

The Hidden Meaning in “The Snows of Kilimanjaro”

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A paper submitted in fulfillment of the requirements for the degree
in Philology and Languages in English

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September 4th, 2012

THE HIDDEN MEANING IN “THE SNOWS OF KILIMANJARO”

UNIVERSIDAD NACIONAL DE COLOMBIA

FACULTAD DE CIENCIAS HUMANAS

DEPARTAMENTO DE LENGUAS EXTRANJERAS

FILOLOGÍA E IDIOMAS (INGLÉS)

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Bogotá, D.C. Septiembre 4 2012

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Acknowledgements

My deepest gratitude to Professor Norma Isabel Ojeda for her guidance and willingness to share her knowledge.

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Abstract

Based on Ernest Hemingway's theory "the tip of the iceberg", where not everything has to be said by the author, the following paper takes the most relevant symbolic elements in "The Snows of Kilimanjaro" to be analyzed from the perspective of certain African myths, Carl Gustav Jung's concepts of "the shadow" and Sigmund Freud's theory of dreams and his conception of frustrating experiences to interpret the story and to find the role and the real meaning of the hyena, the snows and the Kilimanjaro itself, the leopard and the main character's hallucinations.

Con base en la teoría de "la punta del iceberg", del escritor Ernest Hemingway, según la cual el autor no tiene que decir todo, esta interpretación toma los elementos simbólicos más pertinentes del cuento "Las Nieves del Kilimanjaro" para analizarlos desde la perspectiva de algunos mitos africanos, el concepto de "la sombra" de Carl Gustav Jung y la teoría de los sueños y la concepción de las experiencias que producen frustraciones de Sigmund Freud, para interpretar el cuento e identificar el papel y el verdadero significado de la hiena, el leopardo, la nieve, el propio Kilimanjaro y las alucinaciones del personaje principal.

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Introduction

The following paper was written with the purpose of providing an original and acceptable interpretation of "The Snows of Kilimanjaro" written by the American author Ernest Hemingway. The most questionable elements in the story were selected in order to understand their role in the story as it was initially not clear.

The elements that were selected were the hyena that is always surrounding the main character's cot, the leopard that is only present at the beginning of the story, and the hallucinations that Harry, the main character, has while he is perishing. They were considered worth analyzing as their participation in the story left a whole in the understanding of it.

The first two elements were examined from the perspective of African myths and beliefs where interesting meanings that Africans give to these animals were found. Their meaning was contrasted with those in dictionaries of symbols in order to understand their main characteristics and interpretations.

The hallucinations were examined from Sigmund Freud's *Interpretation of Dreams* where he explains what a dream is, how it works and how it is understood. Then, Carl Jung's theory of the shadow and his conceptions of dreams were considered in order to understand the hallucinations and the hidden meanings in them.

These hallucinations were chosen on the basis of the elements they had in common, consequently elements with snowy settings, death scenarios, love experiences, gambling and Paris settings were found.

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Following these criteria and with Hemingway's theory as a tool, it was possible to identify patterns and meanings in order to give an interpretation of the story upon attributing meanings to the obscure elements.

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Justification

"The Snows of Kilimanjaro" is not about a man who died in Africa because of gangrene. There is something else. When one is immersed in it and goes to Africa where Harry- the main character- is perishing, it turns out that the story is about regrets; regrets of the way Harry lived his life, regrets about his family, his memories, regrets for the way he loved, regrets about lying and regrets of writing. Death is sitting on Harry's chest, ready to kill him and he can feel it. The story mirrors the reader and it is inevitable to think about one's own death: Would one be thinking about all the moments missed with family, friends and partners? Or maybe, would one regret all the unfinished projects that were left behind?

On the other hand, the story reveals how the character hangs on to life when he is dying, what it takes to value life when being about to lose it; Harry is dying and he finally starts thinking about his best memories.

What is more, the story showed how vulnerable life is; Harry was living a happy life, full of luxury and good moments, but it took a little scratch on his leg to make him realize how much he had wasted. What really hurt about the story, when the connection was made with the character, is that he never made it; Harry could not live anymore, he could not write again and his spicy comments would never be heard.

The connection with the character is amazing; Harry represents humanity in general. At the end of the story, when he dies, one feels an empty sensation as if a friend had died. It is not that Harry was the best person in the world; he was a bit alcoholic, rude, aggressive, a male chauvinist and egocentric. But in the end, he was a human being who was sticking to

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his memories in order to take advantage of the little drop of life he had left. He acted as any other person who is dying.

In general, the story wants to show people how short life can be, but, it is innovative; it is an "underground" way to say something that many others have already said. It is disguised in an African environment, Parisian neighborhoods, animals, houses and memories but, what is behind all that? These elements are in the story to convey meanings that are not so obvious to the reader.

It is to admit, that all the feelings and thoughts the story has inspired are partial assumptions, there is not a sensation of the "whole" and all the ideas might have changed as this paper grew. But it is exactly what this paper aims to do; look for the sensation of the whole. The attraction to the story is inexplicable; thus, it aimed to arrive at an interpretation that could produce the sensation of a whole. "The Snows of Kilimanjaro" was a mystery to be solved thus, different elements in the story that are essential to understand it were identified, analyzed and interpreted. The elements taken into account were: The use of animal figures such as the hyena or the frozen carcass of the leopard and the relevance of the hallucinations that Harry has.

As the mystery was solved, this paper gained literary relevance because it consists in an interpretation that combines psychology and literature and it gives an interpretation based on cultural facts from African myths which had not been done before. Plenty investigations have been made regarding "The Snows of Kilimanjaro" and its symbols: the animals, the plain, women and snow. But even though so much has been said about them, there has not been an interpretation based on African culture and the meanings of the

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animals seen from a mythical point of view. On the other hand, there is not too much that has been said about Harry's hallucinations; Jung and Freud, in their extensive works, give a broad idea of what a dream is and how it should be conceived.

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Objectives

The main objective of this study is to interpret "The Snows of Kilimanjaro" as a dying experience of frustration. In order to do so, it is necessary to identify the undercurrents of meaning and determine how the author creates them. To reach this ultimate goal, two other specific objectives are set: the first one is to analyze what is unconsciously happening with Harry from the perspective of Freud's postulates of psychoanalysis as he deals with the fact that there is plenty to analyze in the unconscious aspects of the self. Besides, his analysis of dreams is also useful here, as he says that some experiences are buried in the unconscious aspect and those experiences arise in dreams. The hallucinations that Harry had in the story can be those buried experiences that came out from his unconscious aspect. On the other hand, Carl Jung's theory of the shadow that says that every human being has a shadow that is kept in the unconscious stage is useful for the inquiry as Harry's shadow can be analyzed, too.

As well, the paper aims to determine the role that the leopard and the hyena play in the story from the perspective of Hemingway's Iceberg theory where only 10% of the information is given by the author- the tip of the iceberg; the other 90% has to be inferred by the reader. Hemingway mentions the hyena and the leopard in different moments of the story that is 10%, the other 90% is the role they are playing in the story and which is discovered by this study. In order to do so, the inquiry intended to explore different disciplines such as symbolism and African myths in order to arrive at an acceptable answer.

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Limitations

First, it is worth saying that for the analysis of Harry's hallucinations, the study does not deal with Hemingway's life or personal experiences that might have inspired the story, as one of the main ideas of the paper is to focus on the main character from a psychoanalytical perspective. Therefore, other experiences beyond the story are not relevant. Harry is the patient to be analyzed. Following the same line, the paper does not go in depth into other psychoanalytical branches but the one that was chosen in order to avoid confusion of some concepts and perceptions.

On the other hand, for the analysis of the hyena and the leopard's role, it is important to focus all the attention on Hemingway's theory of the Iceberg, as it determines the roles the animals are playing in the story, therefore, the study is not a quest to make a description of Hemingway's style; instead, it aims to use that style to find the 90% that is behind these elements. Finally, it is relevant to say that the study is not focused on Hemingway but on his story. All the resources used are in pro of the understanding of the story.

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State of the Art

As stated above, the main objective of this paper is to find an interpretation of "The Snows of Kilimanjaro", but it is important to highlight that the story has innumerable interpretations. The following articles deal with the idea of the symbols present in "The Snows of Kilimanjaro" or the interpretation of the story itself.

Robert O. Stephens' article- from the University of Texas- called "Hemingway's Riddle of Kilimanjaro: Idea and image" is aimed at showing the connection between riddle and the story; when he talks about riddle, he means the beginning of the story where two important figures are present: The leopard and the Kilimanjaro itself.

First, the author talks about the origin of the idea of the Leopard. He says that Hemingway used to like reading books about trips, and in one of those books, written by the German geographer, Hans Mayer, he found the idea of the leopard, though it was not exactly a leopard but an antelope whose carcass was frozen in the Kilimanjaro. Then, Stephens explains that the meaning of the leopard or the carcass itself has something to do with the idea of the House of god, described in the first part of Hemingway's story; that idea, blended with the carcass shows how animals try to transcend their animal essence to a spiritual essence and, of course, Harry and the leopard died in the quest; the leopard tried to climb the mountain whose weather was not appropriate for its fur and Harry tried to be an excellent writer without even writing.

The author also refers to *The Old Man and the Sea* when Santiago, the old man, is just analyzing the world from the perspective of the fish he caught and that later, was eaten

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by sharks. The decision of the fish was to go far away from Santiago but that choice leads it to its death as it was eaten by sharks.

But back to the idea of the frozen carcass, the book written by the German geographer says that it was an antelope not a leopard; then, why the leopard? The author says that Hemmingway made a ranking of noble and obscene animals; the leopard appeared to be a noble animal and the hyena an obscene one. Then, the leopard and the idea of the House of God fit Hemmingway's purpose to show the noble aspect of the story where Harry wants to reach the House of God as well as the leopard, but both of them ended up dying.

At the end, the author highlights how Hemingway is able to turn mundane things like a simple animal into what he calls "mythical import", meaning that the leopard and the Kilimanjaro, as symbols of the House of God, are the explanation of the whole story. Also, the author makes reference to the idea of Hemingway's ability to take myths like that one of the House of God taken from the Masai tribesmen- and use them for narrative purposes.

Alfred G. Engstrom considers the ideas of the leopard and the summit of the Kilimanjaro by comparing the story to Dante's *Divine Comedy* and a fragment of Flaubert's *Correspondance* in his article "The Snows of Kilimanjaro: Dante, Flaubert, and 'The Snows of Kilimanjaro'". In Dante's *Divine Comedy* the figure of a leopard is present in the first canto of the Inferno. The leopard, in this case, means lechery and worldly pleasure, as opposed to Hemingway's idea of the leopard that, according to Stephens, would mean nobility.

On the other hand, Engstrom compares Flaubert's idea of fog to Hemingway's idea of snow. He compares sentences by each one of the authors: "In Flaubert: 'le brouillard

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retombe', in Hemingway: 'it darkened and they were in a storm', in Hemingway: 'it seemed like flying through a waterfall', in Flaubert: 'mourons . . . au murmure des torrents de l'Esprit' (Engstrom, 1950, p. 205)

For this part, Engstrom concludes that the presence of elements such as fog and snow plus the use of the expressions waterfall and "des torrents" seem to have the purpose of referring to the final moment: death.

In addition to these comparisons, Engstrom says that the text is dabbled with symbols foreshadowing death and that Harry is prepared for his "final snows"; however, the author does not explain what those symbols are. At the end, the author highlights the fact that Dante and Flaubert have their own ideas of the mountain: "The Holy Hill for Dante is that of Righteousness. For Flaubert, it is Art in its perfection. But for Hemingway, in 'The Snows of Kilimanjaro', it is Death" (Engstorm, 1950, p. 205)

The author provides an interpretation based on comparing the text with other texts to examine the role of the leopard and the always present snow. The main symbols considered in the story are the leopard, the hyena, the mountain and the snow, but those are not the only ones found in the story.

In his article "The Snows of Kilimanjaro: a Revaluation", Oliver Evans makes reference to a new element: the plain which Harry dreams of when he is dying. Evans makes a comparison between plain and mountain and the adjectives high and low and cold and hot. He says that Harry dreams with a plain because that is what he was expecting then, he sees in the Kilimanjaro, the high and cold mountain that will calm his fever. Besides, the plain cannot achieve such an altitude and it is hot; that symbol refers to him leaving life.

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Evans also suggests the idea of the mountain which is not death as it was thought, but life in death; an idea that the author refers to in the whole text; it wants to show the beauty of death.

The following symbol to be considered is the leopard; Evans says that Harry and the leopard are the same: life in death. Both of them reached the beauty of death but the cost was their lives. The leopard reached the summit of the mountain but it died; Harry, as well as the leopard, died with a beautiful image in his mind; he reached happiness but at the cost of leaving his body behind.

Another interpretation given by Evans is taken from an essay written by Hall Orrok where he says that in "Revelations XIII" there is a reference to a leopard which means blasphemy; as Harry did not want to write and he had the talent to do it, he was sacrificed at the peak of the mountain for his literary blasphemy. Many other interpretations have been given for the leopard: a symbol of truth, the incarnation of an ideal, things which do not decay, literary ambitions, etc. However, the author says that those interpretations lack connection with the other symbols.

The Hyena and the vultures are symbols of "death-in-life", another important term present in the story because it is worse than "life-in-death" meaning that one can die but in a beautiful way and not live as if one were dying. Harry and the leopard were experiencing life-in-death and not death-in-life like Harry's experience on earth.

A new element that is worth taking into account, though it seems to be not that important, is Helen, Harry's wife. Evans says that most of Hemingway's stories are

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characterized by the antagonism of women. Helen's case is not the exception; she ends up being Harry's ruin as she took Harry to Africa and made him give up his career as a writer.

Harry is uncomfortable to know that the "fine woman", as he calls her, is the one who made him give up his career and his former lifestyle; she represents a "pleasant surrender", in other words, death-in-life. Whereas the vultures and the hyena are waiting for Harry to die, Helen is expecting him to live, but the meaningless life that he has been leading up into that moment; she is one of the death symbols.

Another important topic that the author wants to make clear is the connection of the story with Hemingway's life. Some critics have said that this is just an autobiographical tale: Hemingway went to Africa as well as Harry; Helen is Hemingway's second wife, a wealthy woman, too, and he suffered a sickness there that made him think what the death of an author whose piece of art is not finished yet would be like. However, Evans says that "The Snows of Kilimanjaro" is more than a simple diary because of all the elements in the story.

The last element to be dealt with is nature itself. According to Evans, Nature is therapeutic and it provides the perfect environment for a successful process of life-in-death. Once Harry is able to reconnect with nature, he can peacefully die. Evans' conclusion is that "The Snows of Kilimanjaro" is a love story; life without love is death-in-life and only through love could Harry live in death. He shows an interpretation based on the symbols present in the story and it goes beyond the idea of Hemingway telling a story he lived. The interpretations of all the symbols included in the previous article are very important but the

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one that is given more attention, especially because it is present not only in the title but in the whole story, is snow.

In his essay, “The Snows of Ernest Hemingway”, Bern Oldsey talks about the importance of weather elements in Hemingway’s stories. The author allots a whole chapter to the importance of snow in “The Snows of Kilimanjaro” as there are some other stories that deal with the presence of snow as “In Another Country” and “An Alpine Idyll” as well as some novels such as *For Whom the Bells Toll* and *A Farewell to Arms*.

There is not just one meaning for the snow in “The Snows of Kilimanjaro” as there are many situations, which the character remembers as pleasant or unpleasant, with the presence of snow such as the one where a bomb killed the Austrian officers or the nice moments spent in his grandfather’s house. According to Oldsey, the use of snow in the story is one of the most complex ones in Hemingway’s story: just the snow in the title of the story may refer to the snow that Harry remembers or the real snow in the Kilimanjaro; it may be the preserving characteristic of snow, it conserved the leopard’s carcass or its destructive quality. Besides, the author wonders why it is “The Snows of Kilimanjaro” and not “The Snow of Kilimanjaro”. The answer is that through the entire story one can find many passages where snow is present in Harry’s hallucinations. The snow of the Kilimanjaro brings up memories from Harry’s experiences with snow; not only the one experience in the Kilimanjaro itself, but many others described in the story. On the other hand, the presence of snow at several points in the story may mean purity. The snow covered peak of the Kilimanjaro is the symbol of absolution as it is The House of God;

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Harry went to Africa to clean himself from all his sins and now, in the plain, he finally reaches absolution as he manages to see the House of God.

Oldsey also refers to Helen and the snow by making a comparison between "Ballade des Dames nu Temps Jadis" by François Villon where the French poet evokes memories of famous women in history and writes the phrase that is so catching for Hemingway "Mais où sont les neiges d'antan?" Apart from that, Hemingway and Villon have something else in common than just the phrase; women in their writings cause the downfall of men. In Harry's case, Helen, his first wife, prostitutes and the only woman whom he really loved, shattered his energies to write.

The analysis of snow in this article is very important to see other perspectives different from the ones already discussed. No doubt there are several interpretations of snow, Helen, the hyena and the leopard and it is interesting to know how the interpretation of the story changes as the meaning of the symbols changes. That is the case of the movie that was launched in 1952 with the title "The Snows of Kilimanjaro" directed by Henry King. In this movie the symbols are very explicit as their interpretation is given by Harry, the main character.

In the same setting of Africa, Harry is dying of gangrene while some flashbacks come and go; up until this point, the movie follows the same structure as in the story. It is important to highlight that those flashbacks are all related to Cynthia, Harry's beloved ex-wife, that turns the story into a romantic movie that only deals with the flashbacks related to women leaving aside others that Harry had in the story.

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Although the story itself mentions the only woman that Harry truly loved, it does not make real emphasis on her and she is not as important as in the movie. Cynthia is the road Harry has to go through in order to arrive to the place where he died; the movie says that they went to Africa when Harry got to publish his first book and there he was as happy as he could have ever been; that is the reason why he came back to Africa with Helen: to be happy again. This last statement is the same as in the the story, but it was not Cynthia or the love of his life that made the experience of Africa so pleasant or at least the story does not mention it.

On the other hand, the interpretation of the leopard and the hyena is given by Harry as soon as they are appear in the movie; when the hyena starts walking around him he says that what the hyena is telling him with its laughter is that he is running out of time, therefore, the hyena is seen as a clock that turns up every night and reminds Harry that he will die soon.

The leopard makes its presence in the movie when the invented character "uncle Bill", Harry's uncle, is dying and his will is a riddle that turns out to be the beginning of the real story that talks about the frozen carcass of the leopard on the summit of the Kilimanjaro. When Harry reads the riddle with a bartender, they both wonder why the leopard was so far from its normal habitat. The latter says that maybe it followed the wrong way and it lost the trace. Due to Harry's reaction to this comment one can realize that Harry feels like the leopard that had lost its way.

The movie never makes it clear if Harry could go back home or not, it seems as if what is a dream in the story, were real in the movie. Harry could be saved by his friend

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who arrived in the plane. This ending is quite fit for the romantic atmosphere that the movie proposes; at the end, it looks like he realized how great and wonderful Helen was and that they could go back home to live "happily ever after".

Another important point that is missing in the movie is snow; there is just one scene with snow. Everything happens in Africa, in Paris and Spain but snow is not present in any of those scenes. As it was presented in the previous essays, snow seems to be a very important element, which is why it is present in the title and in most of Harry's flashbacks. Although the movie is a romantic interpretation and it omits many flashbacks, it is important for this inquiry because it shows a clear interpretation of the symbols.

Many interpretations have been given for the story; it is seen that it gives enough clues for the reader to understand the symbols, however, as this paper is aimed to interpret the story from other perspectives; psychoanalysis, African myths and symbolism, the following references will be given regarding those topics.

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Theoretical References

Some of the symbols in “The Snows of Kilimanjaro” have been extensively analyzed: Helen, snow, the House of God, the Kilimanjaro and even the plain. Nevertheless, the leopard and the hyena are enigmatic and open to any kind of interpretation. The leopard has been studied from many perspectives and the hyena is thought to be a symbol of death in general culture, but as they are animals that come from Africa, there are some other local interpretations.

The hyena and the leopard

First of all, it is important to determine what a symbol is and how it works.

According to Bird and Ivanov a symbol is:

A primordial imprint in the very substance of things and, as it were, an occult language by means of which is achieved a preordained communion of innumerable kindred spirits, no matter how these spirits may differ in their individual modes of existence or whether they belong to different orders of creation. (Bird & Ivanov, 1966, P. 29)

Meaning that a symbol is a secret language that is charged with hidden meanings; therefore, the leopard and the hyena are not just a leopard and a hyena but they are secret languages that convey something.

There is also a meaning cited professor Burgaleta (2001) in his analysis of Images and Symbols and given by Mirceas Eliade that says:

El símbolo revela ciertos aspectos de la realidad – los más profundos – que se niegan a cualquier otro medio de conocimiento. Imágenes, símbolos, mitos, no son creaciones irresponsables de la psique; responden a una necesidad y llenan una función: dejar al desnudo las modalidades más secretas del ser. (Burgaleta, 2001, p. 9)

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Meaning that the symbols respond to a need to allow the flourishing of some secrets hidden in them. Images, myths and symbols are not random creations of the psyche; they respond to a need and fulfill a role: to strip bare the most secret modes of being. Symbols reveal aspects of reality.

Another important theory on what a symbol is, is Pierce's; he says:

The objects of the understanding, considered as representations, are symbols, that is, signs which are at least potentially general. But the rules of logic hold good of any symbols, of those which are written or spoken as well as those which are thought. They have no immediate application to likeness [icons] or indices, because no arguments can be constructed of these alone, but do apply to all symbols. (Atkin, 2010)

Therefore, from the perspective of semiotics, a symbol is the conventional connection between an object and a sign, so if one thinks about the word “home” it is probable that one may think of the shape of a house.

Psychoanalyst Carl Jung has a similar idea of symbols in the book *Man and His Symbols* (1964):

What we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown, or hidden from us. (Page 21)

According to Jung, a symbol can be anything that can be recognized in daily life, like the leopard or the hyena which are just animals that usually live in Africa but when these animals acquired non-conventional connotations, they turned into symbols as the real meaning is hidden from the reader.

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Regarding Hemingway's ideas on hiding the real meaning, in his book *Death in the Afternoon*, he said:

If a writer of prose knows enough about what he is writing about, he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of movement of an ice-berg is due to only one-eighth of it being above water. (Hemingway, 1932)

Thus, "the tip of iceberg" or the theory of the omission holds that only 10% of the information is given, the tip of the iceberg, and the other 90% has to be interpreted by the reader, the rest of the iceberg.

A possible explanation for the origin of this theory is that Hemingway felt compelled to reveal himself as a writer but as he was "a private, sensitive and insecure man" he decided to reveal just enough.

Based on that, we can see that Hemingway placed the hyena and the leopard, and some other elements, for a reason and with a purpose, which implies that the other 90% has to be interpreted by the reader.

Jung explains that in some tribes it is thought that humans possess a "bush soul" that can take different forms:

Many primitives assume that a man has a "bush soul" as well as his own, and that this bush soul is incarnate in a wild animal or a tree, with which the human individual has some kind of psychic identity. [...] A man whose bush soul is a crocodile, for instance, is supposed to be safe when swimming in a crocodile-infested river. [...] an injury to the bush soul is interpreted as an injury to the man. (Man and his Symbols, Jung, p.23)

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Jung adds that even the previous statement belongs to an anthropological view point; it also echoes into psychology as identity can be lost and dissociated. This identity can be hurt and cured as far as the "bush soul" is safe.

There are some myths in the African culture, the main setting of the story, that talk about the leopard and the hyena:

The leopard

The *Diccionario de Símbolos* defines the leopard as a frequent symbol of ferocity and aggressiveness, fighting spirit or arrogance. It is also said that African myths used to relate it to "the light of the dawn". Other African myths that talk about the leopard consider it a totemic symbol; a basic search shows that a common meaning of the leopard is the meaning of divinity it had in Africa.

One that comes from eastern Africa says that Bumba, the god creator of everything, used to live in the water as it was the only element present on earth. One day Bumba felt sick and he vomited seven animals: one of those animals was the leopard who was in charge of creating all his equal animals: felines. Bumba also vomited humans who, along with the animals, had the responsibility to finish creating the world.

Another similar myth that comes from the Fang mythology says that in the beginning, there was one god, Nzame, who was divided into three different demi-gods; they decided to create beings that would rule the earth so, they created a leopard, an elephant, a monkey and an antelope but then, they decided that a being even more powerful had to rule the earth so, they created a new creature whose name was Fam, but Fam was not good to

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animals and he did not pray to Nzame. Nzame sent three thunders that killed the creature and then they created a new one that was human, Sekume was his name; he had the task of creating women and populating the earth.

There is also a myth of the god of animals and hunting whose name is Tore. He disguises himself as a leopard in initiation rituals.

No idea was found of the leopard as a weak animal except for the one called “How the leopard got his spots”; it is thought that the leopard did not have spots at the beginning and that is why all the animals used to mistreat it. So he found a baboon that spilt mud on his body and those spots remained forever (Kipling, 1996)

If one looks for the totemic meaning of the leopard one can find that it is a silent, divine animal; one of those totemic characteristics is that the leopard guides spirits until they reach their resting place. It also says:

The impressive Leopard Totem possesses the following virtues: independence, sense of freedom, steadfastness, psychic-sight, fearlessness, bravery in the darkness, ability to solve problems, leadership without ego, cunning, survival skills, greater spiritual vision, acute senses, clairvoyance, intelligence, prophecy, shape shifting, integrity, and dignity. (Mani Zone, 2006)

From a factual perspective, leopards are extremely strong animals that are able to climb trees with their prey in their teeth in order to hide it from scavengers. (Mani Zone, 2006). The leopard is seen as a positive symbol because of its characteristics and the values that are ascribed to it. The hyena, on the other hand, is always seen as a symbol of cowardice and evil; the following myths were found about it.

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The hyena

The hyena is known for its laughter and its scavenging characteristics. But more than that, even if it sounds foolish, Hyenas are symbols of intelligence and bravery. The *Diccionario de Símbolos* defines it, in the African culture, as an ambivalent symbol that could be a fierce carrion-eater animal but, on the other hand, an evasive or shy one. It represents the brutality and cowardice but it is also characterized for its vigorous teeth and its amazing smell. Other important characteristics are its strength and wisdom. Hyenas have also been related to homosexuality and avarice. Also, the *Diccionario de Símbolos y Mitos* gives it the characteristic of depravity and .

Before going into its mythical meaning, it is relevant to say, as highlighted before, that hyenas are characterized for their incredibly strong jaws that can hurt any animal very badly. In some documentaries they are seen to eat left-overs of lions' preys, but it can happen the other way around, and if one sees a hyena waiting for the lion to finish eating, it may be that the hyena hunted the prey and the lion stole it. (Siyabona Africa)

In the article written by Frembgen, the hyena is thought to be:

An abnormal and ambivalent animal: considered to be sly, brutish, necrophagous, dangerous, and the vilest of beasts, it further embodies physical power, excessivity, ugliness stupidity,' as well as sacredness (Frembgen, 1998, p. 333).

Something not that different is presented by African culture in Tanzania where there is the belief that witches own hyenas and if a hunter kills a hyena, the owner will kill him/her. It is also thought that hyenas live with witches in their houses and they are milked

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once a day. Africans are not afraid of witches, but they are afraid of hyenas because they eat human corpses. (Frembgen, 1998)

It is also important to take into account the hermaphroditic aspect of hyenas, as their genitals are not well formed; it is pretty difficult to distinguish between male and female hyenas. Another important theory is that hyenas are thought to be silly when talking, when they are personified, and they have mispronunciation problems (Phillip, 2011)

All these elements together give the idea that there are no positive perspectives of hyenas in African cultures despite their real nature. There is only one positive feature of hyenas in eastern central Africa; it says that a hyena is a solar animal that brought the sun to the earth.

After all the myths about the leopard and the hyena, there are other important elements in the story; Harry's hallucinations which are being interpreted from Carl Jung and Sigmund Freud's perspectives.

Harry's hallucinations

Harry- the main character in the story- is dying of gangrene; in his last minutes of life, he has flashbacks that turn out to be a considerable part of the story. Those hallucinations have elements in common such as snow or women but they are not really connected among them. However, they are there for some reason. It is already known that a symbol is a representation of something that does not have to be specifically said; therefore a dream can be taken as a symbol because it is not something selected randomly; it has a purpose, an implicit meaning. Burgaleta (2001) says that dreams are forces that project

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human beings through a spiritual world even richer than his real world. Meaning that every dream is a projection of real life onto spiritual life that, though unreal, is connected to the real world.

Thus, Harry’s hallucinations will be interpreted from a psychoanalytical perspective. There are many postulates on the subject but the ones used are Freud’s and Jung’s postulates of psychoanalysis as they deal with the concepts of dream and shadow that are pertinent to the present inquiry.

Freud’s Interpretation of Dreams

Freud’s theory of psychoanalysis has a maxim that determines that, in the mind as well as in the physical world, nothing happens by accident. All mental processes are caused by a previous one and that is why everything is connected. This is the reason why Freud’s technique consisted in linking each one of a person’s thoughts in order to find the chain that was connecting all of them. Of course, dreams are mental processes and as well, are linked to some other psychic phenomena.

In his book, *The Interpretation of Dreams*, Freud says that “every dream will reveal itself as a psychological structure, full of significance, and one which may be assigned to a specific place in the psychic activities of the waking state”. (Freud, 1911, P. 3)

Freud also says that even though the studies on dreams are not extensive, dreams have been the focus of attention since ancient times and that is why there has always been a necessity to interpret them. Freud refers to the philosopher J.G.E Mass who says that:

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Experience corroborates our assertion that we dream most frequently of those experiences toward which our warmest passions are directed. This shows that human passions must influence the generation of dreams. The ambitious man dreams of the laurels which he has won, perhaps only in his imagination, or has still to win, while the lover occupies himself, in his dreams, with the object of his dearest hopes.... All the sensual desires and loathings which slumber in the heart, if they are stimulated by any cause, may combine with other ideas and give rise to a dream; or these ideas may mingle in an already existing dream (Freud, 1911, p. 5)

Freud seems to agree with this theory and he explains that it may be confusing because in some dreams, there are elements that may not be coherent with the dreamer's passions or hopes, but there are also ideas, characters, sensations, ornamentation or settings that the dreamer knows in real life. This last idea is taken from Hildebrandt who says:

However extraordinary the dream may seem, it can never detach itself from the real world, and its most sublime as well as its most ridiculous constructions must always borrow their elementary material either from that which our eyes have beheld in the outer world, or from that which has already found a place somewhere in our waking thoughts; in other words, it must be taken from that which we have already experienced, either objectively or subjectively. (Freud, 1911, p.6)

Memory plays an important role in dreams as it brings up memories even from the dreamer's childhood. It is also important to highlight that memories are not selected because of their importance, as in waking state, but on the contrary, because of their significance.

However, there are stimuli that select the kind of memories present in dreams: (1) external (objective) sensory stimuli; (2) internal (subjective) sensory stimuli; (3) internal (organic) physical stimuli; (4) Purely psychical sources of excitation, however interesting the kinds of stimuli, they are not pertinent to the current inquiry.

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In her article "Un oficio literal" professor Belén del Rocío Moreno refers to Freud when he talks about the way dreams should be interpreted in his book *The Interpretation of the Dreams*. Professor Moreno (N.D) says that there are two ways: the first one, the symbolic interpretation, consists in taking all the contents of the dream and replacing them for more understandable or analog contents in some aspects. It is important to say that there is no rule to this method. On the other hand, the second method, that of decoding, holds that every dream has a secret writing where every sign can be substituted by means of patterns but, in contrast to the former method, the latter seems to need a rule to recodify the dream and to establish the patterns.

Throughout the story, Harry has so many frustrations that his flashbacks take him to moments of his life where at least, he felt alive; Harry feels that he has fallen into a comfort zone by leaving behind his talent to write, and that makes him feel frustrated. That feeling that Harry is experiencing was analyzed by Freud's pupil, Carl Gustav Jung, with his archetypes.

Jung's shadow and interpretation of dreams

According to Jung there is a collective unconsciousness that all humankind shares and that is common to everybody. Based on that, Jung proposes the concept of "archetypes" which are repeated experiences that people get used to, to the point that the more they have the experience, the more they will become familiar with it; for example people who are dying may describe quite similar experiences since they unconsciously got used to that image. This familiarization is not conscious; people do not realize that they are archetypes. Some of Jung's archetypes are the shadow, the anima and the mother.

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The concept of Shadow was born when Jung (Jung, Campbell & Hillman, 1991) had a dream where he was walking with a light that was about to be put out; his objective seemed to be to take care of the light but suddenly, he saw a black and dark shadow behind him that was scaring him. When he woke up, he realized that the shadow was his and the light was his consciousness. Then, he concluded that the ego is divided into what a man should or should not be according to his own idea; that is why people select what should or should not be part of their ego.

In his book, *Memories, Dreams and Reflections* (1963), Jung defines the shadow as:

The inferior part of the personality; sum of all personal and collective psychic elements which, because of their incompatibility with the chosen conscious attitude, are denied expression in life and therefore coalesce into a relatively autonomous “splinter personality” with contrary tendencies in the unconscious; hence its effects can be positive and negative. (p.386)

The elements that **are** taken away from the ego are part of the shadow (Jung, 1938) that is the place where all the “should- not- be” elements go. However, it is important to say that not all the elements are negative. There are also forgotten elements such as childhood memories, frustrations or non developed skills.

James Hillman says that conscious and unconscious aspects cannot be blended, reality and shadow cannot come together but the shadow can be projected on others and that is the point when the subject realizes the presence of his/her shadow. (Jung, Campbell & Hillman, 1991, p. 8). The shadow is not only present in real life but also in dreams. There, the shadow is always of the same sex as the dreamer. (Jung, 1963)

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Regarding dreams, Jung proposes that humans possess the ability to create symbols to explain something that is beyond their understanding and even though some of them are conscious, as the ones that religion uses, some others are unconscious and they are present in dreams: “As a general rule, the unconscious aspect of any event is revealed in our dreams, where it appears not as a rational thought but as a symbolic image” (Man and his Symbols, Jung, 1963, p. 22).

Based on Freud’s technique to interpret dreams called “free association”- all unconscious acts are connected so that they form a chain and everything that the patient tells or omits shows the necessary pattern to interpret, Jung says that although remarkable, a chain of unconscious acts can be also formed by talking randomly about anything with the patient. Then, it is a waste of material to consider the associations dreams can make; it is also important to analyze the components of the dream itself. So he proposed a new technique:

A story told by the unconscious mind has a beginning, a development and an end. But this is not true of a dream. Its dimensions in time and space are quite different; for you to understand it, you must examine it from every side, just as you may take an unknown object in your hands and turn it over and over until you are familiar with every detail of its shape (Man and his Symbols, Jung, 1963, p. 25).

So far, the content of the dream is the most important part of it and it should be analyzed from every possible perspective as it does not have a specific order or shape. Jung also highlights the importance of the visible and clear objects in a dream; so he gives the example of a man who dreams about introducing a key in a lock, or using a stick to make a hole in the floor or breathing down a door with a battering ram. All those dreams which can even be interpreted as sexual, also have some clear elements such as the key, the

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stick or the battering ram. What the interpreter should do is to analyze why a key was chosen instead of a stick and so on. It is worth keeping in mind that every symbol in the dream is linked to the dreamer and they cannot be considered in isolation. Although many people may have the same dream, flying, being attacked by an animal or falling, those "standard" dreams are linked to the dreamer and the context.

The importance that Jung gives to dreams relies on the fact that dreams supplement the person; all personality deficits that a person does not want to admit are present in dreams. He also says that a dream can even be a warning and their omission can lead the person to disaster. Dreams are the "other half" of a person, the conscious aspect is the one that one can be seen in the waking state and the unconscious aspect is only present in dreams. This last half is sometimes omitted by the person because Jung says that it is difficult to admit those "irrational symbols"; however, those are the ones that can show the shadow within the person. Finally, Jung highlights the great significance of a repeated dream; when someone repeatedly has a dream it may be a warning or a symbol of emptiness in the dreamer's life.

After all the researching it was found that the leopard is seen as a totemic symbol that portrays positive values. It is also seen as god or at least, as one of the first powers of the earth. On the other hand, the hyena is seen in the African myths as a symbol of evil but also a brave and even dangerous creature which does not have to be underestimated.

Freud's theory of dreams shows that a dream does not happen by chance; there is always an explanation of it that can be found by finding chains of dreams that have a common element to tie up. The psychoanalyst also holds that some memories from

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childhood or forgotten experiences can be found in dreams and finally, he states that not all dreams are based on the dreamer's focus of attention; some of them may be based on unimportant aspects of the dreamer's life.

Finally, Jung holds that the shadow, a product of the unconscious part of brain, is a part of the personality where all the regrets, memories to hide and repressed attitudes are. People generally do not care about it but they can see it reflected on others, generally people of the same sex. Regarding dreams, Jung says that the unconsciousness is able to create symbols that are present on dreams and that can be either a warning or a repressed memory. Jung also holds that it is not necessary to form a chain in order to understand dreams, they do not have to be related; it only takes a conversation with the patient to understand his/her dreams.

After all the theory regarding the elements to be interpreted and as initially proposed, the following reflections will be done on the story, taking into account each one of the elements mentioned above in order to give an interpretation on the story.

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The Hidden Meaning in "The Snows of Kilimanjaro"

"The Snows of Kilimanjaro" is the story of Harry, a writer who is dying of gangrene in Africa while his current wife, Helen is taking care of him. Due to his health situation, Harry starts dreaming about some events in his life and a very catching introduction is presented to reader at the beginning of the story:

Kilimanjaro is a snow-covered mountain 19,710 feet high, and is said to be the highest mountain in Africa. Its western summit is called the Masai "Ngaje Ngai," the House of God. Close to the western summit there is the dried and frozen carcass of a leopard. No one has explained what the leopard was seeking at that altitude. (Hemingway, p.1)

This part of the story might have the clue to interpret it; the leopard, which has been studied before, attracts the reader's attention because of the statement "no one has explained what the leopard was seeking at that altitude"; this suggests that there is a mystery to be solved.

On the other hand, the hyena is present in several parts of the story and it is always interacting with the characters making them feel anxious or uncomfortable.

While it grew dark they drank and just before it was dark and there was no longer enough light to shoot, a hyena crossed the open on his way around the hill. "That bastard crosses there every night," the man said. "Every night for two weeks." "He's the one makes the noise at night. I don't mind it. They're a filthy animal though." (p.8)

[...] It came with a rush; not as a rush of water nor of wind; but of a sudden, evil-smelling emptiness and the odd thing was that the hyena slipped lightly along the edge of it. "What is it, Harry?" she asked him. "Nothing," he said. "You had better move over to the other side. To windward." (p.8)

He looked at her face between him and the fire. She was leaning back in the chair and the firelight shone on her pleasantly lined face and he could see that she was sleepy. He heard the hyena make a noise just outside the range of the fire. (Hemingway, p.14)

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But the most important appearance of the hyena was at the end of the story when it wakes up Helen for her to realize 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. [...] 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 very 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 at 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. (Hemingway, p.15)

Why is the hyena always interacting with the characters? Why is it the one that wakes Helen up for her to realize Harry has died? All these questions are the reasons why these two animals were chosen to be analyzed to interpret the story.

In his essay "Psychology and literature" (1930) talking about the way how a psychologist can analyze a writer and his work of art, Carl Jung says:

The novels which are most fruitful for the psychologist are those in which the author has not already given a psychological interpretation of his characters, and which therefore leaves room for analysis and explanation, or even invite it by their mode of presentation (Hemingway, p. 176)

This shows how Hemingway's style is worth being the focus of analysis as he leaves a lot of questions in his writings.

The major part of the story might be made up of Harry's flashbacks which come and go while he is dying. Some of the flashbacks are precise and clearly show Harry's

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experiences; some others are confusing and they do not show clear characters, spaces or events.

Before going to the hallucinations, it is important to understand Harry; his personality and his way of acting. The story gives enough clues to know Harry; he is a frustrated writer who has not exploited all his potential as he decided to marry to a rich woman who takes him to fancy places and trips:

[...] He had destroyed his talent himself [...] He had destroyed his talent by not using it, by betrayals of himself and what he believed in, [...] What was his talent anyway? It was a talent all right but instead of using it, he had traded on it. (p.6)

[...] He had had his life and it was over and then he went on living it again with different people and more money, with the best of the same places, and some new ones. (Hemingway, p.5)

The previous parts of the story show that Harry is aware of his wasted talent because of the life he decided to live. It is also important to highlight that he did not love his wife, and he almost felt annoyed when she was near: "Why, I loved you. That's not fair. I love you now. I'll always love you. Don't you love me?" "No", said the man. "I don't think so. I never have" (Hemingway, p. 3)

But he was not a heartless person, one of his hallucinations suggests that he loved a woman but it did not turn out well:

[...] While with the women that he loved he has quarreled so much that they had finally, always, with the corrosion and the quarreling, killed what they had together. He has loved too much, demanded too much, and he wore it all out. (p.9)

[...] 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 has written her, the first one, the one who left him, a letter telling her how he had never been able to kill it [...] How every one he had slept with had only made her miss her

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more. How what she had done could never matter since he knew he could not cure himself of loving her. (Hemingway, p.8)

It seems that after this experience, he had decided to turn into a liar and he started using women just for pleasure and fun; however, all this love experiences, Helen, his frustrated love and insane relationships, show that he also has frustrations when it comes to love.

In general, Harry is a frustrated person who probably did not explore all his potential in many areas of his life and now that he is dying, his mind is reminding him of all the things he did not do. His frustration is so strong that he regrets everything; most of his dreams finish with a similar sentence which says that he regrets not having written it:

And now this life that she had built again was coming to a term because he had not used iodine two weeks ago when a thorn had scratched his knee as they moved forward trying to photograph a herd. (p.7)

That was one story he had saved to write. He knew at least twenty good stories from out there and he had never written one. Why? (Hemingway, p.13)

Back to Harry's hallucination, one of the most important elements in the story is snow; some of the flashbacks have a snowy setting. In his book *Man and his Symbols* (1964), Jung recommends that those visible and clear elements in the story must be paid special attention to. In Harry's case, snow is the predominant and clear element in his dreams.

Some trips Harry did before are in places where it was snowing. For example, he mentions a woodcutter's shack in Gauertal where he was living for a year when a deserter appeared with his feet covered with blood and let him stay in that shack until his steps

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where covered by snow so that the police would not find him. He also mentions some girls in Bulgaffa that were killed because they were not advised that it was snowing outside. Harry remembers, as well, his experience in Schrunz when it was Christmas and people were skiing; this dream is so vivid that he describes the snow in a very specific way: "The snow as smooth to see a cake frosting and as light as powder and he remembered the noiseless rush the speed made as you dropped down like a bird" (Hemingway, p. 4) All the first flashbacks are related to his regret for not writing anymore. He says that he could have written about it but he never did it.

According to Jung's theory of the shadow these flashbacks are part of Harry's shadow; they are those frustrations that Harry decided to send to his "should- not- be" place in order to go on with the life that he had lived along with Helen where everything was about money and not about writing.

On the other hand, Jung also explains that when a person has a dream repeatedly, it may be a warning or a symbol of emptiness (Jung, 1964); in Harry's case, he dreams with snow constantly. Due to Africa's heat and the fever the gangrene is producing, Harry is not comfortable and his mind takes him to colder scenarios, but due to his frustrations he thinks that those flashbacks are reminding him that he did not write about it. Hence, Harry's life is full of the emptiness that is presented in these dreams.

From all the memories Harry could have had his mind he chose to bring up the ones related to snow. This is a case of Freud's chain of mental processes: the first ones were his memories of Christmas, some of them apparently pleasant and others not so much, and it goes on with deaths in snow. Although the deaths do not seem to cause an impression on

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him, they do make him feel frustrated because of the nice stories that he could not write; the one about the girls who died, the one about the deserter with his bloody feet. Another one that takes place on Christmas when a man called Barker bombed some Austrian officers and he was called a "bloody murderous bastard".

All these flashbacks lead to the conclusion that Harry chose to bring up memories related to snow because it was his comfort place where he had stories to write about and cold scenarios where his body was comfortable.

Another important scenario is Africa, the place where Harry had been happier, because there he could go hunting; the hunting experience comes from his childhood when his grandfather's shack was burned and he was not able to hunt anymore as all the guns were burned, too. By the way that he describes it, the shack seems to be a really nice place. It used to be the place where they went hunting because all his grandfather's guns were there and as soon as they were burned, neither did his grandfather buy other guns nor did he go hunting again. It could have been a big disappointment for Harry because he liked to do it, which is why he wanted to go back to Africa, to hunt. Freud says that a man dream's may reveal his passions; in Harry's case, his frustrated writing passions, his passion for hunting and his passion for the cold weather.

Along, the same line, another passion is present in Harry's flashback: gambling. There is a moment when he is in the Madlenerhaus and he is gambling while snow is falling outside. He says that he spent a long time gambling, but he never wrote about it. In the same dream, there is a character called Herr Lent who lost it all while playing cards. Herr Lent is Harry's shadow; not only because they are both of the same sex, but because

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Lent's shadow is projected in Harry's and just as Herr Lent, Harry had lost it all when he decided to abandon his writings. Gambling was Herr Lent's sentence as well as deciding to live in a rich world was Harry's.

Harry lived many war experiences; in one of them, having turned back from war, he is walking in a street in Paris and he sees Tristan Tzara talking about the Dada movement. Harry evidently dislikes him: "Tzara always wore a monocle and had a headache" (Hemingway, p. 9). Harry's unconscious memory of Tzara comes to him because he may hate Tzara's ideas as the Dada movement is against politics and war; while Tzara is making fun of war, Harry saw people dying there:

That was the day he'd first seen dead men wearing white ballet skirts and upturned shoes with pompons on them. The Turks had come steadily and lumpily and he had seen the skirted men running and the officers shooting into them and running then themselves and he and the British observer had run too until his lungs ached and his mouth was full of the taste of pennies and they stopped behind some rocks and there were the Turks coming as lumpily as ever. Later he had seen the things that he could never think of and later still he had seen much worse. So when he got back to Paris that time he could not talk about it or stand to have it mentioned. (Hemingway, p.9)

Tristan Tzara can also be Harry's shadow; not only because they are both males, according to Jung, but because Tristan Tzara is a well-known artist who managed to found a new movement; Harry, on the other hand, was a frustrated artist who had come back from the war without writing anything about what he saw there.

As stated before, Harry has a broad experience with women; he had a true love, many lovers and an annoying wife. Most of the women he had had in his life were with him because he had lied to them:

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It was not her fault that when he went to her, he was already over. How could a woman know that you meant nothing that you said; that you spoke only from habit and to be comfortable? After he no longer meant what he said, his lies were more successful with women than when he had told them the truth. (Hemingway, p. 5)

But there was a woman, which he remembers because it seems like she was his only true love:

[...] How when he thought he saw her outside the Regance one time it made him go all faint and sick inside, and that he would follow the woman who looked like her in some way, along the Boulevard, afraid to see it was not she, afraid to lose the feeling it gave him. How every one he had slept with had only made him miss her more. How what she had done could never matter since he knew he could not cure himself of loving her. (p.8)

This flashback can be interpreted from Freud's perspective as a passion he had for this woman; breaking up really hurt Harry and his search for the woman he truly loved finished his marriage.

On the other hand, the flashback is the only one where one can see Harry's feelings. But he was a womanizer; not only was he with Helen and the unknown woman whom he wrote the letter to but also, with another wife he had had and had left him after he received the answer to that letter and some others:

He had gone to a place to dance with her afterward; she danced badly, and left her for a hot Armenian slut. [...] So then the letter in answer to the one he'd written came in on a platter one morning and when he saw the hand writing he went cold all over and tried to slip the letter underneath another. But his wife said, "Who is that letter from, dear?" and that was the end of the beginning of that. (Hemingway, p.9)

After the suffering Harry had gone through, it is obvious that he had problems with his current wife, Helen, as he was rude and mean to her. But, on the contrary, she was really nice to him:

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You don't have to destroy me. Do you? I'm only a middle- aged woman who loves you and wants to do what you want to do. I've been destroyed two or three times already. You wouldn't want to destroy me again. Would you? (Hemingway, p.7)

The flashbacks related to women and the quarreling with Helen show Harry's frustrations with love; he only loved one woman who really marked his life but it was not possible for them to be together so he decided to become a liar and poor Helen had to bear with that and the fact that he was dying; therefore, he was not in the mood to show her his affection.

But Harry not only loved the unknown woman, he also loved Paris; one of his last dreams before dying takes him to the Place Contrescarpe:

There never was another part of Paris that he loved like that, the sprawling trees, the old white plastered houses painted brown below, the long green of the autobus in that round square, the purple flower dye upon the paving, the sudden drop down the hill of the rue Cardinal Lemoine to the River, and the other way the narrow crowded world of the rue Mouffetard [...] (Hemingway, p.11)

A dream can be also a warning and in this case, Harry is saying goodbye to Paris. He spends a long time dreaming about the Place Contrescarpe and the people he met there and he does so with so many details that are the proof that he really likes this place. The warning that his unconscious is sending to him is that he is dying and he needs to say good bye to his beloved place because he will not be there anymore. Besides, it is evident that he does not like Africa anymore; therefore, he is trying to remember a safe happy place.

As well as the dreams where people were dying in the snow, Harry remembers some stories about death, like the one of the owner of a hotel who committed suicide because his hotel went bankrupt or the case of a boy who was abused by his boss and he killed him and

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it seems like Harry helped him to haul the body. The boy thought that Harry would not say a word about the murder as he had killed a bad person but anyhow, he was captured and he felt betrayed. The last memory he has before dying reminds him of a man called Williamson who was hit by a stick bomb and it cut him into two pieces. Because of the painful situation, he asks Harry to kill him.

Dead people and crimes do not seem to bother Harry; he does not remember them with fear or disgust, but what is clear is that, as always, he regrets not having written about them. However, beyond that, Harry's unconscious is reminding him and warning him that he is dying so he is remembering all the death scenarios he knew. After remembering Williamson's death, Harry starts feeling the presence of death:

[...]Because, just then, death had come and rested its head on the foot of the cot and he could smell its breath. [...] It had moved up on him now, but it had no shape anymore. It simply occupied space. "tell it to go away". It did not go but moved a little closer. "You've got a hell of a breath" he told it "you stinking bastard" (Hemingway, p.14)

And just after that, in the real world, he falls asleep and his last dream starts:

And then instead of going on to Arusha they turned left, he evidently figured that they had the gas, and looking down he saw a pink sifting cloud, moving over the ground, and in the air, like the first snow in at blizzard, that comes from nowhere, and he knew the locusts were coming, up from the South. Then they began to climb and they were going to the East it seemed, and then it darkened and they were in a storm, the rain so thick it seemed like flying through a waterfall, and then they were out and Compie turned his head and grinned and pointed and there, ahead, all he could see, as wide as all the world, great, high, and unbelievably white in the sun, was the square top of

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Kilimanjaro. And then he knew that there was where he was going (Hemingway, p.15).

While dreaming, Harry died but he thinks he has not, actually he thinks that the plane arrived and that now he was saved from death. The Kilimanjaro is a symbol of hope; Harry is not longer in the heat of Africa, he is comfortable and in some way he sees the Kilimanjaro as the summit of the world, an honorable place where a writer who has cured his soul has to go.

All of Harry's hallucinations show the obvious frustration and the impotence he feels for not writing about all the interesting stories he lived, but due to his situation, they are also healing for his wounds; not all those flashbacks came up to show him how he had wasted his life, they were also there to make him realize that he was dying, that he had lived plenty of experiences and even though he could not write them all, they were his distraction while he waited for death. Harry wrote all those stories in his mind while he was perishing.

The leopard and the hyena

Harry's hallucinations were charged with symbols that were already defined, but outside the flashbacks, in the real story, there are also symbols to be defined: the Leopard and the hyena. As it was stated before, the leopard's only appearance takes place at the beginning of the story: "Close to the western summit there is the dried and frozen carcass of a leopard. No one has explained what the leopard was seeking at that altitude" (Hemingway, p. 1) and the hyena's appearances take place in Africa while Harry is dying. The idea that comes to one's mind regarding the hyena is that it is waiting for Harry to die

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in order to eat his corpse, but its many appearances in the story may suggest that it has a more significant role in the story.

Regarding the leopard and its seeking the Kilimanjaro's summit, one may think that as a wild animal, he was searching for food, but African myths suggest that it is a divine creature that was present at the beginning of everything; the myth of Bumba, the god creator, says that the leopard was one of the first animals that populated the earth and the one in the Fang mythology suggest it, too. As the summit of the Kilimanjaro is called the House of God, the leopard was just trying to go back to its divine house.

It is obvious that the story is not talking about a leopard itself; as suggested in the movie of "The Snows of Kilimanjaro" and in previous investigations, the leopard is Harry himself, he is the one who is trying to go back to his divine place that is not his life as a writer, but his life per se; Harry became a bad-humored, rude and heartless snob who missed love and writing opportunities. However, the leopard did not reach the summit of the Kilimanjaro, the carcass was found close to the summit; Harry came to realize the beauty of life when he was dying so he had to leave his body in the earth in order to reach the summit.

On the other hand, the hyena, a symbol of hiding and shyness, spends its days surrounding Harry and Helen. Contrary to what one may think, hyenas are intelligent and strong animals who are not always scavengers but who also have the initiative of looking for their own food. Their most known characteristic, their laughter, plays an important role in the story, as it is the sound that wakes up Helen when Harry died.

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Taking into account the characteristics of the hyena, one should not think of the hyena as a weak, shy or stupid animal, on the contrary, the hyena is one of the strongest elements in the story as it is always reminding Harry that he is dying and that it is waiting for him to do so. In Tanzania, hyenas are thought to live with witches; therefore, they are a symbol of evil. In the story, the hyena is always laughing at Harry, making fun of his thoughts and his situation.

Based on that, the hyena is a symbol of mockery; it is the one who is in charge of interrupting Harry's process of healing to remind him where he is. In the following paragraph the hyena breaks in when Harry is having a nice series of thoughts about Helen, that are not seen in the whole story, to remind him that he is still dying:

She was very good to him. He had been cruel and unjust in the afternoon. She was a fine woman, marvelous really. And just then it occurred to him that he was going to die. It came with a rush; not as a rush of water nor of wind; but of a sudden, evil-smelling emptiness and the odd thing was that the hyena slipped lightly along the edge of it. (Hemingway, p.8)

Hence, the leopard, with all its hunting abilities and its intelligence, could not reach the summit of the Kilimanjaro just like Harry, with all his writing skills, could not reach a happy life due to his decisions and character. In the same way, the hyena, which is not an animal to be underestimated, is one of the most powerful elements in the story because it is always making Harry remember that he decided to go to Africa to hunt and that is why he is dying.

Based on Hemingway's Iceberg theory, one can understand why all these elements were present in the story to lead the reader to give them meaning; while one is reading, patterns and hidden elements that do not seem to be connected to anything appear in the

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story. For example, the repetition of the hyena's presence may seem like just a coincidence until one realizes that it is always interrupting Harry's thoughts to make him feel uncomfortable. Also, the catching introduction makes the reader wonder what the leopard was seeking in the summit of the Kilimanjaro, moreover, the reader wants to know why the leopard just appeared that very moment, so why is it relevant?.

On the other hand, the hallucinations, charged with patterns like snow or deaths, are offering the reader the opportunity to make connections and understand Harry; at the beginning one may think of Harry as the villain in the story but once the reader starts "dreaming" along with him, his personality and his actions are absolutely comprehensible. All the elements that were taken into account in the story are charged with meaning; they are just the majestic tip.

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Conclusion

It was said at the beginning of the present study that "The Snows of Kilimanjaro" was a mystery to be solved. Harry`s hallucinations showed his frustrations about different aspects of his life; beginning with his childhood memory where he could not hunt anymore, going on to his love experiences and culminating with his biggest frustration: his wasted talent. Harry was not aware of death until he had to experience it, and his last dreams are trying to warn him about it. In the end, Harry had to go through all those memories to have a peaceful death experience full of hope and remembrances. He could not write about all the stories he had in his mind, but he could write them all while dreaming and those were the memories that led him away from the pain of his sickness or the desperation of his death.

The leopard is a symbol of Harry himself who, as well as the leopard, could not reach the summit of the Kilimanjaro; although he was a strong and clever person who put his life at risk by going to the war and who had an amazing talent to share with the world, just like the leopard tried to go to the summit of the Kilimanjaro, the House of God, to find his origin, so does the writer go to the highest place to fulfill his highest dream: writing his stories, also reaching the House of God.

At the beginning of the story, it is said that the carcass of a leopard was found close to the summit of the Kilimanjaro; both, leopard and Harry left their carcasses there; the leopard in real life and Harry in his dream, as the last thing he saw was the snow of the Kilimanjaro. They both left their body in the earth to reach the House of God.

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The hyena turns out to be the strongest force around Harry whose goal was to keep him grounded to his reality and not let him achieve the healing of his soul. The hyena is a symbol of "death-in-life"; Harry was brought to reality every time the hyena appeared and it also interrupted his dreams where he was feeling comfortable and away from pain; therefore, even though Harry is alive the hyena is always reminding him that he is dying by bringing him back to his cot as it always wakes up Harry while he is dreaming.

In conclusion, "The Snows of the Kilimanjaro" is a portrayal of a dying experience of frustration, Harry's path to death; a path where he had to remember everything in order to understand that he had wasted good opportunities and that he had exchanged happiness for money and luxury. Even though it seems to be a bleak scenario where he just had to think about his regrets, his final dream, where he can see the summit of the Kilimanjaro and he realizes where he is going, the story suggests that this was also a healing experience of acceptance; he knew he would not write anymore, but he had remember it all before dying, and he knew that he was going to the House of God. In spite of all the war scenarios, the quarrels with Helen, Harry's messy life and his death, "The Snows of Kilimanjaro" shows that he had his moment to heal his wound and at the end, he could dream with a calm place like the Kilimanjaro and had a peaceful death.

The present study was based on Jung's and Freud's specific theories of the psychoanalysis, but the hallucinations could also be interpreted from other psychoanalytical perspectives or even other branches of psychology. In the same way, the symbols of the

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animals were interpreted according to their meaning in the Fang and Basai African myths but they can also be interpreted from the perspective of other myths or according to other meanings they could have in different cultures. There are some other symbols that were not taken into account like Helen, the plane and other animals in the story. Although this study did not focus on Hemingway but on the main character, the story could be interpreted from Hemingway's personal experiences and lifestyle as there are some previous investigations that suggest that Hemingway traveled to Africa.

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