



**The Problematics of Creative Writing in Hemingway's**

**The Snows of Kilimanjaro**

**أشكاليات الكتابة الأبداعية في رواية أرنست همنغواي "ثلوج كلمنجارو"**

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**Authorization**

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This thesis (The Problematics of Creative Writing in Hemingway's *The Snows of Kilimanjaro*) was discussed and certified in July, 2014.

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## Dedication

To the greatest mother who keeps supporting me emotionally, financially and spiritually, and to my beloved country, Iraq.

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## **The Problematics of Creative Writing in Hemingway's *The Snows of Kilimanjaro***

### **Abstract:**

The following study presents Ernest Hemingway as a writer who got used to shedding light on his own writing, war and hunting experience in his own fiction. This study explores not only Hemingway's fictional works, but also his insights about literature, writing, and hunting which are clearly presented in many works he has written, such *Green Hills of Africa*, *The Old Man and The Sea* and *The Snows of Kilimanjaro*. The more one reads Hemingway, the more one realizes the extent of his preoccupation with Africa and his uncanny world. In addition to the fictional works which concentrate on his African experiences, he wrote essays and letters such as *The Christmas Gift*, and *The Three Tanganjan Letters* which also deal with those experiences. The protagonist of *The Snows of Kilimanjaro* is a writer who has accomplished little in writing. Instead he chose to live off a series of rich wives. He is dying of a septic leg on safari in Africa and reflects on both his experiences and his failure to write about them. Thus the present study explores the different dimensions of this novel, particularly the psychological and emotional sides related to the act of writing and its costs or consequences. Hemingway addresses issues which concern all people around the world; therefore, this study can be an example of a work which focuses on the achievement of any creative writer irrespective of his/ her background.

## تحليل نقدي لرواية أرست همغواي " ثلوج كلمنجارو "

### ملخص الدراسة:

الدراسة الحالية تطرح همغواي بوصفه كاتباً معنياً بتسليط الضوء على كتابته وتجاربه المتعلقة بالحرب والصيد في رواياته. لاكتفي هذه الدراسة باستغوار أعمال همغواي الروائية بل أيضاً آرائه واستبصاراته بخصوص الأدب والكتابة والصيد والتي طرحها في العديد من أعماله مثل " تلال أفريقيا الخضراء " و " الشيخ والبحر " و " ثلوج كلمنجارو ". وكلما واصل المرء قراءة همغواي، أدرك مدى انشغاله بأفريقيا وعوالمها الغرائبية. بالإضافة إلى أعماله الروائية التي تركز على تجاربه في أفريقيا، فأثله كتب ومقالات ورسائل مثل " هدية عيد الميلاد " و " رسائل تنغاتي الثلاث " التي تتناول هي الأخرى تلك التجارب. أن بطل " ثلوج كلمنجارو " كاتب لم يحقق إلا القليل من كتاباته وبدلاً من ذلك فإنه اختار أن يقضي وقته مع سلسلة من زيجاته الثريات. والآن يحتضر جراء جرح متعفن في ساقه من رحلة قنص بأفريقيا ويستعرض تجاربه وإخفاقاته في الكتابه عن تلك التجارب. وبناء على ذلك فإن الدراسة الحالية تتطرق للأبعاد المختلفه لهذه الروايه, لاسيما النواحي النفسيه والعاطفيه المرتبطه بفعل الكتابه ومكابداته ونتائجه. يعالج الكاتب همغواي مواضيع تثير أهتمام الناس حول العالم. وهكذا فإن هذه الدراسة تعد نموذجا لعمل يركز على انجازات اي كاتب مبدع بصرف النظر عن ارضيته الفكرية.

## Chapter One

### Introduction

#### 1.1 Background of the study

Creative writing is not static; it is representative. These actions produce a set of results. It is often said that creative writers need to be good readers. Creative writers should also be good readers of human beings, of their actions, their expressions, and their intentions. Creative writing involves human action, and so does Hemingway in *The Snows of Kilimanjaro*. It is about Harry, the main character, who is slowly dying of gangrene in Africa. Harry is struggling to face himself as he is with remorseless honesty. He strips away all pretence and rejects every excuse for his failure as an artist and man. At first, Harry is awful to his wife. He blames her for his life and for not accomplishing more in his career as a writer. But later he comes to conclusion that it was not her fault because when he went to her he was already over.

Hemingway wrote many novels such as *The Sun Also Rises* (1926), *Men without Women* (1927), *A Farewell to Arms* (1929), *The Green Hills of Africa* (1935), *For Whom the Bell Tolls* (1940), *The Old Man and the Sea* ( ) and others. Hemingway shifts his readers to scenes of exotic and fascinating passions and anguishes. Each of Hemingway's work is a masterpiece of description, ranging between hunting and bullfighting. *The Snows of Kilimanjaro* is bound to be appreciated not only by Hemingway's readers, but also by readers that select this book in order to become acquainted with the acclaimed author and his uncommon worlds.

Hemingway moved to Paris where he worked as foreign correspondent in 1922. In Paris, he met many influential people. He befriended Gertrud Stein, who gave him and his companion the name "Lost Generation". *The Snows of Kilimanjaro* should be viewed as an example of the author of the "Lost Generation" that experienced the World Wars and the Civil War in Spain, which led them to question morality and philosophy. Hemingway, in particular, found himself in a moral vacuum when he felt alienated from the church, which was closely affiliated with Franco in Spain, and which he felt obliged to distance himself from. As a result to this, he championed with his own code of human conduct: a mixture of hedonism, which is the belief that pleasure should be the main aim in life, and sentimental humanism.

*The Snows of Kilimanjaro*, which was written in 1938, reflects many of Hemingway's personal concerns during 1930s regarding his existence as a writer and his life in general. Hemingway remarks that "politics, women, drink, and ambition could damage creative writers" (Green Hills, 28). His fear that his own contacts with the rich people could harm his integrity as a writer becomes evident in this story. One important influence on the story was that Hemingway had a fear of dying without finishing his work. Hemingway could well express the feelings of Harry, the protagonist of the story, because both of them feared that death could happen while they were still in the process of writing or intending to write their fiction, and accordingly, they may not finish what they have in mind.

*The Snows of Kilimanjaro* devotes a great space to the problematics of creative writing, its challenges, demands and sacrifices. Indeed, as Harry feels keenly the possibility of death at any moment, he assesses his own life and blames himself bitterly for the simple reason that has allowed daily distractions to keep him away from his writing. In other words, this is a novel that celebrates the act of writing as

one of the most valuable things in life as viewed by the protagonist and the author behind him. Hemingway (1899-1961) is considered to be one of the few significant American authors of the 20<sup>th</sup> century. Actually, Hemingway has been one of the most influential American writers of any time; his distinctive but accessible style, along with his interest in issues of universal and enduring relevance such as love, war, death, friendship and creativity, make him a major author who writes comprehensible prose about matters relevant to many people. He is a master of both short stories and novels. He had a very deep and serious impact on later writers; he was one of the few authors who enjoyed the respect of his peers as well as the loyalty of a broad readership.

He visited Spain during the Civil War and described his painful experience there in the bestseller, *For Whom the Bell Tolls*. Finally, Hemingway published *The Snows of Kilimanjaro* in 1938, twenty-three years before he committed suicide. His death was mourned around the world by writers and by millions of his readers.

## **1.2 Statement of the Problem**

*The Snows of Kilimanjaro* engages a particular position in Hemingway's oeuvre. This is due to the striking emphasis laid on the problem of creative writing and what it means to be a creative writer. Away from his country, people and language, Harry could perceive clearly and evaluate his success and failure. The present study focuses on these central pivots in the novel and locates them within the general context of Hemingway's fictions.

### **1.3 Objectives of the Study**

1. To show that *The Snows of Kilimanjaro* is different from Hemingway's other fictions in minimising his favourite themes of ardent love, code heroes, war and bloodshed.
2. To clarify that creative writing indicated by *The Snows of Kilimanjaro* is a hard task that necessitates full devotion and dedication than even surpasses love of women.
3. To assert that women and money do play a very harmful role in the writer's life and activities as suggested in *The Snows of Kilimanjaro*.
4. To point out that *The Snows of Kilimanjaro* depends on a rare moment in Hemingway's life when he was seriously injured in Africa. It is at this crucial moment of impending death that Harry scrutinises and assesses his own achievement as a husband and writer.

### **1.4 Questions of the Study**

1. What distinguishes *The Snows of Kilimanjaro* from Hemingway's other works?
2. How does *The Snows of Kilimanjaro* view the act of creative writing and its demands?
3. What makes women and money inevitable distractions facing the creative writer?
4. To what extent is the theme of self-recognition and self-encounter a central one in *The Snows of Kilimanjaro*?

## **1.5 Significance of the Study**

*The Snows of Kilimanjaro* is a story about far more than a man with gangrene who resents the fact that he is faced with unfulfilled ambitions. Hundreds of studies have been made about this story, its psychological dimensions, and philosophical levels. However, the ordeal of the creative writer has not received due emphasis. It is this particular point that is the centre of the current reading. Therefore it may fill a gap in the academic field.

## **1.6 Limitation and Limits of the Study**

Time of the study is limited to that stage in Hemingway's life during the year of 1934 when he wrote this story and its psychological and emotional implications.

Place of the study is also limited to Africa where Hemingway liked to spend time, particularly in Tanzania and jotted down the present and impersonal views and judgement.

Results of the study are limited to one particular novel, *The Snows of Kilimanjaro*. Thus, they cannot be generalised to cover all Hemingway's fiction

## Chapter Two

### 2.1 Review of related literature

This section is divided into two parts: theoretical review of literature and empirical studies which tackle Hemingway's *The Snows of Kilimanjaro* as one of his works.

### 2.2 Review of Theoretical literature

According to Weeks (1962) the province of the novelist is the extensive yet subtle network of human relationship that enmeshes every human being. His work must be, to some extent, involved in and committed to society. His characters go into battle, but never to the ballot box; are they constantly being tested but never in a social context. 'Raw physical courage is not only the supreme value in his fictive world but practically the only one. As a direct consequence of limiting his characters to certain types and severely limiting the situations in which he places him. Hemingway works with relatively narrow groups or ethical problems.' (p.3)

Wilson (1967) finds that Hemingway's fiction is psychological as his heroes or anti-heroes are presented in very uncommon and dangerous circumstances. This holds true to Harry's position in *The Snows of Kilimanjaro*. What Wilson suggests about Hemingway's situations and people applies very well to *The Snows of Kilimanjaro*.(p.176)

According to Baker (1972) Hemingway took over completely, and began, comprehensively, to act as the controlling sensibility behind his creative work with all the disastrous consequences and danger that he faced as an artist. 'Somehow in Hemingway's subconscious forces were building up that started to oppose this deadly process which threatened his creative powers with extinction. Like Harry of



*The Snows of Kilimanjaro*, Hemingway played it safe deteriorated to the point of reducing him physically to a weak, helpless old man, he had no resources left to sustain him any longer, and the only option open him was to blow his brain out. (p.65)

Messent (1992) believes that Hemingway's fictional world is caught between partial story and general truth. What is lost between the two is a sense of history as an ordered and progressive sequence or as something that the individual can influence, or with which he can interact meaningfully in one way or another. This is the excluded middle of Hemingway's fictional world. It is a world with the individual subject on one side and all that conditions him on the other. "Hemingway's fiction is peculiarly double-edged as the alienation effects and forms of disassociation suggest and his fiction clearly shows an impersonal and incorporated world impinges on the subject and renders him powerless in the public arena." (p.44)

According to Minter (1994) in Hemingway's self-conscious style, including his practice of using simple economical words, "we also recognise a passion, both American and modern, for technique. Hemingway treats language as a tool or an instrument" (p.142). Minter calls attention to new ways of using familiar words, much as modern painters call attention to their brush strokes and colours. He conceives that the Hemingway's voyage to the extreme of solitude and back has its drama which is in many ways a spiritual act as courageous and bold as any of his famous, violent episodes. He adds that Hemingway is "the writer who travelled alone into the shadows of death, the author who has given us so many immortal studies of strength, the story-teller specialising in toughness, the advocate of the boxer, the matador, the proclaimed courage as his supreme value in life. (p.142)

According to William (1995) Freud traced the causes of the disease from its mid-nineteenth century image as a disorder of the nerves to its twentieth century as a psychological condition, in a way which facilitated the discovery of the basic principles of psychoanalysis- the analytic method itself, the existence of the unconscious, repression, fantasy, infantile sexuality. (p.5)

Studying different people and the conflict they face in life, Freud has realised that the mind has its own system of thinking. Thus, he has suggested that the most of human's actions are motivated by psychological forces over which we have limited control and supported his suggestions with convincing evidences. He has also suggested that most of the individual's mental processes of the human mind do not give us a clear interpretation of our actions. Alosman's thesis *The Masculine Characters in Henry James's Rodrick Hudson, The Portrait of a Lady and The Golden Bowl: A psychoanalytical Approach* (2008) explains the role of psychoanalyses that try to demonstrate the conscious experience of the characters but centre on the characters' unconscious experience to show how human behaviour is logical and rational and then to emphasise that literature is not merely made up of works of contradictions. The unconscious activities of the mind shape personalities since they contain hidden explanation about life stored while growing up. The unconscious opens up the way for more findings about the interior work of the human beings think or feel. As a critical approach and a way of reading literature, it aims at finding out the reasons that control. Each character's way of thinking and feeling in any literary work. He says:

Freud assigns the individual's mental processes to three psychic zones: the first zone is the id; it is the primary source of all psychic energy. The id is the source of all aggressions and desires .It is lawless, asocial

and amoral. Its function is to gratify the individual's instincts for pleasure without giving regard for social conventions, legal ethics, or moral restraint. The second zone is ego; it is the rational governing agent of the psychic. It regulates the instinctual drives of the id so that they may be released in non-destructive behavioural pattern. While the third zone is the super ego, it is the moral censoring agency. (p.18)

According to Michael (1997) Hemingway now suggested giving the reader even more for his money, something new, a 'living omnibus' of his writing. Writers remembered Ernest as nervous, perspiring and overweight, reading awkwardly from a loosely-organised speech. (p.33)

According to Perkins (2000) the new readers have found inspiration in Hemingway's works related to symbolic ritualism that dedicated to the survival of self-blood in the midst chaos. His compelling inspiration was war. Actually; it was as:

A personal and symbolic experience and as a counting of mankind as well. Hemingway also created revolutions in language which influenced the narrative and dialogue of succeeding generations of novelists. All cases in Hemingway's tragic vision are already lost, because that is the nature and the way things are; but the losers need not to be lost. (p.1667)

The fact that Hemingway widely used the theme of dignity is well known. According to the Oxford Dictionary the term "dignity" means "the quality of being worthy or honourable, worthiness, worth, nobleness, excellence" and the Cambridge Dictionary defines it as "calm, serious and controlled behaviour that makes people respect you."

Dignified death occurs in several of Hemingway's works. Against the belief of many religions as well as doctors that one must live as long as possible, Hemingway elaborates on the topic by letting his heroes commit suicide. There are many activists who fight for the right to allow people to die with their dignity which means to assist them when they decide to die and are physically unable to end their life themselves. The general idea is that at the point when a person still has a free will and is mentally capable of making decisions but is forced to continue life in prolonged suffering, without control over their own body it should be possible to prolong painful, undignified death up to months and sometimes more, far beyond the time when that person's life had any standard or meaning. Hemingway's heroes face death sometimes with fear and sometimes with hope but they never suffer too long. Obviously, it is natural to fear death and it is unusual to have the opportunity to die as a Hemingway and some of his heroes did.

Bahlaq's thesis *A Critical Analysis of Doris Lessing's The Grass is Singing* (2011) gives more about Freud and his key terms about the definition of psychoanalysis which are free association and transference. She says:

While free association is the expression of thoughts and feelings as they are without the presence of the censorship, transference is the projection of feelings and desires from childhood memories toward a new object.  
(p.13)

Hemingway had faced up to the most of the material he would use. All of it expressed or symbolised the special violence of 20<sup>th</sup> century. It sprang from war at first hand, from avalanches and bullrings and marriages. According to Velea (2012) the large number of prose writings which involve representations of war written by Hemingway in his capacities as novelist, short-fiction writer or war correspondent

necessitated a hand process of selection and structuring. The prose works cover four decades: from World War I to the Spanish Civil War to World War II. (p. 303)

The people in Hemingway's short stories are satisfactory because the points of the stories do not lie in personalities, but in the emotion to which a situation gives rise. The existentialist heroes of Hemingway's novels live under the sign of violence. The typical protagonist of Hemingway's heroes is in his turn redefined in terms of a moral code born out of the violent and absurd nature of war and ultimately subjected, beyond the limits of the national and of the history itself, to the final test of death. The human condition, whose tragic nature is revealed through the war experience, remains the centre of attraction of Hemingway's writings. In most cases, Hemingway turns war into an essential symbol. He represents war in a minimalist way with emphasis on its aftermath, and on the psychological and emotional effects on the survivors rather than with an eye for its realistic or naturalistic description. For Hemingway, being wounded in the war is the expression of a new vision. It has a direct physical and a long-lasting effect on the individual.

Nearly every story that Hemingway writes is battling with courage against hideous odds. Hemingway always tackles vital issues, such as marriage, death, abortion, adolescence, war, divorce, violence, tension and threat which keep Hemingway's short stories more active, stronger and deeper. According to Ammary (2009) those aspects constitute just the tip of the iceberg or the surface structure; the remaining hidden and larger part reveals a sense of loss matched with a sense of longing, confession, remorse and nostalgia. What can be noticed is that Hemingway develops his fiction from a sense of nostalgia for something that was there and is not anymore in his earlier writing to a sense of remorse at a missed chance, i.e., at something that never was. The short stories about Nick Adams, *The Sun Also Rises*,

*A Farewell to Arms, For Whom the Bell Tolls, and, finally, The Old Man and the Sea* all deal with the first kind of loss; the emotional and spiritual aftermath of losing something one had before. (p.124)

Hemingway's expatriates are one of the vital themes in his own lifetime ever. Gordimer's article "Hemingway's Expatriates" (1999) focuses on the benefits that Hemingway got from being far away of his own country and the negative effects he did as well. Gordimer says that:

The first consideration must be: How well does the writer know the original language? And my promise must be that Hemingway the linguist knew Spanish very well. It was the tongue of one of his two love affairs with the world outside his own—the other love affair I shall come to later. So the use of idiomatic expressions, which he often manages in the best way, by giving them in the original, in contexts from which their meaning soon becomes clear, cannot be faulted." (Gordimer, 89).

### **2.3 Empirical literature**

*The Snows of Kilimanjaro* is among Hemingway's best works. Concise in meaning, it takes the reader through the main events of the protagonist's life. It therefore provides an explanation of how the main character gradually deprives himself of his greatest dreams and ambitions, drifting away in a lifestyle that he accepts rather than chooses for himself. The character and landscape paintings are remarkable. In this way, connections are allowed to be made between this particular work and others by Hemingway. In fact, many researchers have dealt with this interconnection of *The Snows of Kilimanjaro*.

MacCaffery (1950) elaborates that Hemingway who stood in exile among *The Green Hills of Africa*, about the American culture had renounced about coming back to Africa where Hemingway used to go. For the basic of Hemingway's early writing is a total renunciation of all social frameworks; the separation of the writer from the common activity of his time; the acceptance of a profound isolation as the basis for the writer's achievement. He adds that Hemingway does not resemble any writer; he does not resemble Gertrude Stein or Sherwood Anderson, although he has learned a method of style from them. Certainly, Hemingway does not resemble his imitators and masters. In fact, the serious writer is the one who tells people that he has been working for a certain feeling of life and death. It is important to be critical of mysticism because mysteries actually exist. MacCaffery also believes that Hemingway's creative 'process, his constant emphasis on virile action accomplishes its double function, and reassures the writer as to his apparent fear of thinking through the basic problems of Hemingway's works, and at the same time of obviously removing the opportunity to think''.(p. 24)

According to Hughes (1986) ,it is too hard to write about Hemingway. He is very infectious. When the readers read Hemingway, their minds begin to work in his rhythms and to throw out all the adverbs and to cut every verbal flourish in favour of plain pictorial narrative that states its own case. His ability to use so few words to convey matters of life and death was the result of a long struggle to banish the literary from his language .He left so much unsaid in his stories that they say far more than you think. *The Snows of Kilimanjaro* tells the tale of his treachery to himself, as he saw it. (p.ix)

Harding (2010) wrote an article about counterfactual in Hemingway's *The Snows of Kilimanjaro* to show that Hemingway is known as heavily dependent on dialogue interspersed with clipped narrative reports, offering little evaluation on interpretation. Harding conducted that *The Snows of Kilimanjaro* is one of the most anthologized stories written by Hemingway because it uses so many fragments with varied narrative techniques. It is unusual short novel not just for Hemingway but for the genre as a whole. Harding confirmed that reading *The Snows of Kilimanjaro* requires integrating all of its fragments into a coherent narrative experience. Harding believes that *The Snows of Kilimanjaro* is the exploration of unrealized alternatives and the coincident judgement of these alternatives by characters, narrator, and implied author. (p. 23)

Jasna (2012) conducted a study to find a connection between the theme of dignity appearing in Hemingway's writing and his life. The fact that Hemingway widely used the theme of dignity is well known, in particular, through *The Snows of Kilimanjaro*. Here Harry, the main character, is, at first, awful to his wife, blaming her for his life and for not accomplishing more in his career as a writer. Harry lost his original purpose to write and did not find a new one. To be a husband and do whatever he wanted was not enough for him. His sense of life was writing and he gave that up.

Meyers considers Margot Macomber to be the villain of the story'' The Short Happy Life of Francis Macomber''. She is such a woman who is both betrayer and murderer. She emphasises the connection between shooting and sex. Meyers's book *Hemingway: A Biography* says that:



Hemingway based ‘Francis Macomber’ on a scandalous case of adultery and suicide that had been suppressed in the newspaper and whitewashed by the British government. Like everyone else in Kenya, he was fascinated by the story of a beautiful wife who had a love affair with a hunter and was involved in the death of her husband. He heard this story while drinking around the evening campfire. (p.266)

The reference to Hemingway’s African story ‘The Short Happy Life of Francis Macomber’ is certainly relevant to the purposes of the past study. The reason for such emphasis is the fact that words the short story and *The Snows of Kilimanjaro* are full of misogyny, a distrust in woman and a firm belief that woman is always the causes of misfortune and problems facing man in the daily life. Indeed, this is perhaps why Hemingway had four wives in his life, even so he would not get the happiness he was dreaming of.

Wilson(1965) in his book *The Wound and the Bow* believe that Harry sold his soul to get luxury and comfort and since then he loses his talent and personality as well.

He says that:

The hero of *The Snows of Kilimanjaro* loses his soul and dies of futility on a hunting expedition in Africa, out of which he has fainted to get what he had hoped. The story is not quirk stripped clean of the moral attitudes which have been coming to disfigure the author’s work: the hero, a seriously intentioned and apparently promising writer, goes on white sloppily over the ten early days in Paris when he was earnest, happy and poor, and blames a little hysterically the rich women whom he has married and who had debased him. Yet it is one of Hemingway’s remarkable stories. There is a wonderful piece of writing at the end when the reader is made to realise that

what he has seemed to be an escape by plane, with the sick man looking down on Africa, is only the dream of a dying man. (p.194).

Also, Wilson has not adequately concentrated on Hemingway's fiction as much as he did to others novelists and works. It is still evident that *The Snows of Kilimanjaro* does carry all psychological insights about the creative writer's failure to fulfil the promises he manifested in his early writings. This is a point Wilson picked up and analysed superbly .

## Chapter Three

### Research Methodology

#### 3.1 Methods and Procedures

In this chapter of the thesis, the study is mainly descriptive and analytical. The researcher clarifies the methods he has followed to prepare this study. First the researcher sheds some light on the analytical theories about some aspects of the writer's life and styles in writing. It also deals with Freud's psychology and its application to the study of the creative writing and Hemingway's characters in *The Snows of Kilimanjaro*. Such a branch of science, psychology, has become more and more a vital method for understanding literature and interpreting the behaviour of the characters in a convincing way. Psychoanalysis helps readers to understand texts written about the human behaviour. Kura, one of the famous psychologists in the world, declares that every fiction people make is a more nourishing substitute for reality, an alternative world in which we work out our quarrel with the reality principle. (p.62).

Literature is mainly meant to portray and represent human inner emotion and vivid sentimental feeling, whereas psychoanalysis focuses on the ways characters think, behave, react and go deep beyond the conscious to the real realm of the human psyche, the unconscious. It explains why a character behaves in such a way, what his / her motives are actions and reveals the underlying true causes of all human conduct.

Literature presents the character and psychoanalyses it, disclosing the hidden reasons of human behaviour. In fact, psychoanalysis has arisen as a result of the

desire to find out how the human psyche works and interprets the various personalities and their behaviour. Sigmund Freud is considered as the father of father and founder of psychoanalysis who created this science in 1895.

In this study, the masculine character, Harry, is analysed deeply, emotionally and physically in *The Snows of Kilimanjaro* and related situations to female character, Helen, who is attempting to comfort a dying, delirious man. Actually, this is purely Hemingway's imaginative rendering of his fate with the anonymous woman who offered to finance another safari for him in April of 1934. Hemingway's *The Snows of Kilimanjaro* is a short story frequently subjected to analysis with regards to biographical criticism. It is hard, for example, to ignore the existence of Hemingway's earlier work *Green Hills of Africa*. This notification work tells us of Hemingway's month on safari in Africa with his wife. This fact alone is enough to make one draw a parallel between Harry, the protagonist of *The Snows of Kilimanjaro* and the implied author. In *The Snows of Kilimanjaro* the female character, Helen is portrayed as an obstacle that prevents the male character, Harry, from achieving his own ambitions throughout her money, parties, journeys and sex.

The researcher has accomplished this purpose through analysing in detail Hemingway's male and female characters. And also he does so through analysing the major themes in the novel; the leopard, the hyena and the vulture which do the central roles in *The Snows of Kilimanjaro*. Amazingly, such themes do central roles in the novel.

Essentially, many certain procedures have been followed by the researcher to analyse Hemingway's *The Snows of Kilimanjaro*. Choosing one of the well-known works of Hemingway is the first procedure, whereas the second one lies in extensive

reading books about Hemingway's biographical books, in particular those which are written by famous biographers like Carlos Baker, who traced every single detail of Hemingway, Messent and others. The third procedure is displaying some of the Hemingway's outstanding novels such as *For Whom the Bell Tolls*, *A Farewell to Arms*, *Green Hills of Africa*, *The Sun Also Rises* and others, which could shed more light on the Hemingway's suffering in writing and the way he presents major actual issues in Life, especially women and adventures. Furthermore, reading *The Snows of Kilimanjaro* many times and the critics' opinions and essays intensively emphasizes the importance of Ernest Hemingway as a modernist writer in America and Europe who deals with global causes concerned by various kinds of people all over the world. The fourth procedure is to demonstrate some aspects in *The Snows of Kilimanjaro* that may affect the writer's talent and make it deteriorate. These aspects could be women, reputation, drink and travel. The fifth procedure is to conclude specific characterisations about the novel from analysis he presents. Finally, the researcher includes the reference list of the books, articles and theses used throughout his study.

## Chapter Four

### Introduction

#### Introduction

In this chapter the researcher displays some aspects of Hemingway's life and the psychological effects on his works. He also mentions Hemingway's role in the creative writing as a recurrent theme in *The Snows of Kilimanjaro*.

#### 4.1 Hemingway's Biography

The convenient way of dealing with Hemingway's fiction and his literary world is to start giving a brief account of a very remarkable and eventful career. The reason for stating such a view is that Hemingway belongs to those writers whose literary achievements are closely tied to their experiences and personal interests.

Ernest Hemingway (1899-1961) is considered to be one of the few significant American authors of the 20<sup>th</sup> century. His works have been translated into many languages and turned into successful films and his life was covered widely in the mass media. He was born in Oak Park, Illinois, near Chicago. There was plenty of violence a few streets away, but his father was a civilised man who taught him to hunt and fish in the calm of Michigan. Ernest was keen on sports in high schools and practiced quite a few of them, including boxing. On the other hand, he also contributed to the school paper and showed off his literary talent as well as imagination. In schools, he learnt the most basic and essential facts and principles of accuracy for the local daily newspaper. His family hoped that he would become a doctor but he got a job as a reporter for the *Kansas City Star*. At eighteen, he went

off to the Great War in ambulance service, saw action north of Venice and received hundreds of wounds in his leg from a mortar shell. Hemingway thus entered real life as a hero.

Baker(1969) noted that before Hemingway won the Nobel Prize in literature at the age of fifty-five ,”he had been a citizen of the world; in every country of western and eastern Europe ,the Middle East ,Asia ,Australia ,in the northern and southern parts of America and Africa ‘’(P.1).

He wrote many novels and stories ,including *The Sun Also Rises*(1920),*Men Without Women*(1922),*A Farewell to Arms* (1929),*The Green Hills of Africa* (1935 *The Snows of Kilimanjaro*( 1936 ) , *For Whom the Bell Tolls* (1940)and *The Old Man and the Sea*(1952 ). In all these Hemingway shifts his readers to scenes of exotic and fascinating passions and anguishes. He was involved in bullfighting, boxing, big-game hunting and deep-sea fishing. His writing reflected all this. He visited Spain during the Civil War and participated in it. He described his painful experiences there in the bestseller, *For Whom the Bell Tolls*.

Recognition of his position in contemporary literature came in 1954 when he was awarded The Nobel Prize for literature. Hemingway is an excellent story-teller, planning and bringing off his effects skillfully and comprehensively. As a traveller, Hemingway encouraged others to travel. He encouraged members of his family to go to Africa, which they did. Patrick, his son, spent many years in Tanzania, where he ran a tour company and taught at the Mweka Wildlife College. Hemingway glorified Africa, the dark as well as the dangerous continent. He greatly loved Africa and wanted to live there. This is because he was essentially naturalist, interested in the primitive sides of human experience as the British D.H.Lawrence. Africa was very

important to his life and career as well. He learned about Africa from his earliest years as his father took him to the Field Museum of Natural History in Chicago. As time went by, Hemingway's interest in Africa grew. He visited the black continent many times especially Tanzania. From that experience, he wrote *Green Hills of Africa*, *The Snows of Kilimanjaro* and "The Short and Happy Life of Francis Macomber" (1936) in which "the emphasis was upon a man's final victory over death" (Donalds, p.35).

Messent(1992)referred to a discovery of the value of Africa for a protagonist and how it is a physical and spiritual journey. Africa functions as an unspoiled territory "where, the germ of civilization can be combated by a narrator who restores manhood in the healthy activity of sports-manlike hunting."(p.148).

Hemingway is recognised as a male culture hero of being hard-boiled and hard fighting adventurer as well. Infact, he is talented in hunting, fishing, boxing and many other activities. Many studies and critiques have been written, dealing with Hemingway's life and writing. Messent stated that much of the criticism has been particularly concerned with relating Hemingway's life and works to the changing patterns and requirements of American cultural century onwards "( p.3).

Hemingway has a unique style; his prose is a distinctive type of writing. He uses a simple diction for the reader's ease of access. At the same time, metaphoric patterns are revealed, most particularly by using repetition. He uses realistic techniques to achieve strong intimacy between text and reader. He, in fact, presents a textual world of certainty and immediacy such as places, objects, observations and states of weather. He stresses the text's verbal and figurative patterning. During this time of social and artistic upheaval, authors became more aware of aesthetic principles and



modernistic views. Like Virginia Woolf, Gertrude Stein, D.H. Lawrence and Faulkner, Hemingway wrote in line with the main trend of his notions of gender and performances as twentieth-century American man overlap with his shared influence.

Nevertheless, according to Meres (1987) Hemingway has a completely different style of life in comparison with others. He says that:

Unlike Henry James and T.S.Eliot, Hemingway did not become an expatriate because of the cultural vacuum in America. He did not become absorbed in English society and letters, as James and Eliot did, but was attracted to the Latin civilisation of Italy, Spain and France (p.63).

There is no doubt that Ezra Pound's style in writing affected Hemingway's thinking and writing as Pound stressed factual details in life. Pound's concreteness and accuracy influenced Hemingway in particular. Hemingway is interested in and concerned with what he sees and perceives in reality. Also, among his other literary friends were James Joyce and F.S.Fitzgerald. Hemingway read extensively and discussed the books with other authors including Gertrude Stein, who gave parties for her circle in Paris, and under the influence of his company especially Pound, he worked and improved. Meanwhile, Hemingway's work for newspapers was interrupted and he was sent to Constantinople to cover the departure of Greeks from Turkey.

Hemingway is an American novelist and short-stories writer. "He tells the stories that he has really lived or heard from the background of countries he has seen and visited. He is an important and outstanding author" (Youngp.93). In fact, nowadays he is considered to be one of the masters of short story writers.

Hemingway moved away from Oak Park; first to Toronto and Chicago and then to Paris. There he was exposed to creative books, writers and ideas. Indeed, Paris would be his home for many years. He met Pound and Miss Stein who seemed to be his principle teachers from whom he learnt much about writing and its technicalities.

He has been known a masculine author whose tales are of war and suffering are universally known. During his time of service for the Italian Army in World War I, he was injured. He received a non-life-threatening wound and was forever changed. He was wounded for the second time; this wound was of emotional nature; a British nurse whom he had fallen in love with broke his heart by downplaying the relationship they had shared and his emotions for her. These two early experiences seem to have influenced Hemingway's writing a great deal, leading him to colour his wounded male characters as feminized. "These characters appear frequently in his work, either having suffered some accident, war injury, or even having self-inflicted a wound out of despair" (Baker, 118).

It seems that suicide was a recurrent idea or even obsession in Hemingway's life and work; his father's suicide in 1928 influenced or even obsession his ideas and emotions. According to Meyers(1987):

Hemingway's thoughts of suicide often coincided with mental crisis. In June 1921, two months before he married Hadley, he became apprehensive about his new responsibilities and alarmed her by mentioning suicide. Five years later, during the crisis with Pauline, he calmly told her that he would have killed himself if their love affair had not been happily resolved. (p.555)

He had a terrible combination of physical and mental illnesses caused by his neglect of his own health. He had lost his memory during medical treatment at the Mayo

Clinic. He suffered from weight loss, hypertension, skin diseases, alcoholism, failing eyesight and other serious diseases. Actually, his body was in ruin; he could no longer write. He was severely depressed. But he chose to kill himself rather than live with his diseases. On July 2, 1961 after he came home from Mayo, he woke up early and got a loaded gun and blew out his brain .It was the same gun that his father shot himself by.

The justification for emphasising on these personal, domestic and public events and factors in Hemingway's life was that he sought throughout all his life to reflect these sweet or painful memories in his writing .Indeed it is in Hemingway's case impossible to separate the private from the public, the personal from the impersonal .Hemingway often draws the material of his fiction from his own family background, public life and different experiences and fictionalizes them in such a way that makes them at the end of reader's province.

#### **4.2 Creativity and Psychological Perspective**

The theme of suicide was central in Hemingway's life and work was a recurrent event even before his father's suicide in 1928. Such pitiful events influence Hemingway's ideas and emotions. Meyers (1987) explains this phenomenon by stating that:

It seemed that the Smith and Wesson pistol, the weapon Hemingway's father committed suicide with, became a simple and successful cure for all moral, financial and psychological problems. As result, Hemingway's father put an end to his depression caused by diabetes and angina by shooting himself. (p.243)

Psychologists and philosophers usually define creativity as the capacity to produce ideas that are both original and adaptive. That means the ideas must be new and functional as well. The creativity enables one to adjust to new circumstances and to solve problems that unexpectedly arise. The philosopher Martin Heidegger finds that “the creative person is the one who must risk dispersion, instability, disorder.”(Smith,78). Obviously, such capacity is often valuable in everyday life. On the other hand, creativity can also result in major contributions to human civilisations such as Darwin’s *Origin of Species* and Tolstoy’s *War and Peace* .As a result, the creativity has always been one of the central topics in psychology. Psychology became a formal discipline in the last few decades of the 19<sup>th</sup> century and it has great contributions in finding out the reasons, motives and manifestations of creativity.

However, creativity took several generations before it attracted the attention it rightly deserves. Some psychologists might argue that the creativity would deserve more research than it eventually receives. From time to time various notable psychologists took up the creativity as an important interest. So it is mistaken to say that creativity had no place in psychology until the past 60 years and more. Psychologists often addressed many issues directly relevant to the understanding of creativity, such as problem solving, insight, intelligence, talent and genius. The psychology of creativity has its roots in Greek antiquity. Neither Plato nor Aristotle nor anyone else of those times had anything substantial to say about the phenomenon. However, they presented some basic views about both creative writers and spectators. Indeed, Aristotle’s *The Poetics* and Plato’s *Ion* testify to the validity of such arguments. Although many natural phenomena were exposed to logical analysis and empirical inquiry, creativity was not generally included among them.

This neglect probably reflects the strong association of creativity with divinity or psychological disorders.

Virtually all of the world's religious systems possess creation myths in which one or more gods or divine beings demonstrate superlative creative powers. The Greeks had their share of such myths such as the story of Zeus. The religious roots of the creativity are also apparent in the concept of genius; a notion that would later become closely identified creativity. (Earle, 121)

There are three schools of psychology. The psychoanalytic one is the most distinctive which was the only one founded in the traditional or clinical science that arose at the end of 19<sup>th</sup> century. It is the one that developed outside the research universities and provided the main way for scientific inquiry. Day(1962) in his book *Modernist Literature 1890 to 1950* says that:

Naturally, the central figure in this school is its founder, Sigmund Freud. His ideas did not spring up without intellectual antecedents, yet he was firmly rooted in his times. Freud's psychoanalysis of Leonardo da Vinci is often seen as one of the seminal works in the field.(p.20)

Sigmund Freud, the father of psychoanalysis, also had a huge influence on modernist art. The technique of free association was developed by Freud when he was treating a patient referred to in their case histories as Anna O. who developed a range of symptoms including paralysis and disturbance of vision. ‘Both Freud and Breuer asked Anna O. to talk freely about her symptoms and, thereby revealing the cause--a momentary wish that her father was dead--the symptoms disappeared.’ (Day, 23)

The basics of psychoanalysis are the repressed memory, the illness and the talking cure. It was on this foundation that Freud built his principles. There are two main stages. In the first stage, he argued that psychological disorders, such as obsessional neurosis, could be cured if the patient could be guided to knowledge of the event which gave rise to them. Usually this event was of a sexual nature, either real or imagined. In the second stage, he accepted that the talking cure did not work as well as he had hoped and that most psychoanalysis could offer a patient was the means of turning hysterical misery into common unhappiness.

Freud urged that dreams were wish-fulfilments, but that the fulfilment was disguised. The conscious mind is off-guard when we sleep, but it is still able to censor material from the unconscious. The instincts are able to by-pass the censor by disguising themselves as seemingly inoffensive thoughts and images. The results are compromise. The instincts are able to find some relief but the censor ensures that they do not appear in their bare form. "Freud broke with the enlightenment tradition that saw man as rational. In this scheme, man is driven by instincts which, even slightly deflected from their aim, are likely to result in psychological problems" (p.34 ). The kind of nervous illness is one of the minor themes of modernist literature and at least part of that can be traced back to Freud. His idea of man as pulled between the unconscious and the conscious also contributes to the modernist sense that subjectivity is a complex phenomenon, operating on many different levels at once.

According to Day, Freud shows the importance of interpretation in coming to a true understanding of dreams, symptoms and even slips of the tongue. He believes that a human being is like a book that needs to be read very closely and comprehensively. "If people have so many layers, then it is no surprise to find this

reflected in art, which therefore must also be interpreted carefully and thoughtfully. Freud's theories in other words, shows the notion of the artwork as difficult and elusive, an object that will only reveal secrets after deep study. " (p.21)

Clearly, Freud compared creativity with daydreaming; creators dream out loud, whether dreams take place on a piece of paper, a canvas, or a block of stone. Freud believed that writers often give no explanation or no good explanation since their creative behaviour hides the creative writing process under a veil of mystery. After all, creativity can never be considered among the most important of all human being activities. Our houses and offices are filled with furniture, appliances and other conveniences that are the products of human inventions. Classical and museums display the artistic artifacts of culture and civilisations. All these are just aspects of creativity.

Creative writers are often portrayed as unconventional and somewhat eccentric, a stereotype that has contributed to the fascination of laymen and researchers alike. Personality helps us understand what distinguishes creative writers from noncreative types or from creative individuals and present stability or consistency across time and situations. Once writers understand the creative process and begin to work, they can be successful. One issue of great importance with regard to the present views that the creative writing process is the writer's block- the perceived inability to write that can cause high levels of distress and discouragement in writers. The choice of this very aspect of creativity is necessary and central as it is directly related to Hemingway's case in general and *The Snows of Kilimanjaro* in particular. Reports of the writer's block are common, but appear to often resolve with the occurrence of vivid dreams.

Mood appears to constitute important contribution to enhance the creative writing and positive emotions may enhance creativity whereas negative emotions may be most beneficial. Positive emotions could increase creativity throughout a number of different mechanisms; it may broaden attention and increase, so that individuals can associate concepts or ideas that are usually seen as unrelated. Mood may influence the creative process and lead individuals to experience desirable states providing reinforcement for creative behaviour. Even the negative feeling can create tragic situations as can be seen in Hemingway's fiction.

No matter how we perceive the question of creativity and its negative or positive effects on the individuals in question, the fact remains that all these speculations and analyses are basically tentative and inconclusive. Creativity is a question directly involved with psychological, mental, emotional and cognitive sides which are deeply rooted in the ego. Thus it is very difficult state one final and conclusive judgement of the matter.

### **4.3 Hemingway's Personal and Public Voice**

The problematics of identity is a major concern in Hemingway's fiction, recognition that the notion of coherent subjectivity is a myth struggling with the urge to represent the self as autonomous and independent. A presentation of the self as unstable, caught between subject positions, confined and partly defined by the social information in which it is positioned, conflicts with the urge to celebrate the self to endorse individual freedom and authority. (Sandison, 44)

The injuries suffered by Hemingway's protagonists do not just relate to physical wounds factors that place the notion of the limitless subject under serious threat. In Hemingway's case, such beliefs strengthen rather than weaken. Hemingway's best



effects occur when he explores the uncertainties and instabilities of the individual's position in the modern world. His later protagonists act with an authority and power that the earlier ones entirely lack. He gives fictional form to the certainty and worries of that American culture whose product he was and whose problems he shared. There was a gap between active individual energy and effectiveness and larger repressive force provides the very conditions of Hemingway's fictional world.

All Hemingway's early work is full of the sense of crisis and the fragmentations and self-divisions of his fictional subjects and a product of the tensions and complications of modernity as well as the serious social changes with which it is associated. *A Farewell to Arms* is full of incident, 'Fredric Henry is a lieutenant in the Italian army's ambulance corps, and is a man of action in that he appears to love entirely in the present; the novel never elaborates in his history, and he never explains his motives for volunteering. He is not a patriot, registering great conflicting feeling towards both countries and the cultural identities on which they depend. Concepts make him suspicious; he feels that 'abstract words such as honour, glory, courage, or holy were absent beside the concrete names of villages, the number of roads, the names of rivers' (Blades, 209). *A Farewell to Arms* is the war itself, and the romance of Fredric Henry and Catherine Barkley, their attempt to escape the war and its resulting chaos is a parable of twentieth-century man's disgust and disillusionment.

Hemingway's short stories and his major novels present protagonists' instability, uncertainty and fragile sense of their two identities is foregrounded. This sense of damaged subjectivity is linked in the short stories to a particular narrative style, marked by brevity and inconclusiveness, and by that stress on dialogue and spare description which typified the use of a detached and invisible narrator. A good

example of this dialogue is the short story 'A Clean, Well-lighted Place' where the dialogues and monologues of the old man and the two waiters reveal their inner conflicts and worries. The fact that this first-person narrator often fails to describe his own motivating impulses combined with his narrow focus on the truths of perception and sensation alerts the reader to a sense of something unsaid and provisional in his sense both of his world and of himself. The short stories and early novels formally and thematically reflect Hemingway's concern with fragmented subjectivity. He speaks, in fact, most strongly to a contemporary audience. Messent says that 'All Hemingway's protagonists are placed in a context of larger conditioning to control their final fate' (Messent, 65).

Throughout Hemingway's work and life there is strong evidence of his attraction to the idea of autonomous individualism. His novels might be termed schizophrenic in their treatment of subjectivity; they are illustrative of a more general tension between actual conditions and ideological frame in American society. A group of American writers experienced Europe through their involvement in the First War, and returned to Europe during the 1920s as a means of escape from their homeland. This group of artists was known as the 'Lost Generation', as stated in the epigraph to Ernest Hemingway's novel: *The Sun Also Rises* (1920). In Hemingway's novel, American expatriates in Paris are both restless and helpless.

Like other writers of so-called 'Lost Generation', Hemingway felt drawn to France especially. In one of the interviews with Hemingway in *The Paris Review Literature* when he asked about having any sense of 'group feeling' he declared that he had no such feeling but he respected each other. He added that he also respected a lot of painters, some of his age, others older like Picasso and Monet, and a few writers such as Joyce, Ezra and the good of Stein' (Plimpton, 7).

Hemingway's world is filled with loss. On the surface, his short stories and novels seem to deal with violence, death, tension and threat. But those aspects establish just the tip of the iceberg or the surface structure. The remaining hidden and larger part reveals a sense of loss matched with a sense of longing, confusion, homesickness and nostalgia. The short stories of Nick Adams, *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls*, and *The Old Man and the Sea* .All deal with the first kind of loss; the emotional and spiritual aftermath of losing something one had before. This takes the form of longing and nostalgia.

After the World War I, Hemingway became a local hero whose positive reaction produced more exaggerations and fictions from him. Pressured by his peers and local expectations, Hemingway kept right on inventing his fantasy war .Actual wars made him feel like an experienced, courageous, postwar man, besides the wounds in his legs from the mortar and gunfire. He continued to create himself anew after the war, attempting to be a psychological active writer who sought the highest beautiful standards. From World War I to the Spanish Civil War down to World War II, Hemingway wrote a large number of prose writings which involve representations of war in his capacities as novelist, short-fiction writer or war correspondent. War is understood as a conflict between systems of power, as a limited conflict which removes the individual completely. Finally, the existentialist heroes of Hemingway's novels live under the sign of violence; this is very clear in *The Snows of Kilimanjaro* where the violence of nature and human violence get intermingled.

#### 4.4 Creative Writing as a Recurrent Theme in the Novel

It was fashionable to call everything a fiction in history, philosophy, literature and all forms of human discourse. Human experience is grounded in language as institution. Our desires are determined by this institution. As a speculative instrument the idea has its value, the historian had in common with the novelist; both were concerned with originating and sustaining a narrative, with consistency of character, and combining episodic immediacy with over-all coherence. Histories are like novels in their formal organisation. Thus, the historian's feelings and attitudes and judgements will inevitably colour the narrative.

There are other ways of bringing a sense of history to fiction; therefore those distinguished works derived more or less directly from personal experience in the World War II, like William Golding's *Lord of Flies* (1984) and *Pincher Martin* (1956), Fowles' *The French Lieutenant's Woman* (1969) which is a brilliant novel and it may acquire a further dimension of historicity. *The French Lieutenant's Woman* (1969) which is a richly historical romance. The reader is asked to participate in a self-conscious investigation of the relationship between conventions of writing, social realities and historical process. Here Fowles sheds illuminating light on the problem of writing fiction and its challenges and risks. *The French Lieutenant's Woman* is a book that concentrates on many of the problems of the contemporary English novel. It recognises the substantiality of the realism and its historical place. The novel thus richly documents the world of 1867 which is considered the Neo-Victorian novel that emerged in the latter half of the 20<sup>th</sup> century.

In a postmodernist novel such as Nabokov's *Pale Fire* (1989), existential boundaries are explored and emphasized; it is not easy to draw lines between characters and

distinguished them. Even the worlds, fictional and real are mixed and apt to the free play of meanings. Nabokov's *Pale Fire* which was published in 1962 is as an allegory of death and writing. Most of the postmodernist novels deal with death. Hence, *Pale Fire* as a postmodernist piece of writing is no exception. In such a text, death is equal to silence. Death for each character is equated with the end of her or his story. *Pale Fire* is about John Shade's poetic meditations on life and death. It is about two characters, Shade and Kinbote. They are authors who struggle to continue their narrations by reconstructing their selves through and into languages. They know that the end of discourse brings their nonexistence.

Golding is considered to be one of the most distinguished twentieth-century British novelists. Golding chooses at the end of his life to write about controversial topics. *The Paper Men*, for instance, is indicative of the continuing appeal of love/hate relationship tying the creative writer to the critic. *The Paper Men* is not completely new in dealing with the timeless issue of the struggle between the creative writer and his critics or biographers. The relatively narrow issue about writing has been tied to Golding's common issues about man's essentially evil and selfish nature.

Fiction still needs to be about individual and human situation of consequences. Fowles' *The French Lieutenant's Woman*, Nabokov's *Pale's Fire* and *The Paper Men* possess such qualities. In all these novels and many others, the authors have chosen to present history or biography from a personal and subjective perspective. Indeed that is what Hemingway has done in his brilliant *The Snows*. It is a seminal work where art, writing, display matters and social commitments in addition to the peculiar disposition of arts vividly and minutely represented. *The Snows of Kilimanjaro* is similar to these novels by Fowles, Golding and Nabokov in that these novels have been written at a late stage in the author's career. All of these novelists

write this type of fiction for they find themselves experienced and disillusioned enough to judge their craft and assess their own achievement and pains.

## Chapter Five

### 5.1 Introductory Remarks

During the 1920s, Hemingway and the rest of the Lost Generation wandered around Europe, drank, spent time together, and produced some of the greatest art and literature of the 20<sup>th</sup> century. Many of this group were aimless, dissatisfied with their home countries, and refused to assimilate into European culture.

Whitlow (1984) discusses the similarity between the two female characters of Hemingway in "The Short Happy Life of Francis Macomber" and *The Snows of Kilimanjaro* which are both set in Africa. He believes that Margot Macomber and Helen are alike. They are usually labelled as bitches by critics who dealt with the two stories, while Harry is considered to be Hemingway's hero. Whitlow says that:

Although Harry himself calls Helena "rich bitch". He is in fact "weak, cowardly, dishonest, and cruel" to his wife while she "is strong, considerate, and deeply loving" Harry blames his wife and her money for his "decline", but the story offers no evidence of her guilt. Moreover, he later admits that he "destroyed his talent by not using it" Blaming Helen for her "corrupting influence" has allowed him to avoid writing or facing the possibility that he could not. (p.68)

Hemingway's world is uniquely his own, a small segment of the twentieth-century world. It is a world of unparalleled violence born of the horrors of the First World War and the intellectual and spiritual disillusionment which followed it. Most of its inhabitants lead to a life of sensation only, usually mistaking sexual desire for love, devoting themselves to excitement rather than positive achievement.

Hemingway called his book on bull-fighting *Death in the Afternoon*; but death is imminent for twenty-four hours a day in all his work. It is the unstated theme of his greatest stories, "The Killers", "The Short Happy Life of Francis Macomber", and *The Snows of Kilimanjaro*. Hemingway's peculiar vision of life seems to have resulted not from conscious reflection but from an intense emotional response. Hemingway's world of harshness, brutality and savagery amazes so many readers. The world in which things are exploding and breaking. It is the saved from total misery by visions of endurance, competence, and courage.

## **5.2 The Setting in *The Snows of Kilimanjaro***

The setting—the mountain of Kilimanjaro in Africa with all its symbolic implications common, the elements such as the sun, the water (*The Old Man and The Sea*), the snow " " can represent both the dream of snow in Harry's mind as well as the actual snow of the mountain; it can represent the destroying quality of a snow-white cloud of locusts as well as the preservation's snows" (Smith, 327)

The ice of Hemingway's life, the actual ice, symbolic implication of the leopard's death, its ascent compared to the artist's descent and deterioration. The leopard and the mountain are important archetypes which symbolise the aspirations and actions of Harry. The leopard is symbolic of Harry's lust and love of luxury that destroy his moral character. The leopard is the first animal mentioned once in *The Snows of Kilimanjaro* and left as so vague. The only frozen carcass whose existence has never been explained near to the western summit called The House of God. The scene of Harry's death carries the weight of the leopard's meaning, but its significance



greatly relies on being contrasted with the hyena. The hyena that circles the campsite can be viewed as Harry's view of himself. Elia states that 'The hyena is a mocking symbol of Harry's artistic failure and his aspiration to be a top of Kilimanjaro, as well as a symbol of death.' (p.282)

When the hyena approaches the camp near the end of the story, Harry knows he is about to die. When Harry dies, the animal sends out a cry that mocks Harry's humiliating death. The rotting of Harry's leg is in analogy with the rotting of his hyena's scavenging life. The only thing remaining is for his body to fully rot as well, and in his mind. The hyena becomes the personification of a final, physical death. "While the hyena relates to the obscene and lowly animal lurking and awaiting Harry's death, the leopard is a majestic and noble creature which died during its endeavor to reach greatness" (Stephenson, 84). Both the hyena and the leopard's skeleton foreshadow the death of the protagonist, Harry. The hyena is a symbol of immortality, a reward for taking the difficult road. Harry himself was a leopard at certain times in his life. Specifically, Harry can be seen as a leopard during his youth when he lived in a poor neighborhood of Paris as a writer as well as in the war when he gave his last morphine pills for himself to the horribly suffering Williamson:

He remembered long ago when Williamson, the bombing officer, had been hit by a stick bomb someone in a German patrol had thrown as he was coming in through the wire that night and, screaming, had begged everyone to kill him. He was a fat man, very brave, and a good officer, although addicted to fantastic shows. But that night he was caught in the wire, so when they brought him in, alive, they had to cut him loose. Shoot me, Harry. For Christ sake

shoot me. They had had an argument one time about our Lord never sending you anything you could not bear and some one's theory had been that meant that at a certain time the pain passed you out automatically. But he had always remembered Williamson, that night. Nothing passed out Williamson until he gave him all his morphine tablets that he had always saved to use himself and then they did not work right away. (p.15)

Also, he is seen as a leopard when he stays loyal to his wife and does not confess to her that he never really loved her, apparently the hyena is a symbol of the rotting death that Harry fears. It also symbolizes the approaching death and the emptiness with which Harry associates the sign of death. It is the death which is about to reach Harry.

Oliver(1969) in his book *The Snows of Kilimanjaro: A Revaluation* explores that much of the debate over *The Snows of Kilimanjaro* has centered on what its symbols mean, but these symbols can best be interpreted by seeing how they illuminate the conflict between idealism and materialism with which Harry struggles. Evans says that:

The first symbol, Africa, stands for the mysterious nature out of which man comes and into which he returns at last. Africa is an ideal place of creativity and moral regeneration, a place where Harry can regain the integrity he lost when he stopped writing. Another ideal place that is a part of nature, "the snow-covered mountainship", is the key symbol, not of death, but of life-in-death. (p.150)

Montgomery (1969) thinks that the Hemingway's three symbols, the mountain, the hyena, and the leopard, develop Hemingway's theme of heroic perseverance, but with varying degrees of success. He says that:

The leopard, which appears only in the headnote, seems to contrast with the hyena; a fully drawn symbol of the life of moral decay Harry had been living, but is insufficiently developed as a symbol. The positive code, the leopard, seems to represent can be construed only by comparing it to the negative code represented by the hyena and by associating it to the heroic acts Harry remembers.(p.145)

In the researcher's view the image of the leopard's carcass at the top of the mountain is a very sad and lonely one, suggesting wastefulness or making the wrong choice or even self-destruction. The leopard is a symbol of Harry and his lonely attempt at finding something or reaching somewhere. The carcass symbolized Harry, as well as Hemingway's need to reach self-satisfaction. Only then would they be at peace. The hyena is a scavenger and the most despised of all African animals because of its filth and aggressive efforts to destroy and steal other animals that are wounded or suffering on the plains. In its hunger for destruction, it represents Harry's physical death, but also his spiritual death, the life of sloth and carelessness he lives, and the scavenger-like qualities in Harry which prevented him from achieving his goals.

Kenya, where Mount Kilimanjaro is located, was a popular destination for adventurous American and European tourists during the time between the two world wars. The mountain top, besides having the obvious connotation of heights, has an enriched symbolism by bearing the name 'The House of God' and by being covered by snow evoking a heavenly image. Harry's vision of being carried off to

the summit as he is dying resembles the largely reported vision of people on their deathbed as reaching for the light at the end of the tunnel. In his mind, Harry takes the same journey the leopard did. He tries hard towards enlightenment and spiritual greatness. As was the case of the leopard, death awaits him by the reaching of his goal. Harry reaches his goal spiritually not physically. Ironically, Harry's body betrays his mind. The rotten part of Harry is left in the jungle, but the spiritual one rises to the heights of mountain peaks. Through the epigraph of *The Snows of Kilimanjaro* the reader learns that there is an undecaying carcass of the dead animal, the leopard, as testimony to its natural ambition and desire. In fact, it is a sign of boldness as well as a warning of the possible price.

### **5.3 The Artist and Matrimonial life**

Hemingway's early life has influenced his occupation, visions and his other attitudes toward life. Many books have been written about Ernest Hemingway, but few books have exclusively focused on the woman he knew and loved and sometimes hated that is his mother. His mother, who was the lifelong recipient of his attitudes against women, was a dominating woman and as much as he developed distaste for all women who tried to dominate men or, in other words, tried to unman men. His mother, Grace Hall Hemingway, was a domineering type. She also had a habit of abusing his quiet father, who was suffering from diabetes, and this fact started to make Ernest feel a kind of hatred toward women even his mother. Also, his wives and others captivated him. Hemingway meets and falls in love with Angeles Von Kurowsky, a Red Cross nurse. They plan to marry, but she becomes engaged to an Italian officer in March 1919. He married four times, each time to a fascinating person. In 1922, he married Hadley Richardson, who shared him the Paris years and a

son. In 1927, he divorced Hadley and married Pauline Pfeiffer, the mother of two more sons who created a sanctuary in Key West. They divorced after he returned from Spanish Civil War in 1940. Martha Gellhorn, a writer and acclaimed journalist, became his third wife. They separated when he met Mary Welsh, a *Time* correspondent, in London during World War II and married in 1946. In 1948, Hemingway fell in love with 19-year-old Mariana Ivancich and the platonic love affair inspired him to write. He never seemed to have stability or lasting satisfaction in his relationship with women and he was known as a womanizer.

The second most powerful influence in his life seems to be the Indian girls in Northern Michigan whom Hemingway had known intimately. And then there seems to be a third type of character, the American girls whom Hemingway must have observed from close quarters. Despite his efforts to write invaluable pieces, it seems he was unable to cover his anti-women attitudes in his works. In spite of four marriages and numerous affairs, he never seemed to have a fulfillment of pleasure. In fact, the American female and the destructive influence of his mother in the house seem to have reinforced each other. His relationship with his mother and the crippling effect on relationships with women made his life become a series of incorrect relationships that failed to meet his needs and left him searching for the right women. Hemingway never recovered from the emotional damage imposed by his mother, evident in his personal life and in the broken relationships in his stories. He remained aware and concerned that he would end up like his father and be controlled by a domineering bitch. Hemingway applied so much control in his relationship and became a version of his mother as he dominated others.

Harry in *The Snows of Kilimanjaro* allows himself to sit too long in lap in luxury without devoting attention to his craft:

He remembered the good times with them all, and the quarrels. They always picked the finest places to have the quarrels. And why they had always quarreled when he was feeling best? He had never written any of that because, at first, he never wanted to hurt anyone and then it seemed as though there was enough to write without it. But he had always thought that he would write it finally. There was so much to write. He had seen the world change; not just the events; although he had seen many of them and had watched the people, but he had seen the subtler change and he had watched it and it was his duty to write of it; but now he never would. (p.11)

Harry scratched himself and instead of applying the metaphorical iodine of an escape from this easy life and return to places of true inspiration (Paris, Constantinople, Austria) he merely used a weak carbolic solution whose metaphorical equivalent is a trip to Africa. This trip which supposed to help him work but he waited too long to apply the remedy when the first sign of danger emerged:

I suppose what I did was to forget to put iodine on it when I first scratched it. Then I didn't pay any attention to it because I never infected. Then, later, when it got bad, it was probably using that weak carbolic solution when the other antiseptics ran out that paralyzed the minute blood vessels and started the gangrene. (p.4)

What is most interesting about the parallels between the physical and the mental or creative infections is that in order to try to find a way out of the emptiness and numbness, he attacks Helen. In this story, Harry's dying relationship to his wife,

Helen, and the end of his life is explained. Harry has a bad wound and during the story has pain, but his relationship with his wife and other women and also his views about women are clear. Harry says 'I've quarrel and that makes time pass'. (p.2) Harry so many times calls his wife 'you bitch!' or 'You are the destroyer of my talent' ( p.6 ), or he says 'My lies have been more successful with women than when I have told them the truth'( p.7 ), or ' ' When I fall in love with another woman that should always have more money than the last one'( p.10 )

Harry, the protagonist of the story, is a writer, 'I've been writing,' he said. 'But I got tired' (p.16), and 'who loved him dearly as a writer' (p.8).

As he lies near death on a cot in the African wilds, his thoughts go back to his life experiences. Hemingway skilfully develops Harry's character by use of his cutting words to his wife. His memories of other women and other times, his attitude towards death and his ceaseless drinking even when he knows it is harmful, are always remembered:

He had whored all the time and then, when that was over, and he had failed to kill his loneliness, but only made it worse, he had written her, the first one, the one who left him, a letter telling her how he had never been able to kill it...How when he thought he saw her outside the Regence on time it made him go all faint and sick inside, and that he would follow a woman who looked like her in some way. How everyone he had slept with had only made him miss her more. He wandered up past Maxim's, picked a girl up and took her out to supper. He had gone to a place to dance with her afterward, she danced badly, and left her for a hot Armenian slut.(p.11)

Since Hemingway based this character on himself, he made Harry very realistic. The main character's wife was loosely based on Hemingway's second wife, Pauline. In the story, Harry feels that he has been bought by his wife's money, and it is a feeling he can barely tolerate. Harry never calls Helen by her name, and it is only near the end of the story, during the plane trip episode in his mind, when she is named. Otherwise, he refers only to her as "she." He is accompanied by this wealthy lover, Helen, on whom he is financially dependent:

She was still a good -looking woman, he thought, and she had a pleasant body. She had a great talent and appreciation for the bed, she was not pretty, but he liked her face, she read enormously, liked to ride and shoot and, certainly, she drank too much. Her husband had died when she was still a comparatively young woman and for a while she had devoted herself to her just-grown children. She liked to read in the evening before dinner and she drank Scotch and soda while she read. (p.9)

As they await rescue by plane, Harry bitterly reflects on his once-promising writing career. He realizes that he has sacrificed his talent for the material pleasures offered by her. Filled with rage and self-disgust, Harry responds with sarcasm to Helen's thoughtful views. The couple fruitlessly argue. He wistfully recalls his life:

“Please tell me what I can do. There must be something I can do.”

“You can take the leg off and that might stop it, though I doubt it. Or you can shoot me. You're a good shoot now. I taught you to shoot, didn't I?”

“Please don't that way. Couldn't I read to you?”

“Read what?”



“ Anything in the book that we haven’t read.”

“ I can’t listen ti it,” he said. ’Talking is the easiest. We quarrel and that makes the time pass.’”(p.3)

Helen is one of Hemingway’s more developed women Characters.Hemingway gave her a rounded background. She had been devoted to her first husband who died just as their two children had grown and left home, leaving her quite alone and needing to build a new life. She turned to drink, horses, and books. Then she took lovers. When one of her children was killed in a plane crash, she was devastated and scared. She no longer wanted lovers; she wanted a solid relationship, and she found Harry. She admired his books and took his life exciting. She had started a new life with him, and in turn, he had lost his old life.

Hemingway’s hero, when faced with death, looks back on his life and tries to make sense of it. He sees a talent destroyed by not using it, by drinking too much, and by laziness caused by too much money. Most of all, he is filled with regret for being selfish in his dealings with others, but mostly regret that he will not be able to write all the stories he thought he had time to relegate to a later day. He had put away the most important parts of his life, waiting for another time to put the emotions and thoughts on paper, and now it is too late. The theme of facing death with courage is dealt with from the beginning of the story when Harry admits that death is painless: “the marvellous thing is that it’s painless,” he said. ’That’s how you know when it starts.’”(p.1)

He has lived in fear of death all his life, even been obsessed with it, and now that he is faced with it, he finds he is too tired to fight it. He accepts it. Still, he wished he had written about the things that had affected his life: the joy of skiing, the

emotional upheaval of the first true love, the unquestionable loyalty to an old soldier. He has learned too late that every day counts and that tomorrow might not come; every day should be lived to the full:

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's officers' leave train, machine-gunning them as they scattered and ran.(p.5)

Harry has attempted to live a double life as both an ordinary individual and as a creator of art. Upon his final moments, Harry longs for the world of art and fiction. This is the world that he has never been able to reach, but he wishes he had reached. Ordinary, everyday life contains disorders that have hindered Harry's ability to act as an artist and create. In Harry's case, these disorders include Helen, her money, and her way of life. Harry believes that his writing suffered as a result of his comfortable life with Helen:

It had begun very simply. She liked what he wrote and she had always envied the life he led. She thought he did exactly what he wanted to. The steps by which she had acquired him and the way in which she had finally fallen in love with him were all part of a regular progression in which she had built herself a new life and he had traded away what remained of his old life. (p.9)

Also, he is empty because of the loss of his first love, because of his unfulfilling life with Helen, and most importantly, because he has failed as a writer. He gave up writing and in doing so he let himself down. Harry did not get to the high level of artistic ability that he would have liked to achieve because he got lazy as a result of marrying into money:

So now it was all over, he thought. So now he would never have a chance to finish it. So this was the way it ended, in a bickering over a drink. Since the gangrene started in his right leg he had no pain and with the pain the horror had gone and all he felt now a great tiredness and anger that this was the end of it. For this, that now was coming he had very little curiosity. For years it had obsessed him, but now it meant nothing in itself. It was strange how easy being tired enough made it. (p.4)

He died in the hot, humid plains, which completely serve as a contrast to the cold, snowy mountaintop of Kilimanjaro in the background where the white snow symbolizes purity and the sublimated field of artistic creation, ‘he lay then and was quiet for a while and looked across the heat shimmer of the plain to the edge of the bush...’. (p.3)

#### **5.4 The Artist and Wealth**

The story offers one of the destructive forces in the artist’s life—money, travel, parties, leisure. All this can be harmful if not detrimental to the artist’s ambitions. Or at least this is what Hemingway suggests in his masterful novel, *The Snows of Kilimanjaro*.

This section will present the equality powerful distraction before the creative writer and money. *The Snows of Kilimanjaro*, the finest story written by Hemingway, was inspired by a wealthy woman, Hay Whitney who offered a free safari to Hemingway to go to Africa. *The Snows of Kilimanjaro*, which is about a dying writer, shows how he blames his wealthy wife for destroying his talent, is in fact based on a New York woman who offered to fund Hemingway’s African safaris if she could accompany him as his mistress. The wealthy widow, who was 23 years

older than Hemingway, had read an article in which the author, famous for his masculine lifestyle, had spoken of earning money to go back to Africa on safari. She wrote to him, inviting him to tea, during which she made the proposition and offered to fund his safari adventures.

Whitney(1979) was a blue-blooded member of New York's high society. In her youth she tried her hand in literature and wrote a series of poems, before marrying, at the age of 26, Payne Whitney, a financier with whom she had two children. What is understood to have happened is that Hay Whitney read about Hemingway in an article that appeared in the *International Herald Tribune* on 4 April, 1934, in which the author said his intention was to return to Florida to work hard and make enough money to go back to Africa and really learn something about lions.

Hay sent Hemingway a note, inviting him to call on her the next day, 5 April, 1934. Hemingway later said that his hostess explained that there was no need for him to earn money as she had more than enough and would be pleased to share it with him. Hemingway later implied that the proposition was sexual.

*The Snows of Kilimanjaro* is based on this actual experience. It focuses on the reflections of a writer, who had been on safari in Africa but is now dying from gangrene as he and his rich wife wait in vain for a plane to transport him to hospital in Nairobi. In *The Snows of Kilimanjaro*, the dying character describes his wife, whose name is Helen, as "this kindly caretaker and destroyer of his talent" (p.6). The key moment in *The Snows of Kilimanjaro* occurs early and in dialogue. In the opening section of the story, the main characters, Helen and Harry, have become stranded while on an African safari. Harry developed a gangrenous leg, but they are still comfortable thanks to servants and available supplies at their camp. As Helen

and Harry sit together, worried and wondering what to do with themselves while they wait for help to arrive, they quarrel about his alcoholism. Helen changes the subject:

I wish we'd never come.", the woman said. She was looking at him holding the glass and biting her lip." You never would have gotten anything like this in Paris. You always said you loved Paris. We could have stayed in Paris or gone anywhere. I'd have gone anywhere said I'd go anywhere you wanted. If you wanted to shoot we could have gone shooting in Hungary and been comfortable.(p. 5)

Harry continues unnerving Helen by refusing to engage any of her counterfactual possibilities. He rejects the implication that the only bad choice they made was deciding to travel to Africa. First, he challenges her assessment .Helen clearly feels regret about their current predicament. He wishes they had chosen a different vacation that would have allowed them to escape it:

"Your bloody money," he said.

"That's not fair," she said."I was always yours as much as mine. I left everything and I went wherever you wanted to go and I've done what you wanted to do But I wish we'd never come here."

"You said you loved it."

“ I did when you were all right. But now I hate it. I don’t see why that had to happen to your leg.What have we done to have that happen to us?”(p.4)

Since the days of his youth, Harry has become someone who both loves and despises comfort. He admits that he lies to Helen to be comfortable even though he associates comfort with a neglect of his craft. He blames Helen for desiring more comfortable options than their ill-fated African safari. Harry had planned the African vacation to take with a minimum plenty to eat and drink, and a staff of natives to serve him:

“What about a drink?”

“It’s supposed to be bad for you.It said in Black’s to avoid all alcohol. You shouldn’t drink.”

“Molo!”, he shouted.

“Yes Bwana.”

“Bring whiskey-soda.”

“You shouldn’t,” she said. “That’s what I mean by giving up t says it’s bad for you.I know it’s bad for you.”

“No,” he said. “It’s good for me.”(p.3)

Even his death by gangrene is uncommon because it is painless. Harry may have recognized that comfort has been a dismal failure, both because he has not really relinquished comfort at all, and because his attempt at discomfort has ended his life:

“The marvelous thing is that it’s painless,” he said. “That’s how you know when it starts.”

“Absolutely. I’m awfully sorry about the odor though. That must bother you.”

“Don’t! Please don’t.” (p.1)

The most destructive effect that money and comfort have had on Harry is his tendency to approach writing with the same sense of limitless opportunity reflected in Helen’s behaviour. He postponed writing till he knew enough to write the things he saved well. He had been saving stories until he can master the discipline to write them down, ‘I’ve been writing,’ he said. ‘But I got tired.’ (p.15)

However, the stories will never be committed to paper. Immediate death, of course, has changed all that. Landman (1993), a psychologist, notices that regret all boils down to death, and because human being is mortal, we could always re-do the unhappy things in some future. (p.34)

### **5.5 The Writer’s introspection or self-examination**

The story reveals keen analysis of the creative artist’s ordeal, his surrender to the temptations, distractions and intrinsic failure to fulfill the ambitions and hopes. The core of *The Snows of Kilimanjaro, Harry*, ruminates on the path not taken and the lost chance of becoming a writer. The memories he had always intended to write about remain unrecorded and just part of his imagination. The snapshots and imagistic scenes remain in his memory and have not been given full expression. He dies without reaching the summit and without seeing the white peak of Kilimanjaro. Actually, Harry dies on the filthy plain next to the hyena. Harry regrets on his

deathbed that he had not written all those stories and novels, and his belief that he could have it if only he had not sold himself to rich women. He could become a professional writer if he wrote for money instead of marrying for money.

A brief summary of the story is helpful at this point. The epigraph at the beginning of the story tells the reader that the snow-capped western summit of Mount Kilimanjaro in Africa is called "The House of God" by the natives and that the dried and frozen carcass of a leopard was strangely once found there. The main characters, Harry and his wife Helen, are on a safari in Africa. The safari is Harry's self-prescribed treatment to recover his artistic health:

Africa was where he had been happiest in the good time of his life, so he had come out here to start again. They had made this safari with the minimum of comfort. There was no hardship; but there was no luxury and he had thought that he could get back into the training that way. That in some way, he could work the fat off his soul. (p.44)

However the disease has spread too far and too deep for such regeneration or an African remedy. The story opens on the African savannah where the husband, Harry, and the wife, Helen, are talking to each other about his leg, which is rotten away from gangrene. Harry's failure to care for a throne scratch on his knees, which resulted in gangrene two weeks before, fits into the pattern of his neglect of his artistic talent. While Harry continues satirizing her, Helen is trying to make him more comfortable and make him believe that he will survive. But Harry seems to be enjoying the blackhumour of the vultures that are waiting for him to die. Harry's sense of failure and regret permeate the story from the beginning:

"That's how you know when it starts."



“Is it really?”

“Absolutely. I’m awfully sorry about the odor though. That must bother you.”

“Don’t please don’t.”

“Look at them”, he said” Now is it sight or is it scent that brings them like that?”( p. 1)

In a series of flashbacks, Harry’s past unfolds. In the first one, Harry remembers being in World War I, then thinks about different scenes in numerous winters:

He remembered long ago when Williamson, the bombing officer, had been hit by a stick bomb someone in a German patrol had thrown as he was coming in through the wire that night and, screaming, had begged everyone to kill him.....(p.15)

Howmany winters had he lived in the Vorarlberg and the Arlberg?It was four and then he remembered the man who had the fox to sell when they had walked into Bludenz, that time to buy presents... (p.5)

Helen is the last woman in Harry’s life. Although she had loved Harry, he had never really loved her. In the second flashback, Harry thinks about time in Paris and Constantinople, but all of his memories are coloured by memories of the war:

He remembered long ago when Williamson, the bombing officer, had been hit by a stick bomb someone in a German patrol had thrown as he was coming in through the wire that night and, screaming, had begged everyone to kill him....(p.15)

In another situation, his mind could recall something else related to his painful past “in the Black Forest, after the war, we rented a trout stream and there were two ways to walk to it.....” (p.14)

In the third flashback, Harry is in the forest, living in a cabin, and then remembers Paris and the time spent there near the Palace Counterscarp:

The other way was to climb steeply up to the edge of the woods and then go across the top of the hills through the pine woods, and then out to the edge of a meadow and down across this meadow to the bridge...the next year came the inflation and the money he had made the year before was not enough to buy supplies to open the hotel and he hanged himself.You couldn't dictate that, but you could not dictate the Place Counterscarp where the flower sellers dyed their flowers in the street... (p.13)

He briefly returns to the present to ask for another drink before flashing back again. Eventually, his flashback starts to blend into the real world as he asks Helen to explain why he never wrote the stories he wanted to write. He thinks about why he feels such contempt for the wealthy. In the final flashback, he becomes delirious, and he dreams that the plane has come for him; that the pilot lifts him in. Then they fly through clouds and rain where Harry sees, looming ahead of them, the snow-covered peak of Kilimanjaro shining whitely in the sun:

He thought about alone in Constantinople that time, having quarreled in Paris before he had gone out. He had whored the whole time and then, when that was over, and he had failed to kill his loneliness, but only made it worse, he had written her, the first one, the one he had left him, a letter telling her now he had never been able to kill it..... (p. 10)

His self-realization and regret can be felt through the indirect interior monologue:

Now he would never write the things that he had saved to write until he knew enough to write them well. Well, he would not have to fail at trying to write them either, Maybe you could never write them, and that was why you put them off and delayed the starting, He would never know, now.( p.3)

At this point, the hyena makes a strange sound which looks like a human sound that makes Helen wake up. Thus Helen discovers that Harry has died:

Just then the hyena stopped whimpering in the night and started to make a strange, human, almost crying sound. The woman heard it and, stirred uneasily. She did not wake. In her dream she was at the house on Long Island and it was the night before her daughter's debut. Somehow her father was there and he had been very rude. Then the noise the hyena made was so loud she woke and for a moment she did not know where she was and she was afraid. Then she took the flashlight and shone it on the other cot that they had carried in after Harry had gone to sleep. She could see his bulk under the mosquito bar but somehow he had gotten his leg out and it hung down alongside the cot. The dressings had all come down and she could not look it.

“Molo,” she called, “Molo! Molo!”

Then she said. “Harry, Harry!” Then her voice rising, “Harry! Please. Oh Harry!”

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.  
(p.17)

Hemingway has so planned the ending that the reader is unaware until Helen makes her discovery that the plane trip never took place except in the mind of the dying man. The details of the plane trip are rendered with utmost realism in fact. Hemingway's major trick is that he does not point out the illusion, as he did with the other flashbacks, and so the readers accept realism, when in fact, the ending is an ironic vision which mocks Harry's profound sense of self-deception.

One of the modes of narrative representation of the unlived life is the duality of Harry's character. Harry remains an ambiguous character until the end of the story. The reader keeps contradictory images of Harry. He is mean and selfish, yet he was a man of action and courage. He is a liar, yet at times self-searching and sincere. Through Harry's recollections, he is seen as different; he is adventurous, vital, active, womanizer, a sportsman, courageous in facing the war and great traveller:

He thought about alone in Constantinople that time, having quarreled in Paris before he had gone out... He wandered up past Maxim's, picked a girl up and took her out to supper. He had gone to a place to dance with her afterward, she danced badly, and left her for a hot Armenian slut, that swung her belly against him so it almost scalded. He took her away from a British gunner subaltern after a row. The gunner asked him outside and they fought in the street on the cobbles in the dark.....that same night he left for

Anatolia and he remembered, later on that trip, riding all day through fields of the poppies that they raised for opium...(p.10)

In the Black Forest, after the war, we rented a trout stream and there were two ways to talk to it. One was down the valley from Triberg and around the valley road in the shade of the trees that bordered the white road...until that road crossed the stream. That was where our fishing began. (p.12)

However, it is never clearly stated in the text whether this is indeed a portrait of him as a young man, or part of yearning for what he really wanted to be, but never actually was. At the end of the story, he arrives at a vision of transcendence flying toward the snow-capped peak of Mount Kilimanjaro. But this vision seems illogical and alien with his degraded character throughout the story. Therefore the vision of the mountain is not of transcendence and salvation for the artist, but the last manifestation of Harry's profound ability to deceive himself. The snow-capped Mount Kilimanjaro remains Harry's spiritual destination that he never reaches. In reality, the rescue plane never arrives in time. Harry's dead body is discovered in the tent by Helen, his wife. The story narrates Harry's failure to work at his writing and his regrets:

"I have been writing," he said. "But I got tired."

"Do you think you will be able to sleep?"

"Pretty sure. Why don't you turn in?"

"I like to sit with you."

"Do you feel anything strange?" he asked her.

"No. Just a little sleepy." (p.15)

The imagined flight simply reveals Harry's final illusions. There is no redeeming end of the tragic plot set in here since the protagonist is already dead. For Harry, all this does not happen since there is no epiphany for a dead man. Harry did not follow the deals of honour, courage and painful and endurance that are necessary to live in Hemingway's painful and chaotic world. So he fails even to become the typical Hemingway's code hero.

Seen from another perspective, Harry is also an unreliable narrator. He believes that his wife and the rich life he had led are to be blamed for his lack of artistic output. Harry's excuse for not writing is based on the sudden wealth he has acquired without effort or work. Easy money and the women that go along with it brought him a life of comfort and luxury, an artificial world unfavourable to literary creation. Harry became powerless. He was drawn to life in the form of hunting, sex and adventure. It is true that continuous delay suited him well, allowing him to live a comfortable and carefree life, but one can argue that Harry never really had any talent as a writer, and that he had already been on the road of laziness and self-betrayal even before he met Helen: "It was not her fault that when he went to her he was already over." (p. 7)

As an unreliable narrator, Harry is simply projecting his frustrations and regrets on his wife. In fact, this defense mechanism, whereby one projects one's own undesirable thoughts, motivations, desires, and feelings onto someone else, becomes an integral part of the story and highlights the theme of the un-lived life.

Life is much more likeable than Harry since it cannot be held responsible for his corruption. Harry is the only one to be blamed for what happened. Harry had a romantic weakness for the glittering world of wealth and was lured by the dreams of

high life so he became too dependent on the artificial world of luxury and lost the freedom necessary for the artist while trading his artistic talents for money and comfort. This exchange was not worth it.

The modernist Hemingway does not end his stories and novels with an achievement or a fulfilled ambition, but instead he withdraws into domain of vision of controlling but imaginary order, distanced and remote from an actual world. In fact, writers of the modernist period often lament missed opportunities, as well as exceptional but wasted chances for heroic actions, for brave and splendid performances in the world's eyes.

Hemingway in *The Snows of Kilimanjaro* shows the hero's moment of death when time is running out, and when the experiences and the sensations of life hold full control of his consciousness. The present moment is immortalized when special instances are remembered that incorporate all the experiences of a lifetime. The past, present and future exist in the protagonist's mind at the same time. The memory of the past and the fear of the future determine the protagonist's perception of the present. The title story, *The Snows of Kilimanjaro*, is a meditation on corruption and mortality. As the protagonist perishes of gangrene out in the bush, he recognizes his own failure of nerve as a writer:

Now he would never write the things that he had saved to write until he knew enough to write them well. Well, he would not have to fail at trying to write them either. Maybe you could never write them, and that was why you put them off and delayed the starting. Well he would never know, now. (p.3)

The unlived life is an illusion. Eventually, it becomes a sort of unremembered state that has no logical proof of its existence. Harry in fact, never succeeds in getting down on paper those remembrances he always intended to write. The snapshots are similar to those of a patient under the influence of a hypnotic drug. They appear, reappear, and disappear in the form of flashbacks, but can never be pinned down. The writer has a sacred duty to capture these fleeting moments in time before they disappear forever, preserving these precious times, and rendering them unchangeable and immortal and thus to ensure their survival. For Harry, that is too late.

Harry reflects on many opportunities for writing missed, on many stories worth immortalizing but which have never been noted. He gives us glimpses into his world and reveals how his life choices stopped in his way as a writer. Hemingway himself wrote in *Green Hills of Africa*:

“Tell me first what are the things, the actual, concrete things that harm a writer?”

“Politics, women, drink, money, ambition. And the lack of politics, women, drink, money and ambition. I said profoundly.” (p. 28)

Harry would agree and he would relate. Hemingway is known as one of “The Lost Generation”. Harry has recollections of a period of war, of being an expatriate, his pondering about morals and wealth, his memories of significant women and ex-wives can all be traced back to the author’s life. Nevertheless, Hemingway did not want anybody to explain his own works as a reflection of his life. Lewis says that:



Hemingway himself did not encourage interpretations of his writing that read it as autobiographical. If the reader steps away from the biographical facts about Hemingway, or if he or she is preferably not even acquainted with them, a new light is shed upon the story. (p.45)

Harding (2011) has conducted dual endings of *The Snows of Kilimanjaro* by commenting on the interesting mixture between what is true and what is imagined by the writer in the novel:

The story contains not only one but two scenes—first a “false rescue” ending, and then the second ending describing Harry’s death at the safari camp. The false ending is the story’s clearest references to its title *The Snows of Kilimanjaro*, as well as to its epigraph about a frozen leopard found near the mountain’s summit. Both endings are printed in regular font, like other scenes from the narrative present that take place in Africa, and unlike the italicized representations of Harry’s thoughts. Harry focalizes the penultimate “rescue” ending, while the final ending is focalized by Helen. (p.30)

In Hemingway’s view the talent and training of an artist are kin to the talent and training of a sportsman. The artist as well as the sportsman must be educated and trained well to make use of his natural talent. Hemingway was always seeking to develop in his art, a technique which was straight, pure and natural. Like the sportsman and the writer, the hero in the ethical realm must get his training by facing terrible experience. The writer must emerge with courage, enthusiasm, and the awareness of the nature of his enemy. He must also develop techniques which

will not cheat or cheapen his integrity and experience life of luxury, ease and comfort can be harmful to the craft of writing and art in general.

## 5.6 Conclusion

Hemingway's *The Snows of Kilimanjaro* is typical of The Lost Generation and its values, priorities and perception. Mostly they were selfish and had different views of themselves and the world. They tended to think very little of the rich people. These reflections of life are clear through Harry's retrospectives all throughout the story. In depressing story, Harry is in Africa with his wife and a few days back scratched his leg and it got infected to the point of gangrene. Harry is well aware he is going to die and reflects back on his life and his failure as a writer and to some point as a human being. Thus the novel is a deep exploration of the sufferings of the writers who could not fulfil his target.

An examination of events and situations clearly shows that scenarios function at *The Snows of Kilimanjaro* centres around this uneasy relation between art and wealth and its catastrophic outcome. In the dialogue between Helen and Harry, one begins to perceive their relationship and their regrets. In the short pieces of writing, description depends on vivid short scenes that contribute to demonstrating Harry's potential as a writer. In the story's conclusion, there is the possibility or suggestion that Harry has been rescued but it has been cancelled by his death. By the end of the story, readers have not only learned what Harry and Helen regret, but have also been supplied with an opportunity to judge Harry's talent through the memories and thoughts conveyed in the scattered situations of dialogues.

*The Snows of Kilimanjaro* represents the regrets of a couple who believed too much in possibility and limitless opportunity, with terrible effects on Harry's body and soul. At the same time, *The Snows of Kilimanjaro* displays proudly the creative presence of an implied author who has made no many mistakes\_ an author who has flirted with multiple narrative possibilities while maintaining a tight grip on the story's ultimate line. The result is an unusual vision of Harry's unfortunate excesses and lack of control- Helen and Harry will never return to Paris. Harry will never write his masterpieces, and this will never be a story in which the protagonist is rescued. Instead his African experience provided him with a vantage-point to perceive and assess his own achievement and existents as a whole.

*The Snows of Kilimanjaro* is the most complex of Hemingway's works. The symbolic purpose of the story becomes immediately clear in the epigraph, which Hemingway himself wrote to suit his narrative needs. The concern with symbolism comes through conversations between Harry and Helen. Harry tells Helen that death needs not be thought in "the form of a skull or a scythe." (p. ). Later we find death symbols in *The Snow of Kilimanjaro*, which may constitute the best of all symbols for the icy purification of death, the good death. What Hemingway provides in a lay form of art is the mythic function of purity, of grace, of absolution –long part of man's religious hopes. Harry had come to Africa to cleanse himself of fleshly sins. In fact, there are two kinds of conflict in *The Snows of Kilimanjaro*; the external conflict that is Man vs. Man (woman). Harry believes that the women in his life have kept him away from achieving artistic success as a writer. The second one is the internal conflict than is Man vs. Himself. Harry struggles to come to terms with his own death. The researcher sees that the second type of the first and last time in Harry's life that he sees his own faults and weaknesses bravely and honestly.

He succeeds in suggesting emotional atmosphere obviously. His ability to transfer what he feels and thinks on to paper is great. He has employed the techniques of irony, allusion, metaphor, symbolization, and even myth to connote meanings that are not apparent on the surface. His use of the hyena and the vulture as symbols for artistic betrayal in *The Snows of Kilimanjaro* suggest a new dimension in his art and in fact enrich it greatly.

Man in Hemingway's view is lonely and he has seen that the world is purposeless and that there is no meaning beyond what man gives to his life. In this particular point his view of life comes close to the absurdists like Ionesco, Becket and Pinter. Hemingway's sixty-two years were packed with excitement, living through adventure after adventure. He told stories of his life and love on the left Bank of Paris, of death and bull-fights he saw in Spain, the fierce beasts he hunted in the African jungles as well as the two wars in which he played a part in Europe.

However, his writing was more than just adventure stories; he helped to set the style for the modern novel. His simple and undecorated prose and dramatic plots have been copied more than any other modern author's and his work has been translated into all the world's major languages. Sometimes the moral that can be gained from Hemingway's fiction is not direct. Rather the reader is advised to have his own version of the events in his fiction. In *The Snows of Kilimanjaro*, it is the realization that Harry is not the admirable figure who has the guts to face his own destiny. Therefore *The Snows of Kilimanjaro* carries more than level of reading and it is the reader who can view it from his/her own perspective.

This story focuses on the self-critical memories of a writer dying of a preventable case of gangrene on safari. Its main themes are death and regret, and Harry's

depressed thoughts illustrate a classic case of taking things for granted. Harry takes his blessings, including his caring wife, his full life, and his writing talent, for granted, and on his deathbed thinks on how he could have appreciated each more. His main regret, of course, is that he has not reached his full potential as a writer because he has chosen to make a living by marrying wealthy women rather than memorizing his many and varied life experiences in writing. The progression of his gangrene symbolizes his rotting sense of self-worth.

This last regret is made so bitter to Harry because, as he admits, it is his own fault he has not suitably exercised his great talent. In a strange parallel, it is also Harry's fault that he developed gangrene; by not using iodine on his scratch, he allowed it to become septic and is therefore to blame for his approaching death.

There is much symbolism in this story. The actual significance and meaning of these symbols has been debated, but generally, the frozen leopard on the summit of Kilimanjaro is associated with death, immortality, and possibly salvation. The hyena and vultures are associated with illness, fear, and death, and Kilimanjaro itself seems associated with a sort of salvation heavenly afterlife. In addition, throughout the story, hot plains areas are associated with difficult or painful episodes in Harry's life.

In short, *The Snows of Kilimanjaro* is one of the rare examples of fiction where the author, Hemingway, explores the costs and sacrifices of the act of creative writing. If Harry were not a writer of creative literature, he would have enjoyed the privileges of getting married to a rich lady. However, in this case it is a bitter-sweet fact he will always blame himself for his laziness and postponing of writing the

things in his mind. It is a lesson and warning for all writers to get the moral behind Larry's case pathetic situation.

There is no actual adventure in this novel. The scene is static and the African setting serves as a reminder of the effects of money on the writer's life. The real adventure in the book is the fact that the life of the creative writer is in itself a reward as the novel digs deep in the psychological and emotional drives which eventually keep Harry restless, bitter and extremely frustrated.

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