Art, as Martin Buber has stated, is the witness of the relational event—the "I-Thou" relationship—in which the two polarities came together and have now drifted apart. I have tried to disentangle the "I" of the author in his works, the "I" becoming aware of itself in its interaction with the "Thou" of the world—outer as well as inner. I have assumed the identification of the Hemingway hero with the author because "Like Milton and Byron and Oscar Wilde before him, Ernest Hemingway . . . more or less deliberately made his art his life and his life his art."8

Chapter I provides a theoretical framework for tracing the identity of an author who becomes identified with his protagonists. The underlying assumptions are that man is what he does and that he achieves his full identity only at the time of his death. In other words, he is in the process of becoming what he is all through his life. The quest for identity becomes a necessity when man loses his old moorings—personal, social, and even archetypal—and he suffers from a sense of alienation. Chapter II traces Hemingway's alienation and thus lays bare the need for the quest. Chapter III is an attempt to examine the dialectical interaction between man and nature; man wants
to regain a sense of harmony with nature by re-linking the umbilical chord that has been snapped. It also tries to establish a shift in Hemingway's attitude toward nature. Chapters IV and V are concerned with Hemingway's search for meaning in inter-personal relationships and social causes respectively. Chapter VI concentrates on the evolution of the famous Hemingway code and its validity as a means of seeking meaning in life. In Chapter VII, I have tried to investigate the meaning and role of religion in the life of the Hemingway hero, despite the fact that most of his protagonists are supposed to be a-religious. Chapter VIII is an attempt to see how Hemingway has used his art as an expression of his state of mind, as a result of his encounters with the world. Chapter IX is a sort of summing up.

I am aware of the fact that these six areas do not exhaust the total number of relationships which the artist establishes, consciously or subconsciously, and which give him a glimpse of his potentialities. Nor do I subscribe to the view that Hemingway deliberately set out in search of experiences that would reveal his identity to him. As a matter of fact, his works, in my opinion, embody his experiences that he considered significant and meaningful. All these explorations reflect the author's search for a full life and these gropings are part of one single process. In the following pages I have tried to trace the author's progression toward a definition of his identity.
The problem suggested itself to me while I was going through the works of Hemingway with my students. Time and again Hemingway seems to return to the same problems that are central and crucial to him, and each time he reveals a new development in his thought. The existentialist-psychoanalytically oriented approach adopted in this dissertation has been chosen because of Hemingway's pre-occupation with the significance of each experience and his insistence that literature was his means of seeking catharsis of the feelings that obsessed him. The attempt steers clear of the psycho-analytical approach on the one hand, and the procrustean bed of existentialism on the other, because no creative artist who is committed to seeking his identity will fall neatly into a pattern. Wherever possible, I have let the texts speak for themselves, and they are fairly eloquent in their message, but it does not imply that Hemingway is a didactic author; far from it. However, what is being presented here is a point of view and it is being presented with all the humility that should go with all such attempts.

VNA