:

"I couldn't have her marrying a foreigner."

The statement above shows the superego in its most explicit form an internalized social norm presented not as a personal preference but as a moral impossibility. The word "couldn't" signals not inability but

prohibition: the superego does not permit it. This is reinforced immediately through an external authority:

"No foreigner can make an American girl a good husband."

The statement above shows the superego borrowing the voice of social authority attributed to "a very good friend" in order to validate its own judgment. The superego does not speak only in the first person; it recruits external voices to give its demands the appearance of universal truth. This universalizing tendency reaches its fullest expression in the following lines:

"American men make the best husbands... American men are the only men in the world to marry."

The statement above shows the superego operating as a generalized social norm repeated twice for emphasis, elevating a personal decision into a cultural axiom. The repetition itself is significant: as Freud (1923) notes, the superego can become punishing in its insistence, demanding not just compliance but conviction (p. 29). The degree to which this norm has been absorbed is most visible in the following admission:

"I took her away, of course."

The statement above shows the superego fully internalized. The phrase "of course" is the key marker: it presents the removal of the daughter as self-evident, requiring no deliberation and no defense. When an action is described as "*of course*," the superego has so completely absorbed the norm that it no longer registers as a choice. Finally, the superego also functions retrospectively to rationalize what has already been done:

"She was grown up and there was not much chance of their changing now."

The statement above shows the superego in its rationalizing function. Unable to undo the past, it reframes the decision as inevitable the daughter's character was already fixed, the outcome was predetermined in order to protect the moral self-image of the subject who made the choice.

C. The Ways Emotions Repressed in *Hills Like White Elephants*

1. Desire and Fear as Feeling *F* and the Inner Conflict That Triggers It

Based on Krickel's hybrid model, repression begins with an inner conflict between *feeling F* an emotion arising from an external stimulus and the *desire not to have F* that stems from the subject's self-image and internalized social norms (Krickel, 2024, p. 161). In *Hills Like White Elephants*, the feeling *F* of the two main characters is not identical but directly opposed, creating a layered and complex inner conflict.

1). Jig: Desire and Fear

The first feeling *F* that Jig experiences is *desire* the desire to keep the pregnancy and to have a permanent life with the man. This desire surfaces most explicitly in the following passage:

"And we could have all this. And we could have everything and every day we make it more impossible."

The statement above shows Jig's desire as feeling *F* in its most direct form: the longing for a whole and rooted life, symbolized by the wheat fields, the trees, and the Ebro river in the distance. However, this desire collides directly with the *desire not to have F* the pressure to conform to

the man's wishes which arises from the internalized social norm within their relationship. As Krickel (2024) explains, the desire not to have F is "a conscious and reportable consequence of the subject's internalized social norms, and/or her self-image" (p. 165). The incompatibility between Jig's desire and the demand to follow the man is the engine driving the inner conflict throughout the story.

The second feeling F Jig experiences is *fear* fear of losing the man, fear of losing the child she is carrying, fear of the future. This fear is shown in the following series of questions:

"And if I do it you'll be happy and things will be like they were and you'll love me?"

"If I do it you won't ever worry?"

"Then what will we do afterward?"

The statements above show Jig's fear not as a request for factual information but as a search for certainty from someone who cannot provide it. This is the textual manifestation of fear as a *hot affective state* in Krickel's terminology (pp. 164–165): too intense to be verbalized directly, it surfaces instead in the form of questions that circle without finding a satisfying answer.

2). The Man: Desire and the Avoidance of Guilt

For the man, feeling F is the *desire* to preserve his free and mobile lifestyle. This desire is shown in the following detail:

"There were labels on them from all the hotels where they had spent nights."

The statement above shows the man's desire not as a spoken declaration but as an embedded textual fact. The accumulation of hotel labels is evidence of a life built on continuous movement, without roots or permanent commitment. This desire conflicts with the *desire not to have* guilt because the internalized norm within the man's self-image is that he is a caring and supportive person. This inner conflict is the source of the entire conversational dynamic that drives the story.

2. Shame and Guit as Conflict Feelings

Krickel (2024) explains that once the inner conflict is detected, it produces a *conflict feeling* in the form of shame or guilt: "The violation of the desire induces a conflict feeling that again attracts attention. Consequently, the subject feels, for example, shame or guilt" (p. 165). In *Hills Like White Elephants*, these two conflict feelings are distributed clearly between the two characters, and each functions as a direct trigger for the impulsive shift of attention that follows.

1). The Main : Guilt

Guilt is the most textually visible conflict feeling for the man. It appears in the following series of statements:

"I wouldn't have you do it if you didn't want to."

"I don't want you to do it if you don't really want to."

"I don't want you to do anything that you don't want to do."

"I'm perfectly willing to go through with it if it means anything to you."

The statements above show the man's guilt as a conflict feeling that repeatedly surfaces but cannot be correctly categorized. As Krickel (2024) explains, conflict feeling arises when "violation of the desire not to have F is detected" (p. 165). The man detects even if not fully consciously that he is violating his self-image as a good person by pressuring Jig into the operation. The repetition of these statements in varying formulations is not genuine reassurance; it is guilt being redirected into verbal rationalization. It is precisely this guilt, with its strongly negative valence, that directly triggers the man's impulsive shift of attention, which will be discussed in the following section.

2). Jig : Shame

For Jig, shame is the dominant conflict feeling, and it surfaces most clearly in the following statement:

"Then I'll do it. Because I don't care about me."

"I don't care about me. And I'll do it and then everything will be fine."

The statements above show shame that has reached the point where Jig internalizes a sense of worthlessness as a consequence of an unresolved inner conflict. As Krickel (2024) explains, shame is a response to "violation of a desire that is important to her self-image" (p. 165). Jig's genuine desire has been continuously dismissed, and the shame produced by that dismissal has made it impossible for her to defend herself directly.

The shame reaches its most concentrated point in the following line:

*"Would you please please please please please please
please stop talking?"*

The statement above shows shame and fear that have accumulated beyond the threshold of containment. The seven repetitions of "please" are not a rhetorical device; they are the eruption of conflict feeling that has been suppressed through circular conversation for too long. This is the moment when the conflict feeling nearly breaks through the surface before Jig's repression mechanism reasserts itself.

3. Impulsive Shift of Attention : Desire and Fear Redirect to External Object and Verbal Rationlization

Krickel (2024) explains that a conflict feeling with a strongly negative valence "triggers an impulsive shift of attention such that the subject will no longer pay attention to her feelings" and instead "will focus on external objects or activities" (p. 166). In *Hills Like White Elephants*, this impulsive shift of attention operates through two distinct mechanisms, each corresponding to one of the main characters.

1). Jig: Redirection to Visual External Objects

Throughout the story, whenever Jig's conflicting fear and desire become too great to confront directly, she impulsively redirects her attention to surrounding objects. This pattern begins in the opening lines of the story:

"The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry. 'They look like white elephants,' she said."

The statement above shows the first and most iconic impulsive shift of attention in the story. Rather than responding directly to the tension that is already present before the conversation about the operation has even begun, Jig redirects her attention to the landscape. As Krickel (2024) explains, this impulsive act "is not deliberative and thus is not a consciously performed action" yet remains "goal-directed behavior of the subject with the goal of rendering the current state more pleasant" (pp. 164, 170). The redirection to the bead curtain recurs several times throughout the story:

"The girl looked at the bead curtain."

"The girl looked at the bead curtain, put her hand out and took hold of two of the strings of beads."

The statements above show the impulsive shift of attention in its most physically concrete form. Each time Jig reaches for or looks at the bead curtain, it occurs immediately after the pressure from the man has intensified. Her hand literally moves toward an external object at the precise moment her conflict feeling peaks. The most dramatic physical redirection in the story occurs in the following passage:

"The girl stood up and walked to the end of the station. Across, on the other side, were fields of grain and trees along the banks of the Ebro. Far away, beyond the river, were mountains. The shadow of a cloud moved across the field of grain and she saw the river through the trees."

The statement above shows Jig physically removing herself from the conversation leaving the table, leaving the man's pressure and redirecting her entire attention to the landscape across the tracks. This is the impulsive

shift of attention expressed as bodily movement: the desire and fear that cannot be verbalized are displaced onto a vision of what life could contain, which she then expresses as:

"And we could have all this... And we could have everything."

Even here, however, the genuine desire cannot be spoken directly it emerges only in the form of a visual metaphor about fields and a river.

2). The Man: Redirection to Verbal Rationalization

For the man, the impulsive shift of attention operates through repeated verbal rationalization rather than visual displacement. Every time his guilt threatens to surface, he redirects to logical arguments repeated in varying formulations:

"It's really an awfully simple operation, Jig. It's not really an operation at all."

"It's just to let the air in."

"They just let the air in and then it's all perfectly natural."

"But I know it's perfectly simple."

"I know it's perfectly simple."

The statements above show the phrase *"perfectly simple"* repeated five times across the story in varying contexts. Within Krickel's framework, this repetition is a verbalized impulsive shift of attention: guilt as a conflict feeling is impulsively redirected into rational and simplistic discourse, so that the man does not have to attend to or categorize his feelings as guilt. As Krickel (2024) explains, this impulsive act serves "the purpose of improving

the experiential state of the subject" (p. 164). Repeating "*perfectly simple*" is the man's mechanism for convincing himself that nothing is wrong with what he is asking. The most explicit physical instance of the man's impulsive shift occurs in the following passage:

"I'd better take the bags over to the other side of the station. He picked up the two heavy bags and carried them around the station to the other tracks. He looked up the tracks but could not see the train. Coming back, he walked through the barroom, where people waiting for the train were drinking. He drank an Anis at the bar and looked at the people. They were all waiting reasonably for the train."

The statement above shows the man physically abandoning the situation picking up the bags, walking around the station, drinking alone at the bar. This is the impulsive shift of attention in its most unguarded form: guilt over the entire preceding conversation is redirected into concrete physical activity. The observation that the people at the bar are "all waiting reasonably" is particularly significant it is a contrast the man constructs for himself, a self-reassurance that *reasonableness* is the standard he holds, and that he meets it.

4. Automatization and Miscategorization: Anxiety as the Final Product of Repression

Krickel (2024) explains that after the impulsive shift of attention has occurred repeatedly, "automatization sets in, similar to the formation of a habit, skill, or a conditioned behavior" (p. 167). At this stage, the characters are no longer able to correctly categorize their feeling F, and the original emotions are recategorized into unnamed anxiety or, as Krickel cites from Billon, "as an indeterminate anxiety, or even as a mere bodily phenomenon"

(p. 164) . Automatization in *Hills Like White Elephants* is most visible in the pattern of the conversation itself: the man and Jig return repeatedly to the same topic in the same way, without any resolution being reached. This shows that the impulsive shift of attention has become fully habitual precisely as Krickel (2024) describes, "similar to the formation of a habit" (p. 167). The man automatically returns to "*perfectly simple*" rationalization each time his guilt surfaces; Jig automatically redirects her gaze to the hills or the bead curtain each time her fear peaks. Neither character can break the pattern because the automatization is already total.

1). Jig: Miscategorization of Desire and Fear

The most significant miscategorization for Jig appears in the following statement:

"Then I'll do it. Because I don't care about me."

"I don't care about me. And I'll do it and then everything will be fine."

The statement above shows Jig's desire and fear her feeling F so thoroughly automatized for redirection that she can no longer categorize them correctly. Instead of identifying what she genuinely feels, she categorizes her entire emotional condition as "I don't care about me" a total miscategorization of intense desire and fear into indifference. As Krickel (2024) explains, miscategorization produces explanations "that are likely to be compatible with her self-image and the social norms she has internalized" (p. 169). For Jig, categorizing herself as someone who does not care is the only formulation that remains compatible with the self-image of a woman

who follows the man.

2). The Man : Miscategorization of Guilt

The man's miscategorization appears in the story's closing exchange:

*"Do you feel better?" he asked. "I feel fine," she said.
"There's nothing wrong with me. I feel fine."*

The statement above shows guilt being recategorized on both sides simultaneously. The man's guilt over the entire conversation is recategorized as genuine concern through the question *"Do you feel better?"* as if the problem were Jig's physical condition rather than the pressure he has applied throughout the story. And Jig's desire and fear are recategorized as *"I feel fine"* a miscategorization that, in Krickel's terminology, represents the state of being *p-conscious* but *a-unconscious* (p. 164): Jig still experiences her desire and fear phenomenally, but she can no longer report or categorize them correctly. The reader recognizes this precisely because Jig repeats *"I feel fine"* twice a repetition that, in keeping with Hemingway's iceberg technique, signals the presence of everything that is not being said.

D. Id,Ego,and Superego Interaction in Hills Like White Elephants

1. Id: Emotional Drives

"It's really an awfully simple operation, Jig. It's not really an operation at all."

This suggests that instinctual drives come into play, and they are derived from the unconscious id, specifically the id of the male character. The quote *"It's really an awfully simple operation,"* implies that he has a

great desire to terminate the pregnancy in order to go back to a point where he was comfortable and free from stress. This kind of instinctual drive is aimed at avoiding trouble and seeking pleasure.

In Freudian psychology, the id is unconscious and aims to fulfill its desires immediately without any concern for the consequences of those actions or social norms. Thus, in this case, the fact of pregnancy acts as something disrupting the comfort zone of the man and disturbing his peace. Consequently, the instinctive drive that pushes him to get rid of the pregnancy as soon as possible has surfaced.

Even as most of the data concentrates on the male character, the fact that there is no expression of emotions by Jig further shows that instinctual forces are at play but not out in the open. According to Freud, it is wrong to think that instinctual forces cease to exist once they are not being expressed. They still exist unconsciously even when they are not being expressed, which means that Jig must also have instinctual forces of some sort but fails to express them.

2. Ego: Mediating Reality through Repression

“I feel fine... There’s nothing wrong with me.”

The above data clearly shows how the ego controls internal conflict in the individual through maintaining a stable and balanced appearance in relation to the external world. When Jig says that she feels fine and there is nothing wrong with her, she appears to be attempting to show herself as

emotionally balanced.

As mentioned before, the ego functions according to the reality principle and acts as a mediator between the individual's inner needs and the external demands placed upon him/her (Freud, 1923). To achieve its mediating role, the ego uses defense mechanisms, one of which is repression. This mechanism involves the exclusion of disturbing ideas and feelings from the individual's consciousness without his/her knowledge (Freud, 1915).

From the above example, it can be noted that Jig's statement does not necessarily show that she is really emotionally balanced. Rather, it shows that there is a stage whereby the conflicting emotions are not within the realm of her consciousness. Regarding the male side, the ego influences communication through its function of creating a certain perspective. In this case, he always makes the situation look easy and comprehensible by simplifying what actually can be quite a complicated problem emotionally. It is important to remember that this simplification of reality serves not only logical purposes, but also aims at making the problem more controllable and anxiety-free.

Through all these mechanisms, the ego helps to keep the conversation smooth and orderly. Nevertheless, it is important to note that this order and stability does not mean the resolution of any conflicts, but is rather achieved thanks to repression.

3. Superego: Moral Restraints and Internal Tension

"No, we can't. It isn't ours any more."

"No, it isn't. And once they take it away, you never get it back."

"Nor that isn't good for me."

In this case, the data reflects the idea of moral awareness specifically in relation to Jig's point of view. In this regard, her saying, *"It isn't ours any more,"* reveals a realization of a certain loss involved in the situation. In other words, one can assume that apart from being emotionally driven, the woman's attitude has been significantly shaped by her moral and ethical awareness.

According to Freud, the superego refers to the internalization of moral principles, social rules, or ethical values as they are used to regulate behavior or induce a feeling of guilt or obligation (Freud, 1923). Thus, the woman's superego serves to bring the element of conflict into the story in that it opposes her id-driven attitude.

The phrase *"Nor that isn't good for me"* seems to reveal certain moral and ethical awareness; nevertheless, it does not result in an explicit discussion of the matter in question. On the contrary, it remains implicit and fragmentary. When considering the superego in terms of the male protagonist, one can assume that its effect on the man is considerably weaker. For instance, his frequent references to *"a simple operation"* reveal his reluctance to talk about the morality of their intentions.

According to Freud, whenever moral conflict is hard for one to bear, it will be repressed along with the instinctual desires (Freud, 1915). As such, neither the desire nor the conflict is recognized fully, hence leading to repression. In this sense, Jig suffers from increased inner conflicts, whereas the man comes across as less concerned. Nevertheless, both individuals share the same process of repression.

E. The Ways the Character Repressed Emotions in *Ten Indians*

1. Feeling F and the Inner Conflict

Krickel (2024) identifies *feeling F* as the first element in the repression sequence—a kind of emotion triggered by an external stimulus that the subject does not want to have because it conflicts with her self-image or internalized social norms (p. 161). In *Ten Indians*, the kind of emotion functioning as feeling F in Nick Adams is *desire*—his romantic feeling toward Prudence Mitchell.

"Nick, sitting between the two boys in the dark, felt hollow and happy inside himself to be teased about Prudence Mitchell."

The statement above shows *desire* as the kind of emotion Krickel identifies as feeling F in Nick. The external stimulus that triggers this feeling F is the teasing from Carl and Frank about Prudence—and the phrase "*hollow and happy inside himself*" confirms that this desire is felt internally by Nick without being expressed outwardly. As Krickel (2024) explains, feeling F is "triggered by an external stimulus that attracts the subject's attention" and is the kind of emotion the subject does not want to have because it conflicts with her self-image or internalized social norms (p. 165).

This is confirmed by what Nick says immediately after:

"She's not."

"I don't."

"No."

The statements above show Nick's *desire not to have F* in direct action. These three consecutive denials are Nick's verbal suppression of his own feeling *F* not because the desire is absent, but because acknowledging it would conflict with the internalized social norm that a boy does not openly show romantic feelings, particularly toward an Indian girl. As Krickel (2024) explains, the desire not to have *F* is "a conscious and reportable consequence of the subject's internalized social norms, and/or her self-image" (p. 165). The incompatibility between Nick's desire and his desire not to have that desire is the inner conflict that sets his repression in motion.

The inner conflict reaches a second and more intense phase at the dinner table. A second kind of emotion enters Nick's feeling *F*: *grief*, which Krickel (2024) identifies as a candidate for feeling *F* when a desired object is lost (p. 163). This occurs when Nick's father says:

"I saw your friend, Prudie... She was in the woods with Frank Washburn. I ran onto them. They were having quite a time."

The statement above shows the external stimulus that introduces *grief* into Nick's feeling *F* alongside the *desire* that was already present. The desire for Prudence has not disappeared, yet the reality delivered by his father makes that desire incompatible with what Nick now knows. This incompatibility between the two kinds of emotion *desire* and *grief* and the

desire not to have F is, in Krickel's model, the precise trigger point for Nick's repression.

In light of the above discussion, it becomes clear that the denial practiced by Nick cannot simply be considered as a simple deception of sorts, but rather is a result of repression on his part. This is because either Nick is unaware of his feelings for Prudence, or even if he knows about them, he finds them too difficult to express.

2. Shame and Guilt as Conflict Feelings

Krickel (2024) explains that the inner conflict between Nick's feeling *F* and his desire not to have *F* generates a *conflict feeling* a distinct kind of emotion produced by the detection of that conflict itself: "The violation of the desire induces a conflict feeling that again attracts attention. Consequently, the subject feels, for example, shame or guilt" (p. 165). Krickel distinguishes this conflict feeling from feeling *F*: feeling *F* is what Nick wants to suppress, while conflict feeling is what is produced when he detects the inner conflict (p. 165). In *Ten Indians*, the dominant kind of conflict feeling Nick experiences is *shame*. The conflict feeling begins building immediately after his father delivers the news. Nick responds:

"Where was she?"

"What were they doing?"

"Tell me what they were doing."

"How did you know it was them?"

The statements above show *shame* building as conflict feeling in Nick. These questions are not requests for information they are the

behavioral manifestation of Nick detecting the violation of his self-image. The desire Nick had for Prudence, which made him feel "hollow and happy" only hours earlier, is now exposed as something that led to hurt. As Krickel (2024) explains, shame as conflict feeling arises specifically from "violation of a desire that is important to her self-image" (p. 165). The shame accumulates until it reaches the following point:

"When he came back Nick was looking at his plate. He had been crying."

The statement above shows *shame* as the kind of conflict feeling that directly triggers Nick's repression. The past perfect "*he had been crying*" is Hemingway's precise signal that Nick had already stopped crying before his father returned. Nick did not allow his father to witness the tears. This concealment is the behavioral expression of shame: as Krickel (2024) explains, conflict feeling "due to its strong negative valence, will immediately, or rather impulsively, trigger the second step" of repression (p. 166). The shame of being seen crying of having the depth of his feeling for Prudence witnessed is what impulsively activates Nick's way of repression.

A secondary kind of conflict feeling Nick carries is *guilt*. This guilt is produced not by the betrayal itself but by the social context in which his desire existed from the beginning:

"You got an Indian girl."

"Well, they smell about the same."

The statements above show the social environment that makes Nick's desire for Prudence a source of guilt before the betrayal even occurs.

Krickel (2024) distinguishes guilt from shame: guilt arises when the subject detects that she has violated an external social norm, whereas shame arises from violation of the self-image (p. 165). The remarks by Carl met with laughter from Joe Garner establish that Nick's desire for Prudence transgresses the social norms of his environment, producing guilt as a second kind of conflict feeling that compounds the shame already accumulating in him.

3. Impulsive Shift of Attention : The Ways Nick's Repressed Emotions are Managed

Krickel (2024) identifies the *impulsive shift of attention* as the core way repression operates once Nick's conflict feeling has been triggered. The conflict feeling "triggers an impulsive shift of attention such that the subject will no longer pay attention to her feelings" and instead "will focus on external objects or activities" (p. 166). Krickel specifies that this way of repression is "not deliberative and thus is not a consciously performed action" but remains "goal-directed behavior of the subject with the goal of rendering the current state more pleasant" (p. 164). In *Ten Indians*, this way of repression operates through three sequential external objects and activities toward which Nick's repressed emotions are redirected.

1). First Way: Factual Conversation and Food

Before the news about Prudence is delivered, The first and third line data Nick's father asks and the second and fourth line of data are nick respond:

"What did you do this afternoon?"

"I went for a walk up by the Indian camp."

"What did you get?"

"Only perch."

The statements above show the first way Nick's repressed emotions are managed: the impulsive shift of attention to factual, impersonal conversation. At this stage, the kind of emotion being redirected in Nick is *desire* the feeling *F* that has been present since the wagon ride kept below the threshold of direct attention by sustaining impersonal exchange about fishing and the afternoon walk. As Krickel (2024) explains, this way of repression is "automatic rather than deliberate" (p. 164), meaning Nick does not consciously decide to avoid the topic; the shift happens impulsively. After the news is delivered, Nick's father attempts to continue this same way of repression through food:

"Have some more?' His father picked up the knife to cut the pie. 'No,' said Nick. 'You better have another piece.' 'No, I don't want any.'"

The statement above shows this first way of repression failing in Nick. The pie Nick had earlier welcomed with "It's grand" is now refused twice. This refusal is the textual signal that redirecting to food an external object is no longer a sufficient way for Nick to manage the kinds of emotion now present in him: *shame* and *grief* have become too intense for this mechanism to contain.

2). Second Way : Circular Questioning

After the news has been fully delivered and Nick has stopped crying, he asks the first and the second line the father answer:

"Where were they in the woods?"

"Up back of the camp."

The statement above shows the second way Nick's repressed emotions are managed: the impulsive shift of attention to factually irrelevant questioning. The question about the location in the woods carries no emotional relevance all of the factually meaningful questions have already been asked and answered. What this question represents, in Krickel's framework, is Nick redirecting his *shame* into the activity of asking rather than sitting with it directly. As Krickel (2024) explains, this way of repression is "goal-directed behavior of the subject with the goal of rendering the current state more pleasant" (p. 164). For Nick, continuing to ask is a way of postponing the moment when he must remain alone with the kinds of emotion shame and grief that he cannot yet directly face.

3). Third Way : Sleep

"You better go to bed, Nick,"

"Nick went into his room, undressed, and got into bed... Nick lay in the bed with his face in the pillow."

The statement above shows the third way Nick's repressed emotions are managed: the impulsive shift of attention to sleep. This is the most extreme way of repression in *Ten Indians* because sleep is the only condition in which Nick does not have to attend to any of the kinds of emotion he

carries *desire, grief, or shame* at all. As Krickel (2024) explains, this way of repression serves "the purpose of improving the experiential state of the subject" (p. 164). However, at this stage the way of repression in Nick is not yet fully automatic, as shown in the following passage:

"He lay for a long time with his face in the pillow, and after a while he forgot to think about Prudence and finally he went to sleep."

The statement above shows that this third way of repression still requires effort in Nick. The phrase "*after a while he forgot to think about Prudence*" is the textual evidence that redirecting away from feeling F specifically *desire* and *grief* still required sustained time and effort before sleep could complete the process. The impulsive shift of attention to sleep has not yet become automatic here. Automatization occurs only once sleep takes over entirely.

4. Automatization and Miscategorization : Nick's Repressed Emotions Become Indeterminate Anxiety

Krickel (2024) explains that after the ways of repression have been repeated in Nick, "automatization sets in, similar to the formation of a habit, skill, or a conditioned behavior: due to the repetition of the sequence 'F - conflict - attention shift,' F will at some point automatically trigger the conflict feeling, which will automatically trigger the impulsive shift of attention without the occurrence of any thoughts" (p. 167). At this stage, the original kinds of emotion Nick carries *desire, grief, and shame* can no longer be correctly identified. Krickel (2024), citing Billon, explains that Nick's repressed emotions are miscategorized "as an indeterminate anxiety,

or even as a mere bodily phenomenon" (p. 164) which is itself a distinct kind of emotion in Krickel's model, representing the end product of completed repression.

1). Automatization: Nick's Ways of Repression Become Unconscious

"When he awoke in the night he heard the wind in the hemlock trees outside the cottage and the waves of the lake coming in on the shore, and he went back to sleep."

The statement above shows automatization functioning without conscious effort in Nick. Nick wakes in the night a moment when his guard is down and returns to sleep with no mention of Prudence and no thought about any of the kinds of emotion he carries. The impulsive shift of attention to sleep now occurs in Nick automatically, without any intervening thought about *desire, grief, or shame*. This confirms Krickel's (2024) description that at this stage the sequence operates "without the occurrence of any thoughts" (p. 167).

2). Miscategorization: Nick's Repressed Emotions Lose Their Specific Kind

"My heart's broken," he thought. "If I feel this way my heart must be broken."

The statement above shows that even before sleep completes the automatization, Nick can no longer access the specific kinds of repressed emotion he carries directly. The conditional phrasing "*if I feel this way my heart must be broken*" is the textual evidence that Nick must infer the

categorization of his feeling from its physical sensation rather than identifying the kind of emotion immediately. This is the condition Krickel (2024) identifies as *a-unconscious* in Nick: the kinds of emotion are still experienced phenomenally by Nick (*p-conscious*) but their specific content *desire, grief, shame* cannot be accessed or correctly named (p. 164).

3). Indeterminate Anxiety: The Final Kind of Emotion in Nick

"In the morning there was a big wind blowing and the waves were running high up on the beach and he was awake a long time before he remembered that his heart was broken."

The statement above shows the final kind of emotion Krickel identifies as the end product of repression in Nick: *indeterminate anxiety*. Upon waking, Nick experiences the residue of his repressed emotions *desire, grief, and shame* only as an unnamed and unlocated unpleasantness. He is awake but cannot yet identify what is wrong or where the feeling comes from. This is precisely the condition Krickel (2024) describes through Billon as "an indeterminate anxiety, or even as a mere bodily phenomenon" (p. 164): the kinds of emotion that drove the entire repression sequence are present in Nick as bodily sensation but are no longer identifiable by kind. The phrase "*he was awake a long time before he remembered*" is the textual measurement of how long Nick's repression holds before it partially releases and the word "remembered" is the moment Krickel (2024) predicts when he notes that "the repressed keeps influencing you... it may 'return'" (p. 162). At that moment, the specific kinds of emotion Nick repressed throughout the story *desire, grief, and shame* briefly

reassert their correct name before the repression mechanism can redirect them again.

F. Id, Ego, and Superego Interaction in Ten Indians

1. Id (Love and Desire as Instinctual Drives)

“Nick, sitting between the two boys in the dark, felt hollow and happy inside himself to be teased about Prudence Mitchell.”

It can be observed from the above analysis that Nick goes through an unconscious reaction to teasing related to Prudence. The use of the words *“felt hollow and happy”* implies an emotional reaction that involves emptiness together with a feeling of happiness. It seems as though there is an underlying unconscious emotional drive that causes such a reaction.

In accordance with Sigmund Freud, the id is the origin of all instincts, including love, lust, and attachment. All of them work unconsciously and require satisfaction (Freud, 1923). Thus, it may be argued that in the case in question, there is a feeling of happiness associated with Prudence as an instinctive emotional drive. In addition, there is also a feeling of emptiness connected with such happiness. In fact, according to Sigmund Freud, instinctual drives are usually fragmented, or their expression is partially not expressed due to inner conflicts (Freud, 1915). Thus, a person may feel emotions without the ability to identify them.

Therefore, Nick’s response shows the influence of the id because there is an emotional drive that exists and functions within the mind without

being completely incorporated into the conscious awareness. Happiness represents the existence of desire, while emptiness implies that the desire is not entirely fulfilled.

2. Ego (Denial as Mediation and Repression)

*"She's not."
"She ain't my girl," he said.*

According to the data, Nick does not express any emotional attachment to Prudence. This is in contrast to the data presented earlier, which indicates that Nick indeed has some internal emotional attachment to Prudence. Such lost in thoughts, behavior, and attitudes can be explained by the presence of the ego.

According to Freud, the ego acts as an intermediary between the id and reality (Freud, 1923). The function of the ego is to try to establish equilibrium in the personality. When there is a clash between instinctive drives and social demands, the ego uses defense mechanisms to lower anxiety. Repression is one of the most important mechanisms used by the ego.

By repression, the unacceptable thoughts are pushed into the unconscious without the person even realizing it (Freud, 1915). Therefore, when Nick denies his love for Prudence by saying, *"She ain't my girl,"* he is not lying consciously, but the ego is preventing him from expressing his true feelings due to social pressure. Therefore, he is not able to release his

love. However, according to Freud, the repressed content never gets destroyed, but rather keeps affecting the individual's behavior in an indirect way (Freud, 1915). It is for this reason that Nick experiences emotional responses despite denying them unconsciously.

3. Superego (Social Norms and Moral Control)

“Stop talking that way, Carl,” said Mrs. Garner. “I won’t have Carl talk that way.”

“I didn’t stay to find out.”

The above information clearly reveals the existence of social and moral regulation of Nick’s environment. The way Mrs. Garner addresses the language problem indicates that there are topics that are inappropriate to be discussed or some expressions that are taboo in the society Nick belongs to. Furthermore, the same can be said about the response of Nick’s father who demonstrates controlled emotional behavior.

In the words of Freud, superego is a component of personality that regulates individual behavior by virtue of its function of internalizing moral values and norms that are relevant in the society. Superego can be viewed as an instance of psychological control as it curtails instinctual desires and promotes socially accepted behaviors.

From a more general perspective, the process of formation and development of superego in individuals occurs both internally and externally. The role played by the latter aspect is illustrated by the correction

that Mrs. Garner gave to Carl. The correction implies that she believes that the society Nick lives in does not promote emotional and socially inappropriate expression of one's feelings. This idea is supported by the statement made by Nick's father: "*I didn't stay to find out.*"

According to Freud, where there are harsh ethical restrictions placed on the self by the superego, it may result in the repression of instincts (Freud, 1915). Here, the societal pressure to act correctly and not discuss any sensitive matters is contributing to Nick's failure to communicate his feelings.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

With regard to RQ1, the findings demonstrate that each character represses emotions through a four-stage sequential process. In *A Canary for One*, the narrator couple represses desire and grief by redirecting attention to the train window and external scenery until both emotions are automatized into the impersonal closing sentence "*We were returning to Paris to set up separate residences*"; the American lady represses guilt over separating her daughter from her lover by fixating on the canary until that guilt is miscategorized as physical anxiety about a train wreck. In *Hills Like White Elephants*, Jig represses desire and fear by redirecting her gaze to the hills and bead curtain until shame forces the miscategorization "*I don't care about me*"; the man represses guilt through repeated rationalization that the operation is "*perfectly simple*" and through the physical displacement of carrying the bags to another platform. In *Ten Indians*, Nick Adams represses grief and betrayed love through three escalating redirections: factual conversation, circular questioning, and sleep until his emotions are reduced to indeterminate anxiety.

With regard to RQ2, in *A Canary for One*, the narrator's id drives repressed desire while the superego enforces composed separation and the ego redirects through external objects; the American lady's id generates

protective desire while the superego enforces the prohibition against marrying a foreigner and the ego displaces guilt onto the canary. In *Hills Like White Elephants*, Jig's id drives desire for the child while the superego enforces conformity and the ego deflects through visual objects and self-erasure; the man's id seeks freedom while the superego demands he appear reasonable and the ego sustains this through verbal rationalization. In *Ten Indians*, Nick's id drives romantic desire and grief while the superego enforces social and racial norms and the ego maintains repression through denial, redirection, and sleep. Across all three stories, the ego and superego operate together to redirect and automatize the id's impulses until what remains unspoken carries the full weight of psychological meaning.

B. Suggestion

Future researchers may expand the scope of this study by applying Krickel's (2024) hybrid model to Hemingway's novels, such as *The Sun Also Rises* or *A Farewell to Arms*, or by exploring the gendered dimensions of repression across his work more explicitly. Educators may also consider incorporating Krickel's model as a complement to Freudian approaches in literary analysis, particularly for texts in which repression operates through subtle behavioral patterns rather than overt psychological events. For readers, Hemingway's short stories reward close attention to what is left unsaid, as the emotional reality of his characters is located not in explicit statement but in the pauses, the changes of subject, and the objects his characters reach for when feeling becomes too difficult to confront directly.

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CURRICULUM VITAE



Safira Pramesti was born in Malang on October 02nd, 2003. She graduated from SMA Negeri 1 Ngantang in 2022. Then she continued her study at the Maulana Malik Ibrahim State Islamic University, Malang, finished in 2026. In 2023, she continued her studies at an English camp and took English courses there, and resumed them again in early 2024 all of the course during the college semester break.