Green Hills of Africa Study Guide

Green Hills of Africa by Ernest Hemingway

BOOKRAGS

Contents

Plot Summary

This memoir of a month in the life of famed writer Ernest Hemingway follows the author and his companions through the wilds of Africa as they hunt its indigenous animal life. Detailed descriptions of actual hunts and of the untamed African scenery are tellingly juxtaposed with thematic explorations of the parallels between creativity and hunting and the nature of competitiveness.

The first part of the narrative, "Pursuit and Conversation", begins with the author and his hunting party returning from yet another frustratingly unsuccessful hunt for what the author has decided is his ultimate trophy, the elusive kudu. On the way back to camp, he and the others encounter a visiting Austrian, Kandisky, who is having trouble with his truck. Kandisky recognizes the author, who already has an international reputation even at this relatively early point in his life and career. The men engage in a brief but intense literary debate, and after refusing the author's help, Kandisky agrees to visit him in his camp later. At the camp, a literary debate again ensues, in parallel with the author's frustrated conversation with his hunting companion, Colonel "Pop" Phillips, about how he's unable to get his kudu. Kandisky leaves, and the author settles down for the night.

In Part 2 of the narrative, "Pursuit Remembered", the author takes the reader back to the earlier days of this particular hunting trip. He narrates the development of his competitive relationship with his friend Karl, and his deepening awareness of the various similarities between the acts of creating and hunting. Also in Part 2, the author describes (in considerable detail), the successive hunting trips both he and Karl took in pursuit of their respective goals, and the varied successes and failures that resulted from both trips. The author's increasing frustration leads him to sudden explosions of temper and to what appears to be an increased dependence on alcohol, particularly whiskey, drunk in order to ease that frustration. Part 2 ends with the author's unhappy discovery that Karl has bagged the first kudu of the hunt. Even the fact that the trophy/head is singularly unattractive does little to ease the author's bitter, competitive disappointment.

Part 3, "Pursuit and Failure", begins on a note of camaraderie between the author and M'Cola, united both in their mutual disgust with the useless guides they've been saddled with and in determination to get a better trophy than Karl. That camaraderie quickly evaporates, however, in response to the author's deep and sharp frustration with his inability to bag a kudu. In spite of M'Cola's efforts to calm him with tea, the author drinks himself into an angry sleep with whiskey. The next day, on yet another attempt to get a kudu, he is caught in the rain, and his gun gets wet. He asks M'Cola to clean it, but later (on still another hunting expedition) is furious to discover that he has not. There is no confrontation between the two men, however - their tension unfolds in silence, and the author realizes there's nothing to be gained from anger. Part 3 ends with the author receiving word of a hitherto unexplored hunting ground where the kudu, apparently, are easily obtainable, and hurriedly packing up and leaving, excited at the prospect of finally achieving his goal.

The opening narration of Part 4, "Pursuit as Happiness", describes a beautiful, untouched and unspoiled part of Africa through which the author and his party roar in their truck in pursuit of kudu. They do eventually find not one but two beautiful kudu - and then, flushed and eager with success, the author decides to go after another trophy, the elusive sable. His efforts to find them meet with further success, but his efforts to bring one down meet with profoundly frustrating failure, as he chases a wounded sable across the countryside. When he returns to his base camp, he is even more frustrated to discover that Karl has killed an even more beautiful kudu. The author swallows his initial resentment and eventually finds himself able to congratulate his friend/rival.

Part 1, Chapters 1 and 2

Part 1, Chapters 1 and 2 Summary and Analysis

"Pursuit and Conversation"

In chapter one, the author comes to the end of a frustrating, failed day lying in wait for the kudu (an African antelope) he's been hunting. As he returns to his camp, he stops to see if he can assist an Austrian man (Kandisky) having trouble with his truck. Conversation reveals that Kandinsky knows the author by reputation, and that he doesn't care for the author's sort of hunting. As he narrates his departure from Kandisky, the author draws a clear analogy between hunting and the creative arts. Later, when Kandisky visits the author at his camp, the two men engage in an intense conversation about writing in general and about American writing in particular. There are two spectators to their conversation - the author's wife (referred to in narration as P.O.M., Mama or "memsahib", and one point in the author's dialogue as "girl"), and his friend Colonel Phillips (who insists on being called Pop). At one point the author speaks at length about the merits and faults of American writing in general and about several American writers in particular. The following morning, he prepares to go out on one last attempt to bag a kudu.

In chapter two, early on the first day of this new trip, the author shoots a couple of game birds. This triggers laughter in the elderly M'Cola, the author's guide and gun bearer. The author then writes of Charo, his other gun bearer, who had been obediently passed from hunter to hunter and who preferred to be with Mama (P.O.M.). This, the author suggests, was the result of the group's first lion hunt, a hunt that resulted in the death of a male lion which M'Cola says was shot by Mama (hence Charo's admiration for her) but which was, in fact, shot by the author. Narration describes how the natives at the author's camp celebrated Mama's triumph, how Mama herself rejoiced ("Isn't triumph marvelous?" she says repeatedly), and how the author sensed a change in his relationship with M'Cola.

It's often difficult in memoirs in general, and in particular a memoir by a writer (such as this is) to know where a straightforward narration of events ends and a narrative shaped by the writer's skills, talents and professional experience begins. It might be both fair and appropriate to suggest that in cases such as this the line is a fine one. A forward to this particular memoir, written by the author, suggests that this is his attempt to "write an absolutely true book", but in circumstances like this "truth" is a relative term, since a writer is, by definition, someone who excavates and/or shapes and/or interprets truth, rather than simply presenting it as a journalist would. There is certainly a sense throughout "Green Hills of Africa" that the author is making a definite effort to present experiences as they happened without offering shape, interpretation or explanation. There is also the sense, however, that in spite of his intentions, he is still crafting his words and sentences to evoke specific details of his experiences and, by extension (albeit without conscious intention), meaning. That meaning, or theme, is explicitly

stated in the quote from page twelve, likening the act of artistic creation to the act of the hunt (perhaps ironically, an act of destruction). Throughout the narrative this thematic motif is repeated, at times directly and at times obliquely, but is present with enough frequency to suggest that the author knew exactly what he was doing when he presented the "truth" in the way he did.

Other narrative and/or thematic motifs appearing for the first time here and repeated throughout the narrative are competitiveness (portrayed here in the intellectual competition between the author and Kandisky), the relationship between the author and M'Cola (which develops in several ways over the course of the narrative), and the fatherly attitude "Pop" Phillips displays towards the author.

Part 2, Chapters 3 and 4

Part 2, Chapters 3 and 4 Summary and Analysis

"Pursuit Remembered"

The author begins chapter three by suggesting the tension between him and M'Cola "dated back to the time of Droopy, after I had come back from being ill in Nairobi". Droopy, as the author describes him, was physically beautiful, younger, and a much better tracker than M'Cola - but M'Cola, the author adds, was not jealous. The rest of the chapter is taken up with a detailed narration of the author's attempts at hunting rhino with Droopy, attempts that ended in failure to actually bag a rhino but which did result in the killing of a reedbuck for food. The author and Pop, at the end of the day, refuse their baths in favor of drinking their frustrations into silence with whiskey. The third day of the rhino trip, the author writes, he and Pop were joined by their friend Karl, himself deeply frustrated at not being able to bag a kudu and at being far from home and his wife. Pop and the author discuss how good a shot (but how impatient) Karl is. Later, at the end of yet another unsatisfactory trip, a conversation between the author and Mama concludes with commentary on how great Pop is and how pathetic Karl is.

In chapter four, the next day the author, Pop, Mama, Droopy and M'Cola again go out rhino hunting and again have no success. As they rest in the middle of the day the author rests with a book by Tolstoy and wonders whether Tolstoy has ever been to war. This leads him to a contemplation of the relationship between writers and war, which in turn leads him to recollections of his time in Paris, considerations of other writers, and of his own relationship with his work. When he returns his attention to Africa, he likens his feelings for it to feelings for women, observing that he had loved the country his whole life while "I could only care about people a very few at a time". He then writes that for the next couple of days, further attempts to hunt rhino fail. Then early the third morning, Pop spies a large rhino which he and the author and the guides pursue. The author eventually kills it with what he describes as an amazing shot. As the rhino is taken back to camp, Pop and Mama tease the author about both the shot and his ego - which takes a beating when they return to camp and discover that Karl has shot a rhino much bigger and finer than theirs. Their attempts to be gracious fall short, and Karl retreats to his tent, hurt. The author, Pop and Mama all resolve to be nicer to him, with the author also resolving to not only get a bigger rhino, but also a kudu (which Karl has yet to kill). They tell Karl, and he responds graciously, saying he hopes they get what they want. "He really meant it," the author writes. "He was feeling better now and so were we all."

An always intriguing aspect of memoir is what the author of the memoir reveals about himself, either deliberately (if the memoir is intended to be revelatory) or accidentally (if it's intended, as this one is, to be a strict narrative of events). Here again, a dividing line between the two aspects of the form is often difficult to discern. In the case of this particular memoir, for example, it's difficult to determine whether the author writes with the intention of revealing his arrogance, insensitivity, dependence upon alcohol, and

obsessive-ness, or whether the exposure of these character traits is a by-product of a relatively fearless, ultimately honest presentation of facts. There is evidence in this section of deliberate revelation - specifically in his comments about his work and about his feelings for Africa, women and other people. In these sections, he is clearly offering carefully considered observations of himself, which suggests that similar observations here and throughout the narrative (particularly when it comes to his relationship with Karl) are similarly deliberate.

If there is anything that gives "Green Hills of Africa" a narrative structure akin to that of a novel, it is the development of the relationship between the author and Karl. In many ways, the at-times friendly, at times competitive relationship between the two men is that of a traditional protagonist/antagonist, with the one striving to accomplish his goals and the other acting in opposition. Granted, in most such relationships the antagonist acts deliberately to create obstacles for the protagonist, but in other such relationships the antagonism is of a different sort, challenging and/or inspiring rather than blocking. This is the sort of relationship the author has with Karl, in that he (the author) is challenged by his friend/competitor on a number of levels - as a hunter (to bring home better kills), as a friend (to transcend resentment and be genuinely supportive), and as a human being (to practice humility and restraint).

Chapter 5

Chapter 5 Summary and Analysis

"Pursuit Remembered", cont'd. The party (the author, Pop, Mama, Droopy and M'Cola) arrive in a part of the country Droopy says will be good for hunting. The author looks at the landscape and complains bitterly that hunting will be difficult, but later that night "after...a few drinks" he and the rest of the party think everything will be fine.

Droopy leads the party in search of rhino. As they travel through beautiful scenery, the author (with his sense of smell trained by hunting elk back home in North America) smells a nearby rhino and almost shoots it, but at the last moment Droopy realizes it's a cow and her calf and pulls down the author's gun. When it gets to the hottest part of the day, the party stops for lunch and a rest, knowing that the animals they're pursuing have gone into the deepest, most impenetrable parts of the nearby woods where it's cool. As he's resting, the author continues to read the book by Tolstoy, pausing to contemplate the place of authors and artists in society. After lunch, the party picks up the trail of a wounded buffalo, tracking it deeper and deeper into the grasslands as the sun gets lower and lower and the night draws in. Eventually they discover two bull buffalo, with the author getting a good, clean, killing shot at the one they believe to have been the one wounded earlier. After being shot, the buffalo emits "a long, moaning, unmistakable bellow ... it was a very sad noise." The party finds the body of the buffalo, and is surprised to see it isn't the animal wounded earlier. Mama comments on how beautiful its death cry was, and again there's banter about how good a shot and how egotistical the author is.

Narrative motifs that re-emerge in this section include the author's competitiveness and his dependence on alcohol. The significance of this last becomes more apparent here, as the narrative develops the sense that drinking heavily and consistently is the author's way of coping with intense emotion, and develops the simultaneous sense that the author needs a relatively substantial amount of alcohol to affect and/or define his mood. This particular motif is repeated frequently throughout the narrative, with its many appearances combining to create the sense that the author, like a large number of men of his generation (and perhaps of men in general) has difficulty manifesting healthy experiences of intense emotion.

A new motif introduced here is the juxtaposition of beauty and death, manifested here in the beautiful, haunting, sad, moaning cry of the dying buffalo. The appearance of the motif here foreshadows its appearance throughout the narrative, particularly in its final chapters when the author finally bags his kudu and writes repeatedly of how beautiful his kills are. This part of the narrative might also be interpreted as another manifestation of the narrative's thematic focus on the parallels between creativity and hunting - painful death in art is often perceived as beautiful, or at the very least evocative of meaning. Plays by Shakespeare ("Romeo and Juliet" in particular) or more contemporary writers like Arthur Miller ("Death of a Salesman"), any number of operas, and endless works of

art on the subject of, for example, the Crucifixion of Christ, have found both beauty and profound meaning in death.

Chapters 6 and 7

Chapters 6 and 7 Summary and Analysis

"Pursuit Remembered", cont'd.

In chapter six, the author and his party re-encounter Karl, whom the author describes as being gloomy again - he still hadn't bagged a kudu and was also having difficulty getting an oryx (another kind of African antelope). Karl joins the party when they hunt oryx and come upon a large herd, all with good trophy heads and beautiful antlers. "I picked what I thought was the very best of the lot," the author writes, adding that "this was the one Karl had picked too. I did not know that, but had shot, deliberately selfish, to make sure of the best this time ..." Karl, however, also got a good animal. The next day Karl and the author go out on a zebra hunt, which is not particularly successful - the author writes, in idiosyncratic, first person present narration that refers to himself as the "smug" or the "righteous" one, of the arguments between the two men. The arguments are quickly forgotten, however, as they sink into the pleasure of hunting birds, a hunt again narrated by the author in first person present tense. The author describes the pleasant meal the party made of the ducks and some wine, and then recounts how they drove to the edge of a small plain to make one more attempt at hunting kudu.

In chapter seven, this camp, the author writes, was hot and unpleasant because of swarms of tsetse flies. The hunting, he adds, wasn't particularly good, leading Karl to become more and more frustrated. The hunt for kudu here proves unsuccessful, but about mid-way through their five-day stay, the author tracks a lion through the underbrush and plans to shoot him. "I knew," he writes, "that if I killed one alone, without Pop along, I would feel good about it for a long time ... I had killed three and knew what it consisted in, but I was getting more excitement from this one than the whole trip." That excitement soon fades, however, as he becomes increasingly aware that he's not going to get the clear sighting he needs for a clean kill, and eventually he abandons the lion. The party then travels to another camp in search of kudu, but the author writes that this camp felt used up and avoided by animals. He suggests that they try yet another camp, and both he and Karl seem eager to give it a try.

The narrative motif of competitiveness predominates in this section. In many ways the tension between Karl and the author is at its peak here, with both men becoming increasingly frustrated with themselves, with each other, and with the animals they're trying to kill. At the same time, there is a sense here that the two hunters are prepared to kill almost anything (female big game excepted), a potentially disturbing aspect of their characters and humanity and a contradiction to what the author suggests later is his governing perspective on the hunt.

There are two other noteworthy elements of this section. The first is technical - specifically, the style of narrative (prose, dialogue) employed by the author in his description of the tensions with Karl. The writing here is pointed, self-condemnatory, and

highly energized, bringing the reader viscerally and immediately into both the conversation and the author's sense of self-disgust at his nastiness. The second important element here is the glimpse of narrative focus on M'Cola and his relationship with the author. In this instance, there is the sense that M'Cola acts as a source of restraint that the author doesn't have, almost a kind of conscience. In the overall arc of their relationship, this is perhaps a component of the author's resentment, an aspect of his feelings for his guide/companion that builds to a climax in their unspoken confrontation over the un-cleaned gun in chapter eleven.

Chapters 8 and 9

Chapters 8 and 9 Summary and Analysis

"Pursuit Remembered", cont'd.

In chapter eight, the author describes the next "country" they enter as being very similar to Spain, and Mama agrees. Then, as he and the rest of the party drive further towards the hunting ground, he recalls the pain of having been shot, and the realization that his suffering was the same as that of animals he had hunted. This, in turn, leads to a lengthy, stream of consciousness consideration of the similarities between writing and hunting - specifically, the way both feel, to him, as though he's doing what he's meant to be doing, and doing it well. Later, after setting up camp and exploring the area a little, the author and Karl have a tense confrontation over who had which territory. After Karl has gone, the author comments on how eager he is to best Karl at hunting kudu, saying Karl has had the better luck with the rhino, the zebra, and other prey. Pop reassures him, the author says he was only joking, and Mama redirects the conversation, first by puncturing some of the author's ego and then by suggesting they all go in to dinner. The next day the author brings down a beautiful oryx - better than the one Karl killed. Later, in preparation for further kudu hunting, the party engages the services of two new, very self-impressed guides (one of whom the author nicknames Garrick). The author and Karl draw lots to determine which territory they will hunt in the following day, with the author winning access to the salt lick, which the new guides say is thickly populated with easily huntable kudu. After exploring the lick site and finding it perfect, the author excitedly returns to camp and starts drinking. Later, when Karl seems unhappy with the territory he drew, the author gives him the right to hunt at the lick. In bed, the author (in dialogue with himself) wonders why he gave the rights to the apparently easy hunt to Karl. As he's arguing, Mama says good night, and they go to sleep.

In chapter nine, the next morning both Karl and the author go out hunting, with the author having no success (but happily teasing his new guide), and Karl coming back to camp having killed his kudu, but one with an ugly head and horns that wouldn't make a very attractive trophy. In public, the rest of the party is polite, but in private they all acknowledge that the kill was a bad one, and that the author will do better.

There are several noteworthy elements in this section. The first is the way in which the author compares his suffering to that of the animals he hunts but does not kill. At first glance, the comparison might seem arrogant and insensitive, but which might also be interpreted as a firm, honest appraisal of how the experiences of humans can on some level parallel those of their fellow members of the animal kingdom. The second noteworthy element here is more technical - specifically, the stream-of-consciousness style employed here and on a couple of other notable occasions throughout the narrative. The sense here that the author is, as he suggests in his forward, striving for a certain sense of truth - in this case, the truth of his thought-triggering-thought process of mind.

This section also contains a vivid manifestation of the narrative's thematic focus on competitiveness, a manifestation that on this occasion makes the author appear somewhat childish and petty. This sense isn't quite dispelled by his apparent act of charity (in giving Karl the good hunting site) at the end of chapter eight, partly because the author questions the value of having done it and partly because the act of charity comes at the conclusion of (or as the result of) a bout of heavy drinking. Finally, the narrative introduces an important new character in Garrick, whose bragging foolishness (or foolish bragging) here functions on two levels. First, it foreshadows his foolishness later in the narrative (when his thoughtless actions accidentally sabotage the author's attempts to bag game). Second, and perhaps more relevantly, it echoes and illuminates the author's own capacity for bragging and self-glorification.

Chapters 10 and 11

Chapters 10 and 11 Summary and Analysis

"Pursuit and Failure"

In chapter ten, "That all seemed a year ago," the author writes - and with that, the narrative returns to the present, specifically the days after the author's meeting with Kandisky. With two days left on the hunting trip, the author, M'Cola and Garrick go out to another salt lick, accompanied by Garrick and still in search of kudu, only to find that a native hunter had scared the kudu away. That night, the author drinks a lot of whiskey, in spite of M'Cola's efforts to get him to drink tea. The next day they go out again, only to discover that rain in the night washed away any tracks. The author angrily spends the rest of the day waiting for the ground to dry, and is furiously short with Garrick who laughingly plays dress up with some ostrich feathers. After instructing M'Cola to take particular care drying and cleaning his gun, the author again gets into the whiskey and resolves to go back to the lick where Karl shot his kudu. He and Pop get into a pointed, bantering conversation about politics and revolution. Pop urges him to write about his experiences in Africa, but the author says he wouldn't be able to write anything that wasn't merely "landscape painting" until he knows something about the country. He and Pop then get into a joke- and anecdote-filled discussion about several writers - James Joyce, Ezra Pound, George Moore, Stewart Edward White, etc. After dinner and several more drinks, Pop brings the evening to a close by saying to the author, "After you've waited so long, when you get a shot take it easy. You're fast enough so you can take your time ..." With that, everyone goes to bed.

In chapter eleven, on the last day of the hunt, the author and Pop, who is badly hungover, get up very early to get ready for one last shot at the kudu. Pop and Mama wave goodbye as the author, M'Cola and Garrick head out to the salt lick, which doesn't look promising. The author and his party wait anyway, and while waiting the author angrily discovers that M'Cola didn't dry and clean the gun properly. He sees M'Cola watching him - both men know the situation, and both men say nothing. The waiting proves fruitless - no kudu - and the author returns to camp, angry, bitter and frustrated. He calms down after a couple of drinks, and then becomes excited again when an elderly native hunter appears with news that a large bull kudu has been spotted a few hours drive away. The author quickly packs up, he and the rest of the party make arrangements to rendezvous the next day, and with loving words of encouragement from Mama, anger towards the talkative Garrick (who has insisted upon coming), and mutual forgiveness with M'Cola, he sets off on his final quest.

At this point, there is the very clear sense that chapters three through nine have essentially been about laying groundwork for the book's central narrative and thematic threads. The first of these relates to its focus on the rivalry between the author and Karl, with the events of the central chapters informing, explaining and defining the intensity of competitive need driving the author's actions here and from this point onward.

The second key thread, significantly less easy to track, is the author's uneasy relationship with M'Cola, which develops in two very significant ways in this section. The first is the way in which the two men struggle for control over what the author drinks - the author wants whiskey while M'Cola wants to give him tea, perhaps knowing that ultimately whiskey is unhealthy for the author in a number of ways. It might not be going too far to suggest that the tension between the two men here is another manifestation of the narrative's focus on competitiveness - both men, in their confrontation over beverages, are competing for control, with the author as determined to get the better of his guide as he is to get the better of his "friend".

The second way in which the relationship between the author and M'Cola develops is their confrontation over the gun, in many ways the high point or the climax of what in a novel might be called a sub-plot. It's important to note here that the author never explores M'Cola's reasons for not cleaning the gun - all he (the author) does is react with anger and blame. But if the previously discussed idea that the relationship between the two men is one of competitiveness is followed through, it becomes possible to see that M'Cola's not cleaning the gun might, in fact, be an angry response to the author's not listening to him about the tea. "I'll teach him a lesson," he might have thought. This might in turn be the subtext (intention) beneath the silent look of understanding that passes between the two men, and the reason the author chooses to not punish, or at least confront, M'Cola - he (the author) knows that on some level, he deserved what he got. In other words, and in terms of the narrative's focus on competitiveness, he has been beaten. This, in turn, might go some way to adding another layer of meaning to his determination to get the kudu - he's been bested by Karl and he's been bested by M'Cola, but is determined to not be bested by a kudu.

Chapter 12

Chapter 12 Summary and Analysis

"Pursuit as Happiness" The author and his party (including Garrick and M'Cola) drive into new country that the author says is the most beautiful part of Africa he's seen so far, adding that seems to be almost completely un-traveled and un-hunted. At one point he and the party encounter a group of Masai tribesmen. Eventually the party leaves what has passed for a trail and drives across an open plain, but find further progress blocked by a river. As they're working out how to cross, they're joined by an elderly native (nicknamed "The Roman" by the author because of his almost Caucasian appearance), who guides them to both a crossing place and a site where they can camp. After crossing the river and making camp, the author insists on going out for a quick hunt in the last of the light. After fortifying himself with some whiskey, the author, M'Cola and the Roman set out in search of kudu, with the Roman proving himself an excellent tracker - quickly and easily he leads the author to a big, beautiful kudu. The author, remembering what Pop said about taking his time, lines up his shot, fires, and wounds the kudu, which takes off and disappears. The author and his party run after it, following a trail of blood, eventually spotting their quarry and bringing him down with a second shot. When they inspect the body, the author finds that it's a beautiful kill, and comments that it's bigger than the one shot by Karl. He also realizes it's not one he just shot - this was the kudu he shot first, with the second one, he believes, also dead somewhere. A few moments later, the Roman finds the second animal, who is smaller but no less beautiful. The author sends M'Cola and the Roman back for his camera so they can take some pictures, and then returns with the kudu and heads to camp, where they're prepared for preservation. The author, meanwhile, warms himself by the fire, eats heartily of the butchered kudu, and brags about the number and quality of his kills on this trip (by showing the rest of the party the used shells from his gun). Later, he and the others make plans to go out in search of one last animal - the sable.

If this were a novel, the opening paragraphs of this chapter (with their descriptions of beauty, openness, freedom and naturalness) might very well be seen as evocative and/or symbolic of the author's state of mind. He too is engaged in something which is to him beautiful, open, free, natural, and above all true - to himself, to who he is, to what makes him happy. But this isn't a novel, so these opening paragraphs are simply evocative of an unseen country.

If this were a novel, the encounter with the Masai might very well be seen as a continued evocation of natural beauty, but the statement on the way in which such openness is inevitably victimized and destroyed makes the cynical comment that naturalness is always so destroyed. The comment might also be seen as an unconscious suggestion that the author, in subconscious affirmation of his comments in chapter thirteen (that Americans are users) and in spite of what seems to be reverence for this naturalness, is himself an agent of the destruction he seems to regret. But this

isn't a novel, which means that both the encounter and the comment are ostensibly intended to be mere observations.

And finally, if this were a novel, the shooting of not one but two kudu would be seen as a climax, the point at which the protagonist (the author) not only achieves his material objective (the killing of a kudu) but also his emotional one (bettering his antagonist/rival, Karl). It might also be seen as evocative of a secondary thematic point - that with triumph comes defeat (the defeat to follow in the following section as the author shoots and soon loses his beautiful sable). But this isn't a novel, so the killing here is only intended to be regarded as one in a series of seemingly unstructured events.

Chapter 13, Section 1

Chapter 13, Section 1 Summary and Analysis

"Pursuit as Happiness" cont'd. The next morning, with the Roman's brother as guide, the author, M'Cola and Garrick set out in search of sable. Eventually the party finds a full herd, and the author carefully plans to shoot what looks like a big bull. Their plans are ruined by the over-eager and careless Garrick, who spooks the animals before the author can get in a careful shot. The author, desperate for a kill, fires and brings down the bull. This causes the herd to stampede, and the author is shocked to see an even bigger bull in the group. In eager desperation, he wounds the bull, but doesn't bring him down. The bull quickly disappears, and the party discovers that the first bull was in fact a cow. Putting aside their unhappiness at having killed a female, the author, the husband, Garrick and M'Cola go off in pursuit of the bull. The pursuit does not go well, with the trail leading the party across the plains, up and down mountains, into and out of ravines, and being lost and found several times. As he becomes increasingly fatigued under the hot sun, the author also becomes increasingly guilty at not having made a clean kill. Eventually he and the rest of the party gives up - the trail is no longer easy to see, the sun is too hot, and it's getting close to time to head back to camp. "We were beaten," the author concludes.

At the beginning of this chapter, and in the wake of the triumph of the previous section, a reader is likely to be in a similar place of happy, momentum-defined anticipation to that of the author. S/he is just as likely to be in a similar place of infuriated disappointment when the foolishness of Garrick makes it impossible for both the author and his narrative to follow through on that momentum. The detailed writing of this section powerfully evokes the author's increasing frustration and disappointment, with the attention paid by the author to the challenges set by the setting (the hills, the valleys, the heat, the high grass) proving most effective.

Other noteworthy elements in this section include the first of the narrative's two explicit references to sexuality, in the author's sensual description of the young wife and his casually lustful comment on the reactions of all the men in the party to her. The second reference occurs in the following section. There is also the author's comment about America which, as previously discussed, suggests that the author and others like him are the self-righteous, insensitive agents of destruction he claims to so resent. This idea is developed further in the following section. The other key element here is the section's last few lines - given the author's general attitude in life and work, is one of the very few occasions he admits to having been overcome.

Chapter 13, Section 2

Chapter 13, Section 2 Summary and Analysis

"Pursuit as Happiness" cont'd. The author and his party arrive back at the campsite near the home of the Roman, noting that weather is starting to look bad. They quickly pack up and start their journey back to Pop and Mama. The long drive is interrupted by a brief visit with the Masai, and interspersed with the author's self-recrimination for what happened with the two sable. He resolves to come back with proper guides and trackers and spend a good few months on the hunt, maybe writing a bit too. This leads him to reflect on how "a continent ages quickly once we come...", how "the foreigner" quickly exploits a new land and leaves it less than what it was. "We are the intruders," he writes, "and after we are dead we may have ruined [the land] but it will still be there and we don't know what the next changes are." He adds that he and his people had also made "a bloody mess" of America, and how he needed to go somewhere else. At the home village of Garrick and the other men, the author arranges for the men to be paid and makes his way to the new camp, where he's greeted warmly by Mama and by Pop, both expressing admiration for the author's kudu. Karl also appears, and the author is bitterly dismayed to see that he too has bagged a kudu - an even bigger one than his. The author tries to mask his disappointment but, he writes, he doesn't do too well - until the next morning when, he says, he can genuinely (and generously) appreciate Karl's achievement.

The narrative concludes with the author's description of how he, Mama, Karl and Karl's wife sat drinking wine by the Sea of Galilee and looking at the distant hills. Mama comments that she can't remember Pop's face - it's not the same, she says, as a photograph. The author tells her that he remembers him, and that he'll write her a piece sometime "and put him in."

At this point, it becomes possible to see the possibility of an intriguing, thematically relevant connection between the author's comments about America and the narrative's focus on competitiveness. The author is an American and therefore on some level can be seen as both a participant in and manifestation of what he himself describes as America's capacity to use. In addition, because he is portrayed in the narrative as being so intensely competitive, so obsessive and determined and focused solely on winning, it might not be going too far to suggest that this is also, on some level, a manifestation of Americanism. In other words, the author can be seen as embodying a coming together of user-ness and competitiveness that, in his own words and ideas as expressed here, can also be seen as a fundamental aspect of the very American-ness he seems to be bemoaning.

That said, a couple of the narrative's motifs again appear here. The motif of the author's relationship with M'Cola is mostly absent - the conflict between the two men appears to have been resolved, and M'Cola plays an almost insignificant role in the action here. Also, the competitiveness motif plays out one last time, and perhaps in its most

significant manifestation - specifically, in the author's reaction to Karl's kudu. Again, if this were a novel, or perhaps even a fable with its accompanying moral lesson, the fact that the author's arrogant triumph is crushed by the victory of his rival could be seen as the point and/or the lesson, the reason the author (as protagonist) has been sent on and/or undertaken his physical, emotional and spiritual journey. But again, this isn't a novel, so the incident might be more appropriately viewed as one of those life situations from which meaning can be gleaned if one so chooses, or if one is looking for it.

Characters

The Author (Ernest Hemingway)

Ernest Hemingway was an American writer known for several famous and acclaimed novels (including The Sun Also Rises, The Old Man and the Sea, For Whom the Bell Tolls) and important works of non-fiction (most notably A Movable Feast, a memoir of his life as an expatriate American in Paris in the 1920s). He has, on occasion, been referred to as the quintessential American writer, a perspective triggered at least in part by the style in which he wrote, which has been described in various ways - powerful, aggressive, no frills, hard-bitten, terse, masculine, muscular, (all aspects of the writing in "Green Hills ..."). Finally, he is also known for his intense, artistically and personally challenging friendships (with fellow American writers F. Scott Fitzgerald and Gertrude Stein, among others), and for his lifestyle - he loved, fought, drank, wrote, thought and hunted with great intensity and passion. In terms of "Green Hills ..." this last is the most relevant aspect of his life - Hemingway was renowned as an excellent and eager, almost obsessive huntsman. He was, in fact, obsessive in many aspects of his life - not only about his writing, friendships and hunting, but also about his relationships with women, alcohol, and his own tortured soul ...he went through several marriages, drank heavily, and ended his life by committing suicide in his early sixties. To varying degrees, these aspects of his personality (which some might describe as his darker side) are on display here - in this memoir of one particular hunting expedition to Africa (he made several), he comes across as competitive, hard-drinking, in equal parts affectionate and patronizing to his wife, and occasionally condescending, arrogant, self-absorbed, self-indulgent, and self-righteous.

Karl

Karl is Hemingway's sometime friend, sometime traveling companion, and sometime competitor. He, like many of the other individuals appearing in the narrative, is never developed in any great depth - the reader experiences him solely in terms of how the author experiences him, as opposed to a fully understood and developed personality in his own right. That said, the glimpses of Karl's personality offered by the author are clear and vivid - moody, sensitive, in some ways as obsessive as the author and in other ways more generous of spirit, and far more readily so. In other words, he is at the same time a parallel and a contrasting presence, defining the author's character by mirroring and/or substantially differing from him. He is a younger man, a less experienced hunter than the author, but in the eyes of Pop, a much luckier hunter than the author, and possessed of considerable potential. He is also more emotionally low-key - his feelings are apparent, but he doesn't vent them and/or reveal them in the way the author does. He is restrained, where the author is volatile. In some ways Karl's quests (for kudu in particular) fuel the author's - because he (the author) is so competitive, he feels he has to search out what Karl searches out, shoot what Karl shoots, and bring home the trophies Karl brings home, all better than Karl does. In

purely literary terms, then, Karl is antagonist to the author's protagonist, the individual who both challenges and triggers change in the life and perspective of the individual whose life and experience are the principal focus of the narrative.

Hemingway's Wife

The most important thing to note about this individual is that she is never given a name. In his narration, the author refers to her by her initials (P.O.M.) or as Mama, while in dialogue he once refers to her as "girl", Pop (see below) constantly refers to her as memsahib (a term used by the natives of India to describe the wife of a white man), or more accurately the "little" memsahib. At times, both men describe her as a little terrier and refer to her as such. She is portrayed as being consistently loving and supportive, a bit of a worrier, and somewhat obsessed with the comfort of her feet. Hemingway indicates in his narration that he loves her, but overt demonstrations of his affection are rare and fleeting. She, however, doesn't seem to mind.

Colonel Phillips (Pop)

Pop (who seems to intensely dislike being referred to by his military title) is Hemingway's trusted friend, ally, fellow hunter, and advisor. He is an older man, comfortable with his relative lack of desire to hunt (relative, that is, in relation to the author's apparent obsession), wise in the ways of guides, animals, and hunters, and un-intimidated by the author's temper and arrogance. He carries with him a definite regard for Karl and for Hemingway's wife, displaying a kind of protectiveness towards both of them that tempers Hemingway's occasionally impulsive sharpness.

M'Cola

M'Cola is one of several Africans accompanying Hemingway on this expedition. He is an older man, past his prime as a hunter/tracker and not a particularly good interpreter, but an excellent guide. His relationship with Hemingway is a complicated one, with both men at different occasions impatient and caring, forgiving and vindictive with each other. They both know they need each other and both chafe at times under that need, but by the conclusion of the narrative have clearly come to respect each other.

Charo

Charo is another African guide, a younger man deep in reverent, and active, expressions of his Muslim faith. He is quieter and less intensely involved than M'Cola with Hemingway and his obsessions, with his steady reliability contrasting vividly with the more volatile characters of other Africans with whom Hemingway hunts and travels.

Droopy

Droopy is Hemingway's tracker in the early part of his expedition. He is described by both the author and his wife as physically beautiful and a good tracker, with ornamental/ritual scars on much of his body.

Garrick

"Garrick" becomes the author's tracker after Droopy leaves the party, and is specifically engaged to guide Hemingway and the others through a territory they've never hunted before. Hemingway gives him the nickname "Garrick" because of his tendency to excitability and being over-dramatic - "Garrick" is the last name of one of the most well known actors in the history of the British theatre. "Garrick" (the guide, not the actor) proves to be quite useless, as he serves (more often than not) to either get in the way or scare away the animals the author is attempting to pursue.

The Roman

"The Roman" is an African encountered by Hemingway on his last, somewhat desperate attempt to hunt and kill a kudu. He is given this nickname as the result of his almost Caucasian, almost Roman-esque features. He is portrayed by the author as being steady, wise, patient and generous.

Kamau

Kamau is the author's driver, and like M'Cola accompanies him throughout the hunt. He is portrayed as steady, responsible, and patient.

Kandisky

This individual appears only in the first part of the narrative. He is an Austrian hunter/tourist encountered by the author as he (the author) travels back to his base camp after an unsuccessful hunt. He engages the author in a discussion of literature, somewhat incongruously under the circumstances. The author portrays him as somewhat patronizing and ill-informed, but because his attitudes trigger thought (at least to some degree) in the author and his companions, his presence is considered valuable.

The Masai

This is a tribe of indigenous Africans encountered by Hemingway and his party as they travel across unknown territory on their way to what they've been told is good hunting ground for kudu. They are portrayed as smiling, welcoming, natural, inevitable victims

and as excellent runners, easily able to keep pace with Hemingway's jeep - at least when it's traveling at low-to-moderate speed.

Objects/Places

Africa

The so-called "dark continent" is a place of almost mystical appeal to Hemingway, in the beauty of its landscape and its wildlife, its relatively unspoiled nature, its simplicity and raw innocence.

The Hunting Camps

The author and his party move from camp to camp several times, from territory to territory, in pursuit of their prey. The camps are never described in great detail, seeming to consist of a collection of tents set up around a fire. They are, it seems, the closest thing to home and refuge and safety that the author and his party have under the intense, searching circumstances of the hunt.

Kudu

The kudu, a kind of African antelope, is one of several species of animals pursued by Hemingway, Karl and others of their party. Rare and not easily caught, it is in many ways the ultimate trophy, with its head (particularly if it has a long and attractive pair of horns) serving as the ultimate prize.

Sable

Another, somewhat larger, sort of African antelope or deer, darker in color and larger in build than the kudu, rarer and in some ways an even more prized trophy.

Rhinoceros

In the early part of the narrative, rhinos and their horns are portrayed by the author as kind of a warm-up, the relatively easy target he and the rest of his party track and kill in preparation for the pursuit of their ultimate quarry - the kudu.

Lions

Lions are shot almost in passing by the author, simply because they're there to be shot and not necessarily because they're useful as anything other than trophies.

Trophies

The term "trophy" is actually used relatively little in the narrative, but it's clear that in many instances the author and others of his party (particularly Karl) are hunting solely in search of a significant "trophy" to take home - the head and horns of a kudu, the head and pelt of a lion, or the skin of a zebra. Such trophies can therefore be seen as a symbol of power, masculinity, strength, and/or courage.

The Author's Guns

The author uses several guns on his hunt, with the relative merits and drawbacks of each being discussed throughout the narrative. The degree with which he regards them is evident in chapter ten, when he instructs M'Cola to take particularly good care of a rain-soaked gun, and in chapter eleven, when his discovery that M'Cola hasn't done what he was told to do awakens deeply simmering anger and resentment.

The Shell Casings

In chapter twelve, when he's suffering from "the braggies", the author pulls out the casings from the shells he fired when he made his kills. They are another form of trophy, proof of skill and power and the capacity to conquer, kill and destroy.

Alcohol

Throughout the narrative the author finds comfort and relaxation while drinking alcohol, particularly whiskey but also beer.

Books

Also throughout the narrative, the author passes the time during the hottest hours of the day (when hunter and hunted alike are driven to shade and rest) napping and reading. A book by the Russian author Leo Tolstoy seems to be a particular favorite of the author on this particular trip.

The Unmapped Plain

The final two parts of the book take place in what the author suggests is to him uncharted territory, a part of Africa he's never traveled to, never hunted in, and never even seen. In the context of the book's overall thematic focus on the parallels between hunting and writing, the journey into this particular territory can be seen as a metaphor for the journey of this or any author, or for that matter any artist, into the untraveled terrain of a new work of creation.

Themes

Parallels between Creation and Hunting

This is the book's central narrative and thematic premise - that the act of creation is in many ways similar to the act of a hunt. It is stated directly in the quote taken from page twelve, with less obviously defined reiterations of the theme found in the quotes taken from pages 72, 116 and 284. Pop's advice to the author at the end of chapter ten (to wait, to take it easy) can also be seen as a reference to this thematic idea. The ultimate evocation of this premise, however, can be found in the action of the narrative. Specifically, by setting up the parallel on page twelve and then narrating the action of the hunt in the way he does, the author is essentially suggesting that in pursuit of creation, of art, the writer/artist/hunter must be patient, skilled, versatile, and prepared to take risks. He must, in fact, be willing and/or able to put him/her self at risk in order to win the "trophy" - in the case of the hunter, a pair of kudu horns, a lion's head, or a zebra skin, in the case of the artist a completed, relevant, evocative painting, novel, sculpture or symphony. It's important to note that the author doesn't make this last specific point explicitly clear - it's present by implication in the developed metaphor. For example, the author's determination to obtain the perfect kudu head can be seen metaphorically as paralleling a painter's determination to create the perfect landscape or portrait or a writer's determination to create an effective novel. Meanwhile the author's eventual success at achieving his objective can be seen, metaphorically, as paralleling the successful completion of such a novel.

Pursuit

One specific aspect of the book's thematic paralleling of creation and hunting is worth independent exploration. This is the idea/action of pursuit. Throughout the narrative the author is pursuing his objective - in familiar ways (the salt lick), in unfamiliar ways (the new territory traveled throughout Part 4), in dangerous ways (tracking the lion in chapter nine), and in ways both joyful and profoundly frustrating. This active searching, this connection to a part of what the author himself describes as a part of himself that makes him feel whole and complete, can be seen as paralleling the active search for insight, for ideas, for projects and for completions of those projects that anyone engaged in artistic creation constantly undertakes. In pursuit of his/her creative objective, in fulfillment of what makes him/her feel complete, the artist must similarly explore the familiar, the unfamiliar, the dangerous, the joyful, and the frustrating. A specific manifestation of the parallel can be found the author's obsessive pursuit of the wounded sable in chapter thirteen. This can be seen as evoking the way in which novelists and other artists obsessively, and riskily, pursue their creative goals, with the author's eventual failure to find the sable evoking the way that sometimes even the most determined and artistically valid efforts also meet with failure. There is the sense, however, that the author's ultimate point is that while it's all well and good to obtain the

trophy (or to complete the work of art), the pursuit (or the process of creation) is just as important, if not more so ... how else does one learn to do it better next time?

Sacredness of the Female

A particularly intriguing aspect of the book is the way in which femaleness is viewed. First, Hemingway's wife is repeatedly and consistently treated carefully, as though she's substantially more delicate than the males around her. This is perhaps a manifestation of gender relationships of the period - the narrative was published in the pre-feminism mid-1930s, which means that women were in many ways still treated as subservient, lesser beings (the fact that "Mama" is on the trip at all, in fact, suggests that she was a woman out of the ordinary). Second, the hunters never shoot female game (kudu, oryx, lion, zebra, sable) unless it's by accident. On one level this can be seen as a conservationist perspective - the species can't, and won't, continue without females to give birth to the next generation of prey. On another level, however, both these facts suggest that the female is, or was, regarded by the male as something to be cherished and/or protected, as the foundation and/or the source of what's important, enduring, and lasting. Contrasting this are the very sexual references to the young wife encountered on the road and to the Masai women in chapter thirteen. These are the only references to female sexuality in the narrative - Mama is never referred to in terms even remotely sexual. All things considered, therefore, the somewhat contradictory sense here that native female animals (kudu, sable, etc.) are revered, native women are sexual objects, and white women are taken for granted - Hemingway's wife isn't even given a name. It could very easily be argued, therefore, that the narrative's thematic perspective on women is patriarchal, chauvinistic, and contradictory.

Competitiveness

The theme of competitiveness, of one individual besting another, runs throughout the novel and manifests on several levels. The most obvious is man-against-man, a competitiveness that plays out in several relationships, particularly the one between Hemingway and Karl, which at various times embitters each man and enables each to eventually discover a more expansive spirit. Similar competitions are the intellectual rivalry between Hemingway and Kandisky, a competition that reveals Hemingway's patronizing arrogance, and the more teasing and affectionate but still very real competitiveness between Hemingway and Pop, a conflict grounded in each man's determination to be perceived as wiser than the other. There is also cultural competition, between the white hunters and the African guides/trackers, competition between man and animal, with Hemingway, Karl, Pop and even Mama at times displaying a determination to prove him/herself better than their prey. Then there is competition between man and environment, as all the hunters/trackers/guides, African and American alike, strive to achieve their goals in the harsh physical environment (sun, heat, rain, mud, terrain) of untamed Africa. Finally, there is the competition between the individual and himself, specifically playing out in the author, who experiences several forms of this internal competition. There is the struggle between graciousness and ego (the latter

driving him to aggressive competitiveness and bitterness when he's "beaten"), between desire and experience (the former driving him to impulsive actions that undermine the latter), between anger and respect (with the former triggering actions that display a lack of the latter).

Style

Perspective

By the time this book was written (in the early 1930s, when the author was in his mid thirties), Ernest Hemingway was a successful writer, a known personality, and well traveled. He hadn't yet published his most famous works (such as The Old Man and the Sea, A Farewell to Arms) and hadn't yet acquired the celebrity that came with the publication of those books and the associated revelations of his lifestyle, but he had already lived according to the dictates of a deep seated personal, cultural and artistic restlessness. In other words, his perspective is that of a man past the tentative beginnings of his personal and creative life and searching for how much more deeply both can be felt, experienced, and interpreted. This is reflected in the hunting experiences described here - he evidently has a certain degree of accomplishment and doesn't yet have the maturity to build on that accomplishment with consistency, focus, and discipline, but is searching for triumph nonetheless. In terms of his reasons for writing and his intended audience, the book's final few lines give the clear impression that he has undertaken the process of shaping his experiences into a narrative as a gift for his wife - specifically, to help her retain a picture of Colonel "Pop" Phillips, whom she says she cannot remember clearly. But because Pop is what might be described in novelistic terms as a "secondary" character, there is the overall sense that this purpose is secondary in the author's mind - that his primary purpose, conscious or not, is to explore thematic parallels between creativity and hunting. This broadens his intended audience to readers who know of him as a creative artist or as a hunter, or both, with other artists likely being intrigued by his exploration of the parallels and hunters being intrigued (and perhaps either a bit envious or a bit superior) of his narratives of the hunt.

Tone

The overall tone of "Green Hills of Africa" is one of active reminiscence - reminiscence in that it is essentially a narrative of memory, active in that it's written in such a way as to draw the reader into events, rather than into reflection on those events. There are two main ways this is accomplished. The first is through what many might call this author's characteristic use of language - terse, stark, sensory (there particular emphasis on smell), immediate, muscular, only occasionally poetic or descriptive, for the most part straight-forward and narrative. The second is also language based, but in terms of sentence structure rather than word usage. Specifically, there are several noteworthy occasions when the narrative's prose becomes almost stream of consciousness in nature, as thought triggers image triggers thought triggers image, etc. This brings the reader quite intimately close to the author's experience, his state of being and his state of mind (which aren't necessarily, or automatically, the same thing).

A perhaps more important aspect of tone is the sense of defensiveness, of self-righteousness that, at times, seeps into the narrative. Most of the time, the narrative and

its events are presented, as previously discussed, in straight-forward, "This is what happened" terms. Occasionally, however, the tone of the writing shifts, as though the author is trying to justify the fact that he's a hunter. There's almost a sense, at these times of the author protesting too much - that he feels a sense of guilt, of wrong-ness, about what he's doing and as a result is making concerted efforts to make the reader believe that it's right.

Structure

Parts 1, 3 and 4 of the book are basically structured in chronological order, with events being narrated in the order in which they occurred. Part 2 is an interjection, a lengthy detour into events that preceded the events of Parts 1, 2 and 3. Somewhat frustratingly, the narrative never quite makes it clear why this diversion takes place. There are hints that in making the narrative detour, the author is attempting to explain and/or explore his relationship with the guide M'Cola, but because that relationship isn't really the focus of the diversion, and because the hints never develop into full blown or fully connected story and/or meaning, the diversion runs the risk of becoming somewhat disorienting. In other words, there is little or no sense of why the beginning of the diversion wasn't, in fact, the beginning of the narrative. That being said, there is still a clear sense of through-line in "Green Hills...", of a narrative progression towards a climax. This manifests in the ongoing tension between the author and Karl climaxing in their confrontation over their respective kudu heads. The author says in his introduction that he has "attempted to write an absolutely true book to see whether [it] can ... compete with a work of the imagination", but there might reasonably be some question in the mind of the reader whether what is "true" really did happened in such a literary, traditionally linear fashion.

Quotes

"...me sitting, the butt of my rifle on my foot, the barrel in the crook of my left arm, a flask of whiskey between my knees, pouring the whiskey into a tin cup ... drinking this, the first one of the day, the finest one there is, and looking at the thick bush we passed in the dark, feeling the cool wind of the night and smelling the good smell of Africa, I was altogether happy." p. 6

"... you should hunt for a year. At the end of that time you have shot everything and you are sorry for it. To hunt for one special animal is nonsense." p. 8

"The way to hunt is for as long as you live against as long as there is such and such an animal; just as the way to paint is as long as there is you and colors and canvas, and to write as long as you can live and there is pencil and paper or ink or any machine to do it with, or anything you care to write about, and you feel a fool, and you are a fool, to do it any other way." p. 12

"...a new classic does not bear any resemblance to the classics that have preceded it." p. 21

"I have a good life but I must write because if I do not write a certain amount I do not enjoy the rest of my life ... [I want] to write as well as I can and learn as I go along. At the same time I have my life which I enjoy and which is a damned good life." p. 25

"It was our first lion and we were very ignorant and this was not what we had paid to see." p. 41

"The only person I really cared about, except the children, was with me and I had no wish to share this life with anyone who was not there, only to live it, being completely happy and quite tired." p. 55

"...I thought ... about what a great advantage an experience of war was to a writer. It was one of the major subjects and certainly one of the hardest to write truly of and those writers who had not seen it were always very jealous and tried to make it seem unimportant, or abnormal, or a disease as a subject, while, really, it was just something quite irreplaceable that they had missed." p. 70

"To work was the only thing, it was the one thing that always made you feel good, and in the meantime it was my own damned life and I would lead it where and how I pleased. And where I had let it now pleased me very much." p. 72

"...I was happy as you are after you have been with a woman that you really love, when, empty, you feel it welling up again and there it is and you can never have it all and yet what there is, now, you can have, and you want more and more, to have, and be, and live in, to possess now and again for always, for that long, sudden ended always ... if

you have ever really loved her happy and untragic, she loves you always; no matter whom she loves nor where she goes she loves you more." pp. 72-73

"We all had the nervous exhilaration, like a laughing drunk, that a sudden over-abundance, idiotic abundance of game makes." p. 104

"A country, finally, erodes and the dust blows away, the people all die and none of them were of any importance permanently, except those who practiced the arts, and these now wish to cease their work because it is too lonely, too hard too do, and is not fashionable." p. 109

"Now, going forward ... I felt the elation, the best elation of all, of certain action to come, action in which you had something to do ... doing something you are ignorant about and so not scared, no one to worry about and no responsibility except to perform something you feel sure you can perform ..." p. 116

"[Karl] had gotten a very complicated personal feeling about kudu and, as always when he was confused, it was someone's fault, the guides, the choice of beat, the hills ..." p. 137

"I did nothing that had not been done to me. I had been shot and I had been crippled and gotten away. I expected, always, to be killed by one thing or another and I, truly, did not mind that any more." p. 148

"'When he's going well he's awfully easy to get along with. But just before he gets going he's frightful. His temper has to go bad before he can write. When he talks about never writing again I know he's about to get started.'" p. 195

"...always I expected the miracle of a bull kudu coming majestic and beautiful through the open scrub to the gray, dusty opening in the trees where the salt lick was worn, grooved, and trampled. There were many trails to it through the trees and on any one a bull might come silently. But nothing came." p. 203

"[The Masai] had that attitude that makes brothers, that unexpressed but instant and complete acceptance ... that attitude you only get from the best of the English, the best of the Hungarians and the very best Spaniards ... it is an ignorant attitude and the people who have it do not survive, but very few pleasanter things ever happen to you than the encountering of it." p. 221

"I wanted to take the edge off so I would not be nervous. Also I wanted not to catch a cold. Also I wanted the whiskey for itself, because I loved the taste of it and because, being as happy as I could be, it made me feel even better." p. 228

"I looked at him, big, long-legged, a smooth gray with the white stripes and the great, curling, sweeping horns, brown as walnut meats, and ivory pointed, at the big ears and the great, lovely heavy maned neck the white chevron between his eyes and the white of his muzzle and I stooped over and touched him to try to believe it ... there was not a

mark on him and he smelled sweet and lovely like the breath of cattle and the odor of thyme after a rain." p. 231.

"... I saw again his heavy, high-withered blackness and the high rise of his horns before they swept back, him running with the bunch, shoulder higher than them and black as hell and as I saw it, M'Cola saw it again too through the rising mist of the savage's unbelief in what he can no longer see." p. 263

"I did not mind killing anything, any animal, if I had killed it cleanly, they all had to die and my interference with the nightly and the seasonal killing that went on all the time was very minute and I had no guilty feeling at all. We ate the meat and kept the hides and horns." p. 272

"I loved this country and I felt at home and where a man feels at home, outside of where he's born, is where he's meant to go." p. 284

Topics for Discussion

Consider the author's comments about those who practice the arts. There are two key components to these comments - his observations about the artists of the past, and about the artists of the present. In terms of the first, what civilizations and what artists might the author be referring to? Is his comment a fair or accurate one? Why or why not? In terms of the second component to his comments, again are they accurate or appropriate? Why or why not? What does a culture gain by supporting its artists, in a way that the author seems to be suggesting most cultures do not?

What is it about Africa that you think appeals to Hemingway? Consider his references to writing, Mama's references to his approach to his writing, and his comments about America in chapter thirteen. Where do Africa and his experiences there fit into the author's experience of life, and of himself?

Discuss Hemingway's attitudes towards hunting, as referred to in "Quotes - p. 272" and throughout the novel. Is this a valid attitude? Why or why not? Consider the different kinds of animals he shoots - what is the difference in his attitude towards, for example, kudu and rhinoceros? Kudu and lion?

Competitiveness is, in many ways, the author's dominant psychological state throughout the narrative. In what ways does it affect his hunting? His relationships? His attitude towards himself? Discuss the concept of competitiveness in general. In what ways is it a positive value? In what ways is it a negative one?

Throughout the narrative, and in reference to both writing and hunting, the author comments that he feels complete, to feeling happy, to feeling like he's doing what he was meant to do. What in your life makes you feel that way? How do you make opportunities for that feeling to return, or to participate in that activity? To what lengths will you go to enable that participation, that feeling?

Discuss the concept of hunting in general. What is the place of hunting in contemporary society? In what circumstances is it justified? Is it ever justified? Explain your answer.

Consider the quote on p. 284. Outside of your home, where do you feel at home? This may be a place only seen in pictures, or a place that looks like it could feel like home, a place you feel affinity for. What does home feel like? What makes you feel at home, like it's a place you belong?