

Emotional Transformation through Conflict in *The Snows of Kilimanjaro*: A Psychoanalytic Perspective

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Abstract. *This study examines the impact of conflict on the psychological condition of the main character, Harry, in The Snows of Kilimanjaro (1936). The story presents Harry, a writer who is facing death due to gangrene, as he reflects on his past life, including missed opportunities and unfulfilled ambitions. This study applies a psychoanalytic approach based on Sigmund Freud, focusing on internal conflict (regret and fear of death) and external conflict (physical deterioration and relationship tension). Using a qualitative method through close textual analysis, this study analyzes inner monologues and flashbacks to explore Harry's psychological condition. The findings reveal that Harry's emotional transformation is shaped by the interaction between internal and external conflicts, with internal conflict as the dominant factor. His regret and fear of death create psychological pressure that is expressed through defense mechanisms such as denial, repression, and projection. These mechanisms function to reduce anxiety but also prevent him from fully confronting reality. As a result, Harry's emotional state shifts from avoidance and arrogance toward reflection and partial acceptance before his death. In this study emotional transformation is primarily driven by internal psychological struggle, while external conflict intensifies the character's condition and supports the transformation process.*

Keywords: Emotional transformation, psychoanalysis, mental struggle, regret, character analysis

INTRODUCTION

In literary analysis, short stories are not only viewed as artistic expressions but also as representations of human psychological experiences and emotional struggles. One work that reflects this is *The Snows of Kilimanjaro*, which portrays the final moments of Harry, a writer who is facing death due to gangrene. Rather than simply presenting a physical decline, the story emphasizes Harry's psychological condition as he confronts his past life, revealing unresolved regrets, unfulfilled ambitions, and dissatisfaction with his life choices.

This condition indicates that Harry's experience is not only shaped by external circumstances but also by internal psychological conflict. His awareness of wasted potential and approaching death creates emotional tension, which becomes central to understanding his transformation. Therefore, the story can be seen as a representation of how internal and external conflicts interact in shaping an individual's emotional response when facing mortality.

From a psychoanalytic perspective, this condition can be explained through the concept of unconscious conflict proposed by Sigmund Freud. In *The Ego and the Id*, Freud explains that human behavior and emotional responses are influenced by unresolved conflicts stored in the unconscious mind. According to Sigmund Freud (1923/1961, p. 17), these unresolved conflicts may produce anxiety and psychological tension. This perspective is relevant in

explaining Harry's emotional struggle, as his reflections are not merely memories, but manifestations of deeper psychological conflict.

The *Snows of Kilimanjaro* presents a character whose psychological condition is strongly influenced by conflict. Harry's reflections on his past not only function as narrative elements but also reveal his internal conflict, especially his regret, fear of death, and dissatisfaction with his life choices. At the same time, his worsening physical condition and his relationship with his wife act as external pressures that intensify his psychological state.

This shows that Harry's emotional transformation is shaped by the interaction between internal and external conflicts. His internal conflict becomes the main source of psychological tension, while his external conflict strengthens that tension. Therefore, both types of conflict need to be analyzed together to explain how his emotional transformation develops.

Several previous studies have discussed the psychological aspects of Harry's character. Al-Talafih (2021) focuses on existential despair and regret, while Tucan (2015) explains how memory and counterfactual thinking influence Harry's reflections. However, these studies mainly discuss general psychological themes and do not specifically analyze how internal and external conflicts interact in shaping emotional transformation.

This shows that there is still a gap in the existing studies. In particular, there is limited discussion on how internal and external conflicts are connected to unconscious processes, including defense mechanisms, in shaping emotional change. As a result, the relationship between conflict and emotional transformation is not fully explained.

Based on this gap, this study analyzes Harry's psychological condition using a psychoanalytic approach based on Sigmund Freud. Using a qualitative method and close textual analysis, this study examines internal and external conflicts and explains how these conflicts contribute to Harry's emotional transformation. This study also shows how defense mechanisms mediate his psychological responses to conflict

RESEARCH METHOD

This study employs a descriptive qualitative approach with a textual analysis design to examine the psychological transformation of Harry, the main character in *The Snows of Kilimanjaro*, through Sigmund Freud's psychoanalytic theory, particularly the concepts of id, ego, superego, and defense mechanisms. The qualitative method is appropriate because the research focuses on interpreting meanings, emotions, and symbolic elements within the literary text rather than using numerical measurement. The research process begins with reviewing relevant literature and previous studies to establish the theoretical foundation, followed by close reading of the short story to identify important passages related to Harry's inner monologues, flashbacks, dialogues, and interactions with other characters, especially Helen. The primary data source is Ernest Hemingway's *The Snows of Kilimanjaro*, while secondary sources consist of books, journal articles, and credible academic references that support the analysis. The collected data are systematically classified into internal conflict, such as regret, fear of death, and psychological struggle; external conflict, such as illness and relationship tension; defense mechanisms, including repression, denial, and projection; and emotional transformation, reflected in changes in Harry's attitude, thoughts, and self-awareness. The data are then analyzed descriptively by identifying forms of conflict, examining the interaction between internal and external pressures, tracing psychological defense strategies, and explaining how these elements collectively contribute to Harry's emotional and psychological development throughout the narrative.

RESULTS AND DISCUSSION

Research Findings

This section presents the findings from the analysis of the short story *The Snows of Kilimanjaro* (1936) by Ernest Hemingway. The findings are organized based on the research questions and the psychoanalytic approach used in this study. The data are presented systematically to make it easier to understand before moving on to the discussion section.

1. Internal Conflicts

The findings show that internal conflict plays an important role in shaping and changing the psychological condition of the main character, Harry. These conflicts are closely related to his inner thoughts, reflections, and flashbacks of past experiences. Unlike external conflict, Harry's internal conflict comes from the gap between his current reality and his unfulfilled dreams from the past.

a. Regret

Regret is one of the most dominant aspects that appears in the story. The regret experienced by Harry is not just a temporary feeling that can easily disappear, but something that continues to develop and affects his psychological condition. Because this feeling appears repeatedly, it slowly influences his emotional state.

One of Harry's biggest regrets is related to his failure to achieve his dream as a writer. This can be seen from his reflections about many life experiences that he never wrote. These parts indicate that Harry realizes he had many valuable experiences, but he never turned them into writing. He becomes aware of this too late. This regret becomes even stronger when Harry explicitly says that he has "destroyed his talent" (page 8). This statement shows the intensity of his emotions. In this case, Harry not only feels regret but also blames himself for the decisions he made in the past. He realizes that he chose a comfortable life instead of developing his potential as a writer.

From the psychoanalytic perspective, Harry's condition can be related to the role of the superego, which functions as a moral control that judges his actions based on ideal standards. It is also connected to the ego, which deals with his reality. Therefore, regret here is not only an emotional response but also a form of self-evaluation that influences Harry's psychological development.

b. Guilt

Besides regret, Harry also experiences strong guilt toward himself and his wife. While regret focuses on lost opportunities, guilt comes from his awareness of his own failures and poor choices. This is shown where Harry admits that he is not a victim of circumstances but someone who "sold" his talent for comfort and wealth. He realizes that he has betrayed his identity as a writer.

This conflict shows a gap between his ideal self and his real self. The more he realizes this difference, the stronger his guilt becomes. In Freud's theory, this is also related to the superego, as it involves moral judgment. When the guilt deepens, it intensifies Harry's internal conflict and pushes him to reflect on his life. It can be seen as a continuation of regret and becomes an important step in his emotional transformation.

c. Fear of Death

Fear of death appears along with Harry's worsening physical condition due to gangrene and his realization that he cannot avoid death. However, this fear is not always shown directly, which makes it more complex. Harry often claims that he is not afraid of death. At first, this may seem like bravery. However, from a psychoanalytic perspective, this can be understood as denial, which is a defense mechanism used to protect oneself from anxiety, fear, or painful reality. At the same time, Harry also shows awareness of his condition, as seen where he realizes that his death is near. This creates

a complex internal conflict. On one side, he seems to accept death, but on the other side, he is actually afraid of it.

This shows that Harry experiences two opposite responses at the same time: acceptance and rejection. He understands the reality logically, but emotionally he is still struggling to face it. Fear of death completes the previous internal conflicts, which are regret and guilt. These three aspects are interconnected and together create psychological pressure that gradually leads to Harry's emotional transformation as he approaches death.

2. External Conflicts

Besides internal conflict, external conflict also plays an important role in shaping Harry's emotional condition. Unlike internal conflict, which comes from thoughts and past experiences, external conflict comes from real conditions outside the character, including physical and environmental factors. These external conflicts often trigger or strengthen internal conflicts.

a. Worsening Physical Condition

Harry's physical condition is one of the most dominant external conflicts in the story. This conflict is related to his worsening body condition due to gangrene. The disease does not kill him instantly, but slowly damages his body and creates continuous suffering. This can be seen at the beginning of the story, where his leg is already decaying and produces a bad smell. This description shows that his condition is critical and death is getting closer.

Harry also realizes that his condition is partly caused by his own negligence. What started as a small wound became a serious infection because he did not treat it properly. This shows that his physical conflict is also connected to his past decisions. His worsening condition triggers internal conflict, especially fear of death. The pain, fever, and physical decay constantly remind him that he is dying. Therefore, this conflict does not only affect his body, but also increases his emotional awareness.

b. Environmental Condition

The story takes place in a remote safari area near Mount Kilimanjaro. The environment is extreme, with difficult terrain and unpredictable weather conditions, such as very hot days and cold nights. This isolated setting strengthens Harry's feeling of helplessness. As mentioned in the narrative, their truck is broken, and the rescue plane has not arrived. These situations make him feel trapped and unable to escape.

In addition, the quiet and isolated environment gives Harry time to reflect on his past and think about his life choices. Therefore, the setting is not only a background, but also a factor that intensifies his psychological condition.

c. Interpersonal Conflict

Another external conflict appears in Harry's relationship with his wife, Helen. Their relationship shows tension, especially from Harry's side. Harry blames Helen and her wealth for his failure and even says that he does not love her. He feels that her wealth made him lose motivation, although he later admits that it is actually his own fault.

Harry often shows verbal aggression toward Helen as a way to express his frustration about his illness and his past failures. However, Helen responds with patience and care, which creates a clear emotional imbalance between them.

This conflict shows how external pressure affects interpersonal relationships. It is also related to Harry's defense mechanisms, especially his tendency to shift blame to others to reduce his own guilt.

3. Emotional Transformation

This section focuses on analyzing emotional transformation by comparing the influence of internal and external conflicts experienced by Harry. The analysis is organized into several aspects, such as initial trigger, emotional impact, psychological process, defense evolution, duration of influence, and transformation outcome, to clearly show how the transformation develops step by step. These aspects are used to break down the process of emotional transformation into more specific stages, making it easier to see how each factor contributes and which one is more dominant in shaping Harry's emotional state. Through this, the analysis also shows how Harry deals with the pressures he faces, both internally and externally, especially in terms of his inner conflict and the defense mechanisms he uses.

Data 1	Aspect of Analysis: Initial Trigger	
	Internal Factors: Career regret and self-betrayal Evidence: "He had destroyed his talent himself. Why should he blame this woman because she kept him well? He had destroyed his talent by not using it" (Hemingway, 1936, p. 8-9)	External Factors: Gangrene and his relationship with Helen Evidence: "I'm rotted halfway up my thigh now." (Hemingway, 1936, p. 14)
	Dominant Factor: <i>External</i> , Gangrene acts as the primary trigger that forces Harry to reflect on what he has long neglected	
Data 2	Aspect of Analysis: Emotional Impact	
	Internal Factors: Deep reflection and guilt Evidence: "What was his talent anyway? It was a talent all right but instead of using it, he had traded on it." (Hemingway, 1936, p. 8)	External Factors: Anger and frustration Evidence: "Your bloody money," (Hemingway, 1936, p. 3) "You rich bitch. That's poetry. I'm full of poetry now. Rot and poetry. Rotten poetry." (Hemingway, 1936, p. 7)
	Dominant Factor: <i>External</i> , Helen-related conflict dominates the early emotional tone, especially through Harry's frustration despite Helen's supportive attitude.	
Data 3	Aspect of Analysis: Psychological Process	
	Internal Factors: Ego-Superego conflict Evidence: "...it was his duty to write of it; but now he never would." (Hemingway, 1936, p. 14)	External Factors: Physical (gangrene) and social (Helen) pressure Evidence: "Absolutely. I'm awfully sorry about the odor though. That must bother you." (Hemingway, 1936, p. 1)
	Dominant Factor: The sense of "duty" reflects a deeper moral conflict that strongly affects Harry's identity as a failed writer.	

Data 4**Aspect of Analysis:** Defense Evolution**Internal Factors:**

Repression leading to emotional exposure

Evidence:

“He had never written any of that be cause, at first, he never wanted to hurt any one and then it seemed as though there was enough to write without it...” (Hemingway, 1936, p. 13) and the flashbacks he experienced

External Factors:

Denial and projection

Evidence:

“The marvellous thing is that it’s painless,” he said. “That’s how you know when it starts.” (Hemingway, 1936, p. 1) dan
“Your damned money was my armour. My Swift and my Armour.” (Hemingway, 1936, p. 6)

Dominant Factor: *Internal*, When repression collapses, suppressed memories resurface, making the internal conflict more complex and intense.

Data 5**Aspect of Analysis:** Duration of Influence**Internal Factors:**

Lifelong pattern

Evidence:

“He had destroyed his talent by not using it, by betrayals of himself and what he believed in, by drinking so much that he blunted the edge of his perceptions, by laziness, by sloth, and by snobbery, by pride and by prejudice, by hook and by crook.” (Hemingway, 1936, p. 8)

External Factors:

Temporary physical suffering

Evidence:

“It came with a rush; not as a rush of water nor of wind; but of a sudden evil-smelling emptiness and the odd thing was that the hyena slipped lightly along the edge of it.” (Hemingway, 1936, p. 12)

Dominant Factor: *Internal*, Long-term life patterns have a deeper psychological impact, while external factors are more temporary.

Data 6**Aspect of Analysis:** Transformation Outcome**Internal Factors:**

Self-awareness, acceptance, and reflection

Evidence:

“So this was how you died, in whispers that you did not hear. Well, there would be no more quarrelling. He could promise that. The one experience that he had never had he was not going to spoil now.” (Hemingway, 1936, p. 14)

External Factors:

Physical death

Evidence:

“There was no answer and she could not hear him breathing. Outside the tent the hyena made the same strange noise that had awakened her. But she did not hear him for the beating of her heart” (Hemingway, 1936, p. 22)

Dominant Factor: *Internal*, The main transformation occurs at the psychological level, not the physical one.

4. Defense Mechanisms

In addition to internal and external conflicts, the results of this analysis also indicate that the main character, Harry, employs defense mechanisms as a psychological response to the various pressures he faces. These mechanisms serve to protect Harry from anxiety, fear, and inner conflict arising from his deteriorating physical condition and the looming prospect of death.

a. Denial

One of the most prominent defense mechanisms in Ernest Hemingway's short story *The Snows of Kilimanjaro* is denial. Harry repeatedly states that he is not afraid of death, even though he is actually in a critical condition. However, this denial gradually weakens as the story progresses.

At first glance, without further analysis, this statement appears to be an expression of the protagonist's courage and resilience in facing conflict. However, from the psychoanalytic perspective of Anna Freud, denial is a defense mechanism used by individuals to reject a reality they perceive as frightening, painful, or unacceptable. This suggests that Harry's attitude is not entirely a form of his conscious courage, but rather an attempt to protect himself from feelings of anxiety and fear.

The use of denial is also closely related to the internal conflicts discussed earlier, particularly regret and guilt. This can be seen when Harry realizes that he is dying from gangrene in a place where help is difficult to reach, and that he must face the consequences of the choices he regrets. In this case, denial becomes the initial stage before Harry is able to fully accept reality. In this short story, denial functions not only as a form of self-protection, but also as a trigger for the early stage of Harry's emotional transformation.

b. Projection

Harry uses projection when he can no longer deny that his condition is getting worse and his sense of guilt over his failure increases. This happens because projection is a defense mechanism that allows an individual to shift feelings or faults that they cannot accept onto someone else. This can be seen when Harry chooses to blame his wife, Helen, for his laziness and failures in life, even though those failures actually come from his own choices.

In several parts of the story, Harry directly states that all the comfort and luxury provided by Helen have made him lose the motivation to develop his potential as a writer. This is shown, where Harry even attacks Helen with harsh words, which reflects the intensity of this projection.

The function of projection for Harry is to reduce his feelings of guilt, even if only temporarily. However, this action actually worsens the interpersonal relationship between Harry and Helen. The verbal conflict that occurs becomes a form of distraction for Harry to release his frustration and fear of death and failure for a moment, but at the same time, it also deepens his sense of guilt.

c. Repression

Repression is the most complex defense mechanism among the three mechanisms used by Harry. It appears after his denial begins to weaken and his projection no longer works effectively due to increasing guilt. Unlike denial and projection, which tend to be more conscious, repression works unconsciously by pushing traumatic memories and painful experiences into the unconscious mind. Harry's repression is reflected through the italicized flashbacks that appear throughout the story.

In the story, Harry frequently recalls various past experiences, such as his relationships, travels, and important life events that previously never appeared in his

conscious thoughts and were often ignored. This indicates that Harry had suppressed those experiences, either emotionally or because he chose to avoid confronting them while being distracted by wealth and comfort. One of the most significant moments of repression appears in the flashback part that emerges when Harry is in a semi-conscious state due to the fever caused by gangrene.

In Harry's case, repression does not eliminate conflict but instead delays it and even deepens it. When the suppressed memories resurface, Harry is forced to confront the reality and the consequences of his past choices. The collapse of this repression is triggered by his worsening physical condition and his awareness that death is approaching. The flashbacks that appear are not merely memories, but also a psychological process that shows how Harry gradually confronts himself and moves toward the reality he has long avoided.

Discussions

This section discusses the psychological dynamics of the main character, Harry, by combining the findings from the previous section with a deeper analysis using the psychoanalytic theory of Sigmund Freud and the concept of defense mechanisms proposed by Anna Freud. The discussion focuses on internal conflict, external conflict, and defense mechanisms, all of which contribute to shaping Harry's emotional transformation.

1. The Interaction of Internal and External Conflicts in Harry's Emotional Transformation

Based on the findings in section 4.1, internal and external conflicts in *The Snows of Kilimanjaro* cannot be separated, as both are closely connected and interact with each other in forming a complex psychological process within the main character. In this short story, external conflict acts as the initial trigger, while internal conflict becomes the core of Harry's emotional transformation.

External conflicts such as Harry's worsening physical condition due to gangrene, the isolated environment of the African safari near Kilimanjaro, and the tension in his relationship with Helen create continuous pressure that forces Harry to confront reality. For example, Harry's physical deterioration is clearly shown in the statement, "I'm rotted half way up my thigh now. What the hell should I fool with broth for?" (Hemingway, 1936, p. 7). This quotation reflects not only his physical suffering but also his awareness of his own decay, indicating that he is approaching death and entering a stage of psychological reflection.

In addition, the environmental condition strengthens this pressure. Harry and Helen are trapped in an isolated area where help is difficult to reach, and even scavenger animals begin to appear, as seen in the line, "They've been there since the day the truck broke down" (Hemingway, 1936, p. 1). This situation creates a sense of helplessness, especially as Harry realizes that his condition is getting worse. The isolation reinforces his awareness that he no longer has a second chance to fix his life or change his past decisions.

This external pressure then triggers deeper internal conflict, particularly regret and guilt. This can be seen when Harry reflects on his missed opportunities: "Now he would never write the things that he had saved to write" (Hemingway, 1936, p. 3). This statement emphasizes how external conditions can stimulate internal realization. Harry begins to understand that his failure as a writer is the result of his own choices. This is further reinforced by his confession:

"He had destroyed his talent by not using it, by betrayals of himself and what he believed in, by drinking so much that he blunted the edge of his perceptions, by laziness, by sloth, and by snobbery, by pride and by prejudice, by hook and by crook." (Hemingway, 1936, p. 8).

From a psychoanalytic perspective, this reflects a conflict between the ego and the superego, where the superego evaluates Harry's past actions based on moral standards and creates a strong sense of self-judgment. On the other hand, interpersonal conflict between Harry and Helen also contributes to the development of internal conflict. At one point, Harry blames Helen for his failure, particularly by associating her wealth with his loss of motivation, as seen in the statement, "Your bloody money" (Hemingway, 1936, p. 3). However, this accusation later weakens when Harry realizes that his failure is not caused by Helen, but by himself, as shown in "It was not her fault that when he went to her he was already over" (Hemingway, 1936, p. 7).

This shift indicates a change in Harry's emotional state. His earlier tendency to blame others gradually turns into self-awareness. His guilt leads him to recognize his own responsibility, marking an important step in his emotional transformation.

Therefore, it can be concluded that external conflicts create a sense of urgency, especially due to the proximity of death, which then triggers the emergence of internal conflict. However, the main transformation occurs within the internal conflict itself, particularly through self-reflection and realization. The interaction between these two types of conflict forms a gradual psychological process, starting from denial, moving toward self-awareness, and eventually leading to acceptance of reality. Although this awareness comes at the end of his life, it still represents a significant emotional transformation.

2. The Dominance of Internal vs. External Conflicts in Harry's Emotional Transformation

Based on the findings presented in Table 4.1.3, both internal and external conflicts play important roles in shaping and driving Harry's emotional transformation. However, each of them has a different level of influence throughout the process.

At the beginning, external conflict appears to be more dominant. This can be seen in Data 1 and Data 2, where Harry's worsening physical condition due to gangrene, along with his conflict with Helen, becomes the main trigger of his emotional responses. His illness forces him to face the reality that he is close to death, while his relationship with Helen creates emotional tension, shown through his anger and frustration. These external pressures become the starting point for Harry's self-reflection, which shows how external factors act as triggers.

However, as the story develops, internal conflict becomes more dominant. This is shown in Data 3 to Data 6, where Harry's inner struggle grows deeper through feelings of guilt, regret, and self-awareness. The conflict between his ego and superego shows how he begins to realize his failure as a writer, especially when he admits that he has "destroyed his own talent." This conflict becomes more complex as his defense mechanisms, such as repression, start to weaken and bring back memories that he had been suppressing.

In addition, internal conflict lasts longer and has a deeper impact compared to external conflict. As seen in Data 5, Harry's regret is not something temporary, but rather a pattern that has developed throughout his life due to the choices he has made. On the other hand, external conflict, such as his physical suffering, only happens in a limited time near the end of his life.

At the final stage, as shown in Data 6, Harry's emotional transformation mainly occurs at the internal level. He begins to reach self-awareness and tries to accept his situation. Even though his death is caused by external factors, the most significant change happens in his psychological state. He no longer fully blames others and starts to recognize his responsibility for his life choices.

Therefore, it can be concluded that external conflict acts as the initial trigger of Harry's emotional transformation, while internal conflict becomes the more dominant factor in shaping the depth and the final outcome of that transformation. The shift from

external pressure to internal awareness reflects a gradual psychological process in Harry's emotional journey.

3. Defense mechanism and Emotional Transformation

Based on the findings from the previous section, the defense mechanisms used by the main character in *The Snows of Kilimanjaro* by Ernest Hemingway are denial, projection, and repression. These mechanisms do not only function as psychological protection, but also play an important role in driving Harry's emotional transformation as he approaches death.

At the beginning, denial becomes the most dominant mechanism. This can be seen in Harry's statement, "The marvellous thing is that it's painless... That's how you know when it starts" (Hemingway, 1936, p. 1), which shows how he underestimates his gangrene condition even though it is already severe. This indicates his refusal to face a frightening reality. Even Helen supports this denial by saying, "You're not going to die" (Hemingway, 1936, p. 2). However, as Harry's condition worsens, his denial begins to weaken, as seen in "I'm rotted half way up my thigh now..." (Hemingway, 1936, p. 14), which reflects his growing awareness of death.

When denial is no longer effective, Harry shifts to projection. He blames his wife and treats her as the cause of his failure, even when she is trying to comfort him, as seen in "Oh, for Christ sake stop bragging, will you?" (Hemingway, 1936, p. 6). Through this, Harry transfers his guilt onto others to reduce his psychological burden. However, this mechanism also collapses when he realizes that his failure comes from himself, "He had destroyed his talent himself. Why should he blame this woman because she kept him well?" (Hemingway, 1936, p. 8). This shows a shift from blaming others to self-awareness.

Another important stage is the collapse of repression. Earlier, Harry had suppressed many of his memories, but due to his worsening condition, these memories return through flashbacks. He not only represses traumatic experiences, but also avoids self-reflection, as shown in

"You kept from thinking and it was all marvellous. You were equipped with good insides so that you did not go to pieces that way, the way most of them had, and you made an attitude that you cared nothing for the work you used to do, now that you could no longer do it." (Hemingway, 1936, p. 7).

This suggests that he intentionally avoided thinking about his failures to maintain comfort in his life. However, as his physical condition declines, this mechanism breaks down. In his feverish state, suppressed memories reappear uncontrollably, such as:

"But he had never written a line of that, nor of that cold, bright Christmas day with the mountains showing across the plain that Barker had flown across the lines to bomb the Austrian officers' leave train, machine-gunning them as they scattered and ran." (Hemingway, 1936, p. 5).

The return of these memories marks the collapse of repression and becomes a key moment in his emotional transformation, as it forces him to confront his past.

In conclusion, denial, projection, and repression not only function as psychological defenses but also reflect Harry's gradual emotional development. Denial weakens, projection collapses, and repression breaks down, leading Harry from avoidance toward self-awareness. From a psychoanalytic perspective of Sigmund Freud and Anna Freud, this process shows that when defense mechanisms are no longer effective, individuals begin to accept reality. Therefore, these mechanisms act as a transition from avoidance to self-realization, which leads to Harry's acceptance of death.

CONCLUSION

Based on the analysis, it can be concluded that Harry's emotional transformation in *The Snows of Kilimanjaro* is shaped by the interaction of three main factors: internal conflict, external conflict, and defense mechanisms, which together lead him from denial to self-awareness and eventual acceptance of reality. Internal conflict is the most dominant factor, as Harry is deeply burdened by regret, guilt, and the failure to fulfill his potential as a writer, reflecting the struggle between ego and superego. External conflict, including his worsening physical condition, the isolated safari setting, and tension with his wife Helen, functions mainly as a trigger that intensifies his inner turmoil and forces him to confront reality. Defense mechanisms such as denial, projection, and repression initially help Harry avoid fear and responsibility, but gradually collapse, allowing suppressed memories and regrets to resurface through flashbacks. As a result, Harry experiences not a physical transformation, but a psychological one, reaching self-understanding before death. This study also suggests that future researchers may explore the story through other theoretical perspectives such as existentialism or narrative analysis, while in education the findings can help students understand character psychology and emotional change in literary works. Overall, the psychoanalytic approach proves effective for examining themes of regret, death, and emotional development in literature.

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