

Repressed Love: A Study Of Love's Repression In *Twilight* Series

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Abstract: The paper "Repressed Love: A Study of Love's Repression in *Twilight* Series" attempts to read Stephenie Meyer's two works, *Twilight*(2007) and *New Moon*(2007), with the Freudian framework, particularly with the concepts of id and ego. This analysis provides a better view of how the characters are moved based on certain ideas from psychology, especially Freud's concepts used in analysing the *Twilight* series. This paper seeks to provide a more comprehensible perspective on *Twilight*'s story and its characters, exploring their complex responses to desire, fear and love. The paper argues that the characters in the novels exhibit a desire for love, and later, in the course of time, the desire is repressed because of various reasons. The research mainly focuses on the primary characters, Edward, Bella and Jacob Black. These characters have very deep feelings for one another, and this study looks at how they manage to conceal or withhold such emotions. Thus, the aim of the paper is to bring out instances of repression of the desire for love.

Keywords: Love, Desire, Id, Ego, Repression, and Freud.

1. Introduction

Literature portrays love, which encompasses an expansive spectrum of feelings and life events, with its simplicity and complication. Literature, which represents the best source regarding love with all its nuances, including intimate, kindred, fraternal or friendly loving, has always been used for this purpose till now. In fact, one prominent idea in most literature works on love has been the suppression of this feeling as a result of fear of society's expectations, among other reasons. Love gets repressed herein, leading to various conflicts internally, including an outsider, and hence lush in emotions and psychologically through artistic pieces.

The *Twilight* series by Stephenie Meyer provides an up-to-date view of suppressed love in modern literature. The story is about the strong love affair that existed between a human adolescent, Bellow Swan and a vampire, Edward Cullin. Love is depicted throughout the series as being a strong but occasionally overpowering phenomenon. The repression in *Twilight* manifests in various forms: For instance, the societal taboo surrounding the love of a human for a vampire, the struggles within characters managing their dangerous and forbidden love, as well as outside dangers threatening relationships. Meyer describes love and oppression, representing larger themes of desire, danger, and social limitations. It extends the discourse on love that is present in literature, illustrating the issues encountered as a result of keeping one's feelings for another person bottled up.

This paper focuses on analysing the repression of romantic love as depicted in *Twilight*. Repression is one of the basic processes, according to Sigmund Freud's theory of psychoanalysis. For Freud, repression refers to an unconscious activity whereby certain disturbing ideas, wishes, and experiences are pushed back to the subconscious in order to suppress anxiety. This unconsciously repressed material was capable of influencing behaviours as well as emotions.

According to Freud's theory, repression is essential in forming human behaviour, particularly in regard to love and sexuality. Freud said that denied wishes are often expressed in disguise in the form of dreams or slippage, thus indicating concealed psychic conflict. A critical psychologist may thus unpack how the hidden needs, fears, and anxieties of the main heroines and heroes drive their relationships and behaviours. Using psychodynamics and the Freudian lenses, this paper provides an individual understanding of the love-repression dynamics within the love story of the forbidden affair between Bella and Edward. Taking this position in analysing *Twilight* would uncover more underlying psychological tendencies of the characters' impulses and the socially entrenched norms affecting their love affair.

Different sources explore Freudian repression in various manners. An article in *Psychology Today* articulates that Freudian repression is a kind of defence in which people remove hard or immoral thoughts to nonconsciousness (Freudian Repression). The other definition of repression, according to *Verywell Mind*, is that it entails unknowingly locking out unhealthy feelings, ideas, memories, and impulses into one's subconscious. These ideas are meant to lessen people's burden regarding feelings. Similarly, an overview from *Study.com* defines repression as a psychological defence mechanism aimed at keeping thoughts and impulses out of consciousness, as proposed by Sigmund Freud. In addition, he described "Repression" as the way to remove things away, not to allow them into a conscious mind (Repression. 1946). All these diverse standpoints cumulatively illuminate the pivotal function of suppression in Freudian psychoanalysis.

The idea of how to govern about romance love's emotions has emerged at the spot for discussion within romantic relationships. The study entitled "Regulation of Romantic Love Feelings: Preconceptions, Strategies and Feasibility" by Lanesglas and Van Stin', published in *PLOS ONE*, explains that love regulation involves applying behavioural and cognitive strategies to reduce the strength of current feelings of romantic love. The findings of this research provide novel understandings about peoples' perception of the ability to control love feelings, generally assuming them to be out of one's control. Nonetheless, the research revealed numerous ways that people used to deal with their love sentiments, especially after a breakup or in a long relationship. The approaches that can be applied are cognitive reconceptualisation, distraction, abstinence and engaging in new things. Interestingly enough, the study suggests that one can manipulate love by up-regulation, which may further increase the feeling of bonding, and on the contrary, by down-regulation, which will reduce the desire for closeness. This provides a unique point of view regarding managing emotional processes within an intimate relationship (Langes and Strien, 55).

This research strives towards filling in an important gap that has existed in literary analysis, exploring the interaction between romantic id (love desire) and ego/super-ego in two Stephenie Meyer novels. These works of Meyer, being highly complex on an emotional as well as psychological level, are rich in possibilities for exploring Freudian ideas. The purpose of this study is to examine the way Meyer's characters deal with the need for love, which represents the Freudian Id, and its subsequent suppression brought on by the ego and superego. This research aims to shed some light on the manner in which Meyer's narrative strategies and characterisation embodies contemporary clashes between the above mentioned Freudian concepts. The purpose of this study is to uncover the psychology behind some of the desires for love that are depicted in the works of Meyer by analysing particular instances when the characters feel really desirous to be loved as well as some other moments when they either repress or change their desires towards love. Indeed, it aims at contributing to the wider debate concerning the ways in which modern narratives articulate and analyse complex psychoanalytic concepts such as those related to the love bond, intimacy, sexuality or gender.

2. Desire for Love:

Edward's expression of love for Bella in *Twilight* by Stephenie Meyer embodies the complexities of his emotions for Bella. The kissing scene is not merely an expression of love but also points at what can be referred to as the climax of their relationship. Meyer describes this moment with poignant clarity: "He took my hand, moving it from his lips, but holding it to his face. 'I love you,' he said. 'It's a poor excuse for what I'm doing, but it's still true.' It was the first time he'd said he loved me — in so many words" (319). Edward's layered declaration of love carries various emotions. From one perspective, it serves as a confession of how much he loves her feeling, which has been growing in magnitude since the beginning of the story. Indeed, it is also laced with a hint of regret and conflict, as noted in the statement, "It's a poor excuse for what I'm doing, but it's still

true". This shows that Edward's love for Bella was mixed up of duty consciousness as well as awareness. This shows the eternal struggle between their emotions, where love endures under the perpetual threat of injury.

This particular time can also be understood through a Freudian view as an encounter of the id with the superego. Edward's id prompts him to his desire for Bella, who is inspired by primordial feelings and urges. Indeed, his superego prompts him that such a relationship could have adverse consequences for him. The internal struggle within Edward's character forms the core of what makes Edward's character so vital, as well as the basis for investigating notions of lust, longing, and desire.

Twilight artfully illustrates the inner turmoil and emotions Bella suffers due to her desire for Edward. It is directly about the emotions that Bella is going through, showing deepness and multiple feelings in it. Meyer articulates this through a dialogue that is both revealing and introspective: "I think that boy is in love with you," she accused . . . 'I think so, too,' I confided. 'And how do you feel about him?'... 'I'm pretty crazy about him.' There — that sounded like something a teenager with her first boyfriend might say" (407). The reason why such an exchange is important can be outlined in many ways. To begin with, it shows that Bella acknowledges Edward's emotions towards her, and this plays an essential role in how their romance develops. The answer "I think so, too" implies some kind of empathy between them. Secondly, upon being asked about how she feels towards Edward, "I'm pretty crazy about him" turns out to be a trivial statement which undermines the seriousness of her sentiments. Although this seems casual, it is filled with the burden of unsaid depths and complexities.

When analysing this, from a Freudian point of view, it could be termed as an outburst of Bella's inner struggle between her conscious and subconscious wishes. Freud's conceptualisation regarding the unconscious suggests that many aspects of behaviour and emotions are under-motivated. The conscious mind tries to tone it down in Bella's case, probably out of defiance to avoid the danger and the magnitude of the feeling as well as her affair with Edward. Additionally, Bella's comment that it sounds like something is said by a teenager and she has just started dating mirrors introspective analysis and criticism of her reply. This implies she was torn between seeing her relationship with Edward as ordinary and feeling like it was not a normal relationship. Indeed, this inner speech is important in portraying Bella as a person who has the character of an average teenage girl and is also faced with superhuman circumstances, like getting romantically involved with a vampire.

In *Twilight*, an intricate subtlety with which Bella is attracted to Edward is depicted. However, this minute is vital since it lays down a solid ground for their difficult relationship in the story. Meyer describes this initial encounter with a blend of curiosity and intrigue: "As I examined them, the youngest, one of the Cullens, looked up and met my gaze, this time with evident curiosity in his expression . . . 'That's Edward. He's gorgeous, of course, but don't waste your time. He doesn't date'" (19).

There are a number of things that make this scene important. It is the first face-to-face meeting of Bella and Edward with just a few gestures and looks. It is implied that there is already an instant and silent understanding between Edward and Bella when they look into each other's eyes, and Edward's gaze obviously shows a great deal of curiosity towards Bella. Eye-to-eye communication of this kind has been a classic literary device for intimating an invisible but strong bond between two people. Secondly, the depiction of Edward in Bella's sight and later by an acquaintance who remarks, "He's gorgeous, of course, but don't waste your time. He doesn't date," sets up suspense over Edward. It makes him unique or different compared to the rest of the students and, consequently, a mystery figure to her.

This scene could also be interpreted as an opening up of Bella's unconscious desires from a Freudian point of view. The importance of the unconscious in behaviour and feeling was stressed by Freud's theory. The instant magnetism of Bella to Edward, in spite of the caution regarding his reserve, can be interpreted as a subconscious attraction to the untapped and prohibited. Edward appears as something unknown and intriguing to Bella, who feels instinctively attracted towards it. In addition, it provides a basis for the romance that would combine fascination with an element of apprehension. This represents the idea of lovers being prohibited, and such a topic continues to feature frequently in the book. Despite the evident obstacles and cautions, Bella is irresistibly attracted towards Edward, portraying an unconscious, almost instinctual love beyond outward appearance or teenage crush.

The beginning of *Twilight* captures well on the theme as Bella wonders about love and sacrifice. This contemplation resonates deeply with the overarching narrative: “Surely it was a good way to die, in the place of someone else, someone I loved. Noble, even. That ought to count for something” (1). This first reflection of Bella’s is no passing whim but represents an integral component of the character and the ensuing unfolding of events to be revealed in the story. Bella’s reflection about the noble death of whom she loves discloses her most precious values and strength of her feelings. Though this statement sounds simple enough, it drips with menace and knowledge beyond most teen experiences about what constitutes true love. It points out the preparedness to even shed life on behalf of a greater cause, which forms the crux of who she is.

From the Freudian point of view, such thinking is equivalent to an unspoken consciousness about the implications of love by Bella. According to Freud’s theory on the unconscious, our deepest fears and dreams surface in rather veiled forms. Bella’s thoughts about sacrifice might also symbolise the subconscious realisation of the risks of her emotions, notwithstanding their absence in her conscience. It also creates the background to the difficult dynamics of Bella’s relationship with Edward. This is an indication of what is to come where love is intermingled with risk and sacrifice. Bella’s consideration for such a sacrifice shows that she has very strong feelings and character. In addition, it includes ethical ambiguity in the storyline. This confuses what is right, preservationism and sacrifices.

Stephenie Meyer’s *New Moon* presents the desire for love theme subtly, sometimes explicitly displayed in different strengths and forms. The need does not arise as mere infatuation with love, but rather, it relates to who the characters are or what they stand for in the world and about their lives. For example, in the case of Bella, realizing that she loved Edward as much as he loved her while they were separated. Bella reflects, “Option three: Edward loved me. The bond forged between us was not one that could be broken by absence, distance, or time” (465). It is at this moment that love leaves beyond what can be perceived by the senses as it penetrates the immortal relationship. Instead, it shows how deep-rooted Bella’s will to have something extraordinary that surpasses the temporal restrictions. The desire for such love is what motivates Bella’s existence and dictates how she relates to the universe. The strength of love is a mooring pin, giving reason for existence and direction in times of greatest adversity.

The complexity of Bella’s desire for love is evident in the inner conflict the character has concerning her feelings for Jacob and the lost love with Edward. “In so many real ways, I did love him. He was my comfort, my safe harbor. Right now, I could choose to have him belong to me ... True love was forever lost” (362). The internal dialogue shows Bella’s attempt to understand and reconcile love as a complicated issue. The love she feels for Jacob not only extends her desire for the romantic love they had in common but also the safe haven it provides. The human condition is such that love is always associated with loss or an ache for things unattainable, which can be seen in this duality in her desire for love. Bella’s travel through these emotional fields vividly depicts the search for love in its various guises: love passionately, loving kindly, or suffering tragically from it.

The complexity of love and desire is illustrated by Bella’s conflicted affection for Jacob and the persisting presence of Edward in her thoughts. This internal conflict is vividly captured in a moment of introspection: “But could I do it? Could I betray my absent heart to save my pathetic life? Butterflies assaulted my stomach as I thought of turning my head. And then, as clearly as if I were in immediate danger, Edward’s velvet voice whispered in my ear. ‘Be happy,’ he told me” (331). The latter passage is not just about Bella’s sentimental misery, but it unravels the hidden meaning behind love, grief, and identity. In essence, Bella’s rhetorical question, “Could I betray my absent heart to save my pathetic life?” (331) sums up her predicament. This is a deep reflection on loyalty and emotional faithfulness as compared to the impulse for survival and satisfaction. The phrase “absent heart” means that she still feels attached to it though, despite the fact that he is physically gone somewhere. Physically, her heart is not there, but it is very much with Edward thereby any possible feelings toward Jacob would be a kind of unfaithfulness. The battle within gets worse, as the psychological equivalent for “butterflies” in the stomach, a metaphor that connotes both excitement and anxiety around new love and emotional turmoil.

Edward’s voice comes in handy at the moment, asking her to keep happiness high during troubled moments. Rather, the memory seems to have acted like an avenging angel and has complicated her love for Jacob in some way. This instance symbolises the human emotion of love and desire since old relationships affect

the present emotionality and decision making. The case of Bella shows how it is possible to maintain love that was left behind even as one is looking for another lover. This, therefore, makes this piece of writing on the *New Moon* an exquisite study in regard to emotions, love, and memories. Indeed, it articulates the core emotions that she feels about Jacob and the long-term effects that the relationship with Edward has had on her life. This narrative arc illustrates the intricacy of human emotions wherein the heart's yearnings may become mired in a network made up of previous circumstances, present sentiments and future prospects.

Stephenie Meyer takes care of this in *New Moon*, where Bella struggles with loving two people at one time: her ex-boyfriend, Edward and current prospective lover, Jacob. This conflict is encapsulated in a moment of introspection: "I loved him in many real ways. He was my solitude. Now, he could have been mine . . . true love was gone for good" (362). The passage explores different aspects of love, how difficult it is to get over such great losses and how one feels. Bella's recognition of her feelings toward Jacob, who called her "comfort" and "safe harbor", signifies the complexities of love. A love forged from togetherness, experience, and caring spirit. While this is a different kind of love, it is real love and just as deep as the passionate, wholehearted love she has for Edward. Bella's reflection, "Now then, at any time he would be mine," indicates a point of choice, acknowledging the chance to adopt another partner with security and peace of mind.

Finally, the line, "True love was forever lost"(362), shows how far along Bella still is in losing her heart for Edward. That implies that, for Bella, the love she had for Edward was nothing but "true love" – a rare, life one time event that nothing can replace it. Such an emotion implies that any man knows how to value something in retrospect and perceives his past love as unique and indisputable. The emotional complication of parting with a deep and transformational love is emphasised in Bella's effort to overcome her love feelings for Jacob despite having the feeling of still being in love with Edward. This excerpt from *New Moon* by Meyer therefore summarises best about how Bella feels emotionally. The movie depicts the inward struggle of a heart that has to choose between keeping on the past and welcoming the current, an issue that is a common universal topic, including love and loss, as well as the hard direction toward emotions, healing, and maturity. Bella's journey serves as a timeless lesson on how tough it can be to travel with one's heart.

As far as *New Moon* is concerned, it shows the depth of Bella's love for Edward through the strong passion she holds for his voice. This yearning is encapsulated in her reflection: "The truth was that I wanted to hear his voice again, like I had in the strange delusion Friday night" (141). This goes beyond the desire to hear the loss of an important person close at hand. The fact that Bella wanted to hear Edward's voice again when she was probably delusional says a lot about her love for him. This goes beyond the physical absence of Edward and into psychological and emotional presence. He expresses their intimacy, love and care for each other by yearning for the connection. As a result, even while away, he still manages to tug at her heartstrings, hence the longing. "Strangedelusion" shows how desperately her mind and heart try to replace Edward's absence.

Bella's desire may also be viewed as her strategy for coping with Edward and living in the reality of being disconnected from each other. This is a shred of strong evidence that love and memory can still affect our minds even when the person is no longer there physically. The desire for Edward's voice signifies that Bella cannot let go, emphasising how profound it is for one to remain trapped in their first love. Truly, this paragraph of *New Moon* vividly portrays how Bella felt when Edward left her. She goes through this in order to show how far she loves him, but also the deep pain she goes through afterwards when he is taken away. The desire for Edward's voice symbolises the human capacity to long for his memories and emotions even when he is not with us. Love has an everlasting nature, as depicted in Bella's experiences of separation and yearning.

In *New Moon*, when Bella has a chance of being in the arms of Edward, this is shown by way of description of how deeply she loves him and how vulnerable she feels. This moment is beautifully encapsulated in the narrative: "I wrapped my arms around his neck . . . and hugged myself closer to him. 'Is it really sick for me to be happy right now?' I asked" (430). This scene, however, describes more than merely a romantic union; it probes into the intricacies of love, happiness and humanity itself. Bella physically hugged Edward by placing her arms around him and bringing herself closer, depicting her inner desire and love. In other words, it means a moment to be reunited with both the soul and spirit apart from the real form. By hugging herself closer to him, she seeks to fill both the physical and psychological gaps resulting from the separation. The act shows her need for warmth, embrace and trust that finds its anchor in Edward.

On the other hand, Bella's question whispered in her heart, "Is it really sick for me to be happy right now?" points out very deep contradictions within herself. It depicts that she is aware that there are complexities and possible consequences involved in this relationship. The fact that he asks this question highlights her feeling guilty about her happiness because, at that moment, everything around her implies danger and doubt. This is a moment of introspection when she wonders if it is right or wrong to get angry with him. In this internal dialogue, human's complex emotional patterns are emphasised, as joy is mixed up with fear, guilty conscience, and ambiguity. It really expresses Bella's feelings as she goes through her emotional trip in the novel *New Moon*. The latter depicts her love for Edward and how vulnerable she is when he's around. This gives an example of human experience where feelings are many as well as difficult ones that lead to doubts or questions directed at oneself. The emotions that arise from love and how deep as the feeling can go are well-depicted by Bella's experiences.

3. Repression of Love

The complex nature of teenage love can be seen in the way Bella's unspoken and suppressed feelings for Edward in *Twilight*. This internal conflict is vividly captured in the text: "I watched him sometimes, unable to stop myself — from a distance, though, in the cafeteria or parking lot. I watched as his golden eyes grew perceptibly darker day by day. But in class I gave no more notice that he existed than he showed toward me. I was miserable" (60). Bella's intense thirst for Edward is portrayed in this excerpt, and it also shows how she denies the feelings despite them being overwhelming. The emotional gap between them is indicated when Bella is watching Edward "from a distance" while they are sitting side-by-side in class. Her noting the slight differences in him, especially his eyes, tells one how there is an inner understanding as well as an attraction between them. On the other hand, her conscious avoidance of him in class is clearly reflective of hiding her feelings towards the man. The reason may be a concern about rejection or his uncertainty about Edward's sentiments about Alice, which causes this behaviour as a means of defending herself.

Additionally, Bella's confession to be "miserable" shows that this repression takes an emotional toll. This shows that she is not only madly in love with Edward but also that she feels so much pain in her heart due to this. Turmoil within is typical for youth's affairs, whose strong emotions cause bewilderment, fright and feelings of weakness. Simply put, this sentence from *Twilight* perfectly sums up how Bella feels about Edward's love. It shows that in this age of emotion, adolescent love is complicated, and usually, the feelings are strong, but they are suppressed because they have internal and extraneous reasons. Bella's experience represents the conflict of heart vs. mind and the difficulties of admitting one's real emotions.

Twilight shows how love is repressed, and an excellent example can be taken from Bella, who feels reluctant about declaring her open sentiments even when she is at her weakest with Edward. This internal struggle is poignantly depicted in a moment of intimacy: "His gold eyes grew very soft. 'You said you loved me.' 'You knew that already,' I reminded him, ducking my head. 'It was nice to hear, just the same.' I hid my face against his shoulder" (275). This scene is symbolic of Bella's internal struggle to let out her hidden emotions or keep them locked up – even while around the person she loves. When she ducked her head and said, "You knew that already", one can see that conflict within Bella. The statement also indicates that she was aware of her love for Edward but not ready to say so. The hesitation in this regard could stem from a variety of issues, such as fears associated with vulnerability, intense feelings she felt for him, and all the attendant difficulties that entail. A physical manifestation of this state occurs when Bella hides her face against Edward's shoulder in search of comfort and safety while admitting her vulnerability as she expresses love.

His demand to hear her say that she loves him, even though at first sight it may seem strange, testifies to the mutual wish to support their feelings. Expressing the depth of love Bella feels toward Edward poses a difficult task for her, which illustrates the struggles one faces in revealing his truest sentiments towards another person. It highlights the nature of love and shows its difficulty, even at the most challenging times when a couple does not conform to social ideals. The excerpt from *Twilight* depicts the subtlety of how Bella's feelings evolve. Love is tender and risky at the same time, as well as it requires so much courage to reveal one's innermost emotions. The universal phenomenon entailing emotional expression and suppression can certainly be identified in Bella's experience.

The agony that Bella experiences inside, as well as her struggle to bury her feelings for Edward, is depicted by her act and thought of writing a letter to Edward. This emotional struggle is encapsulated in the passage in *Twilight*: “I folded the letter carefully, and sealed it in the envelope. Eventually he would find it. I only hoped he would understand, and listen to me just this once. And then I carefully sealed away my heart” (377). This moment shows Bella’s attempt to control her emotional state while facing an overwhelmingly perilous circumstance. By doing this, Bella tries to close off one section or part of her heart. It symbolises the physical embodiment of her need to restrain feelings that become too much. Her handling of the letter is an indication that her emotions are as delicate as they can be. The fact that she expected Edward to discover the note is clear evidence of the yearning to communicate and be connected despite the attempt to suppress the feeling.

The repression is what Bella means when she says, “I only hoped he would understand, and listen to me just this once”. It highlights her desire that those who are close and important people to her should respect her feelings and emotions regardless of the complications involved. Further, this line also speaks of the vulnerabilities involved and the risks connected with stating what truly lies beneath one’s heart in any relationship, however unusual and difficult it might prove to be. The most touching phrase, “And then I carefully sealed away my heart”, sums it all up by symbolising the protective measures that Bella was forced to take with her heart. In essence, this is her subconscious attempt to suppress her emotions to shield herself against the possibility of pain and sorrow she harboured deep love in her soul for Edward. The painful nature involved in dealing with deep feelings in young love is highlighted by this self-inflicted emotional restraint.

The suppression of love at the beginning of *Twilight* is very well portrayed as a stormy mix of passion and fear toward Edward. This complex emotional state is vividly captured in Edward’s words: “To me, it was like you were some kind of demon, summoned straight from my own personal hell to ruin me. The fragrance coming off your skin . . . I thought it would make me deranged that first day” (236). This illustrates how deep Edward’s personal struggle is, and how much he feels for Bella at first, although he sees her as a threat to his self, and thus his entire life. The metaphor of Edward describing Bella as “a demon” from his “own personal hell” is very good because it illustrates how Edward finds her irresistible and yet dangerous. His love is a warped thing, a painful mix of passion for and inherent danger to Bella due to his true vampire nature. This metaphor also shows how Edward struggles with himself as his feelings for Bella are so deep inside him that they seem like a devastating power destroying not only his everyday life but even himself.

Edward’s mentioning of “fragrance coming off your skin” and his fear that it may drive him “deranged” is indicative of the sense aspect of his love for Bella. This underlines the initial instincts that are too strong and that have to be suppressed in order to keep her safe. This struggle between desire and restraining is at the core of their relationship, mirroring the overarching story of the difficulty of love and its consequences. That is how it was captured in the *Twilight* about Edward’s interior and emotional journey. The film depicts the heightened battle between love and caution, desire and protection. Edward’s experience is an example of the theme of repression in love, feelings are intensively felt, but they should be suppressed or hidden for one reason or another. Such a struggle serves as an eloquent statement about the subtlety and difficulty of love, particularly in relationships that are “unusual” according to common perception.

The repression of love theme runs through the entire *New Moon*, and Bella’s inner battle over her feelings toward Edward serves as a good illustration. This emotional conflict is vividly captured in the passage: “I thought about that for a long time. I didn’t like to think that I was a hypocrite, only what was the point of lying to myself?... Love is irrational, I reminded myself. The more you loved someone, the less sense anything made” (299). It is here that Bella deeply thinks about her sentiments about Edward, as well as tries to explain her feelings.

Bella’s internal monologue, during which she argues with herself over being a hypocrite and the pointlessness in lying to herself, brings out her effort to accept with her own heart what it is that she feels. This is an indication of a dichotomy which exists in his emotional reality as he struggles with processing and controlling those emotions. The representation of love manifests itself in this inner struggle through which even accepting the true magnitude of one’s emotions can turn out both as a shock and scary. In addition, Bella’s understanding that “love is irrational” and that “the more you loved someone, the less sense anything made” highlights the inexpressibility of love. Love, in the real sense, tends to resist logic and rationality, thus

triggering inner conflicts and disarray. This realisation highlights the paradox of love; it has been a great source of delight and utter bewilderment in me. Therefore, this is a passage from *New Moon* that explains what Bella feels emotionally. It is a depiction of the intricacies of love, trying to make the head and the heart work in perfect synchronisation. Bella's experience is a live presentation of the suppression of love that hurts very much but involves confusion, difficulties and other things. Therefore, her inner turmoil is an eloquent reflection of the universal nature of the affairs of the heart, which typically defies the rationality of the logic of the mind.

Edward's confession that they cannot be together because Edward would not want to hurt her in Meyer's *New Moon* highlights with much intensity the repression of love, where Edward is waging an inner war over the issue. This struggle is encapsulated in Edward's words: "When I told you that I didn't want you, it was the very blackest kind of blasphemy . . . It never made sense for you to love me . . . I always knew that" (450-451). Thereby, this part displays the extent and complexity of Edward's inner turmoil when it concerns loving Bella while simultaneously seeing himself as unworthy. Edward's utterance of rejecting Bella was "the very blackest kind of blasphemy" is really a strong statement in itself on the scale and depth of his emotions towards her. This implies that his refusal to love Bella was not just a mere lie but a devastating betrayal of his hidden feelings towards her. At the same time, this statement is evidence that he had a deep inner fight, as his behaviour was contrary to what his heart wished for.

The lines, "It never made sense for you to love me", "I always knew that"(354) as Edward's statement about his unworthiness and doubts on himself. This feeling shows that Edward sees himself as broken or dangerous, which makes his relationship with Bella improbable. In fact, this belief makes him suppress his emotions when he believes that Bella may love him back as much as he loves her. The *New Moon* passage expresses exactly what happened on Edward's emotional path. It depicts the complicated notions of love, worth and vulnerability. The subject of reprimanding in love becomes highly exemplified by Edward's experience, with emotional tensions being extremely powerful but internally restrained through apprehensions and self-alienation. His story is a painful symbol of all the difficulties associated with love, including interracial relationships characterised by individual fears and inferiority complexes.

Bella's emotional turmoil and her attempts to suppress her feelings are vividly portrayed in her interactions with Jacob, reflecting a deep internal conflict in the *New Moon*. This struggle is encapsulated in the passage: "Could I betray my absent heart to save my pathetic life? . . . Edward's velvet voice whispered in my ear. 'Be happy,' he told me" (331). In this passage, it is apparent that Bella has trouble letting go of Edward while still feeling guilty about her love for Jacob. The rhetorical question posed by Bella, "Could I betray my absent heart to save my pathetic life?" exposes her internal struggle. This implies that she consciously feels the vacuum created by Edwards' absence and also her growing love for Jacob. It is as if to show their commitment to Edward even in his absence in his heart while at the same time, there would be betrayal on her side to search for other hearts. The suppression of such feelings arises from a sense of loyalty to the love that they have shared together for years despite its tragic outcome.

In addition, the use of Edward's "velvet voice" in her ears telling her to "be happy" does not make things any easier for her. Edward still exerts influence on her decisions and emotions despite being absent. The inner voice of Edward acts as a manifestation of her burning love for him while concurrently making things difficult for her in regard to the issue of Jacob and the sense of guilt. Truly, these words embody the heart and soul of Bella's emotional story. The complexities of getting over the previous love, as well as the struggles involved in accepting fresh feelings, are shown here. Bella's story is an example of love in repression, that is, the love of emotions that have to be contained because one's loyalty lies elsewhere or simply because the consequences of past loves have not been forgotten. This painful episode in her life makes one ponder on the universal experience that most human beings go through – love and suffering leading to pain and, thereafter, the attempt for redemption and joy.

Love repressed in the *New Moon* can be illustrated by the fact that Bella had very complex feelings towards Jacob. This inner turmoil is poignantly captured in the passage: "I had never meant to love him . . . I would always love him, and it would never, ever be enough" (192). In this excerpt, Bella's accidental development in feelings for Jacob is indicated, along with inner struggle and understanding that her feelings are not comparable in any way with her love for Edward. The unintended nature of her love for Jacob is shown by Bella's admission, "I had never meant to love him". She feels in a natural way, like it is out of her hand. Love

has this side, which is so unpredictable sometimes. Bella realises this helplessness and is aware of the connection she never asked for since she has been in love with Edward all along.

The second phrase, "I would always love him, and it would never, ever be enough", shows even more of Bella's inner conflicts. This reflects her awareness that no matter how she feels about Jacob, he would never come close to replacing Edward's love in her heart. She finds herself realising that she has feelings for Jacob, yet her heart belongs to Edward. With this, she represses her emotions for Jacob because she feels guilty about it. In truth, this passage of *New Moon* illustrates the spirit of Bella's emotional trip. First, it showcases the complexity of loving and how difficult it can be when your heart gets divided by two people. Bella's experience is a representation of the oppression of love in which emotions may be extreme but it can usually be ignored because of loyalty, guilt and echoes of former affairs. This inner struggle is a telling illustration of how universal love is such that the heart does not always agree with life.

The happy moment between Bella and Edward when they sit in each other's embrace tells of the depth of her emotions yet to be expressed. This internal conflict is vividly captured in the passage in *New Moon*: "I wrapped my arms around his neck . . . 'Is it really sick for me to be happy right now?' I whispered" (430). This scene represents that, on the one hand Bella loves Edward so much but on the other she is fully aware that being with Edward isn't easy at all. Additionally, Bella's act of cuddling on Edward's neck shows how she misses and loves him so much. This is a point where she surrenders to her emotions, which is completely opposite to the restraint she had exuded while his absence was on. In this way, she signals coming back together again with her deep love for Edward, deep down love that had remained beneath their separate lives and the danger they were both threatened by it.

Bella's soft inquiry, "Is it really sick for me to be happy right now?" (264) reveals the depth of her feelings and the complicated nature of her situation. This portrays her understanding of what it entails for them to be in a single space again and the ramifications involved with the same. The question further emphasises Bella's guilt and the sense of happiness that she feels despite being in such an endangered state. The fact that she knows in her heart what she wants and understands the consequences makes it even more of a heart-crushing conflict. In brief, this extract encapsulates the crux of Bella's emotional expedition. It depicts the struggles encountered while trying to maintain a relationship that is against society's conventions. The experiences of love in Bella's life, as expressed in the book, are an example of repression of love. Love is powerful but may be suppressed because of external factors or even inner fear. The brief joy of holding her moment of happiness in Edward's arm reminds us of the capacity of this kind of experience to occur even in the complicated process of accepting that it happens.

4. Conclusion

The paper thus makes it clear that repressing love as a theme can be analysed using psychoanalytical concepts like the ego and superego. The analysis shows that the inner conflicts facing the characters are influenced by their ego and superego that demand them to match up their desires with what Freud's repressive theory is a good example of this battle that was witnessed as forbidden desires were suppressed by the conscious mind's defence mechanisms. The prevalent theme of repressed love is brought out in the tension between Bella's and Edward's love and whatever restrained them from freely expressing it, either due to their nature or societal expectations. Therefore, *Twilight* becomes an excellent illustration of the ability of literature to picture such psychological components as suppression, revealing the eternal phenomenon of love, desire and those things that influence them.

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