

#### IMPLICIT DETAIL IN E. HEMINGWAY'S STORIES: ORIGIN, ESSENCE, ROLE

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**Abstract.** The authors of this article intend to concentrate their investigation on the divergent phenomenon of the implicit detail which is studied on the example of E. Hemingway's short stories («Cat in the Rain», «In another Country», «A clean, well-lighted Place»). To come to this goal, the authors make use of, firstly, the structure of the article, in which three paragraphs are singled out. The first segment is completely devoted to the theoretical base of implication and one of its elements – the implicit detail. So, there are three types of information: CFI, CCI, and CSI. CFI or factual information is direct or explicit by its nature, it is verbalized in the text by the author. The essence of CCI thoroughly lies in the sphere of the author's views which become obvious as a result of penetrating into CFI of the text. CSI is not written by the author in the text, it is the layer that is knowingly omitted by him, it is implicit one. This type of information requires decoding, and the acknowledged ways of how to make CSI clear are implicit title, implication of precedence, and implicit detail. The authors in this article came to conclusion of different semantic structure and grammatical characteristics of this detail.

The second paragraph of this research is devoted to E. Hemingway's peculiar manner of expressing thoughts in a literary text, i.e. “the iceberg principle” founded by him. This style of writing is rooted in his professional journalistic skills, it is realized through literary and linguistic implication. According to Hemingway's creative method, all textual information resembles an iceberg: CFI is the upper part, CSI is the lower one which becomes visible after deciphering. Both of them lead to the birth and adequate grasping CCI. The most successful way to turn the iceberg «upside

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down» is to use the suitable variants of decoding CSI, in the process of which an implicit detail performs a very important role. E. Hemingway is a true and incomparable creator and master of making use of this detail in his key writing technique.

The third paragraph is aimed at researching the most representative implicit details in his known short stories. In them, Hemingway suggests ordinary CFI and uses many details of implication, serving to grasp CSI and to embody CCI. In «Cat in the Rain» they are the following: cat, rain, the process of George's persistent reading, the very expression "cat in the rain", as well as the title of the story. «In another Country» there are some of them: weather, hospital, funeral, a photo, road to the chemistry. In «A clean, well-lighted Place» there are desire to sleep and to drink, insomnia, café as a clean and well-lighted place. Having analyzed the three stories concerning the usage of implicit details, one can come to some conclusions: these details are of different semantic character and grammatical structure; in all of them, the implicit details are helpful to raise the most typical moral and social problems of people, belonging to «the lost generation»; they are extremely necessary not only to grasp CSI coded by E. Hemingway «between the lines», but, what is more essential and meaningful, to demonstrate him as a brilliant stylist who by his particular manner of writing expressed his convinced conceptual and civil anti-war views.

### **Introduction**

Almost sixty years have passed since the death of Ernest Hemingway (1899–1961) – one of the most famous writers of the twentieth century, the great American man-of-letter who is well-known for his short stories and novels. The creative heritage of this outstanding master over this time became in the centre of professional interests of literary scholars and linguists all over the world. Nowadays there are many research works devoted to the life and career of this genius. M. Reynolds [46], C. Baker [37], Ch. A. Mueller [45], B. Gilenson [11], T. Denisova [9], D. Zatonskyi [36], N. Chykyrys [8], I. Kashkin [17], Yu. Lidskyi [23], I. Musskiy [26], etc. made a great contribution into researching the author's personality and specific character of his method. Various aspects of this writer's prose attracted the attention of literary critics:

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his constant appeal to the social and «eternal» themes, the concept of war and its implementation in a literary text, etc. The specific usage of narrative strategies in the text and the uniqueness of Hemingway's style represent the interest for linguists, first of all.

Called by him «the iceberg principle», this phenomenal way of organizing the informative textual stream is the most particular element among the enumerated professional achievements of this writer and the subject matter of research for both – literary and linguistic scholars. They unanimously name the features that are appropriate for creating this principle: concise and laconic presentation, 1st-person narration, incompleteness of sentences, and, especially, the type of the author's describing the textual events. In accordance with Hemingway's invention, all the informative space is likened to an iceberg, and factual paradigm is correspondently divided into that which is «above water» and «under water». Unlike «the top» segment suggested by the writer *explicitly*, «under water» part of the information is not verbalized by him, it is *implicit*, and to grasp it, one should make use of the specific language media. An implicit detail is considered to be one of the obligatory criteria for the author's putting information into underwater level, as well as a guarantee of the readers' adequate comprehension of «the iceberg principle».

The complete analysis of Hemingway's prose in terms of his key principle and the role of implicit details in it must be preceded by some significant remarks. Firstly, in scholars' disposal, there are many research papers about implicitness, and also very much is already written about E. Hemingway's «the iceberg principle». That's why, exploring the implication at present, the American writer's contribution into the development of this phenomenon is obligatory viewed (Ye. Yermakova [35], M. Kozma [18], M. Kunanbayeva [21], etc.). Secondly, the dominant sphere of using «the iceberg principle» is his short stories, and here the thing is that some pieces of this prose (for instance, «Cat in the Rain») are drawn the great scholars' attention to within the artistic features, general implication, and linguistic media for their organization (A. Oganian [27], L. Olyunina [28], D. Merzlyakova [24], and many others); but some of them partially («In another Country», «Hills like white Elephants», etc.) or fully («A clean, well-lighted Place», «The End of Something», etc.) fell out of the scholars' scrupulous analysis, referring to their poetics.

Moreover, concerning implicit detail in all mentioned stories, in particular, is written very little.

Thus, taking into consideration all the results as for implication and Hemingway's method of imparting information in a literary text, the authors of this article define the relevant and perspective direction of their study. Comparing to the other aspects of E. Hemingway's method of writing, the implicit detail is very often out of the intent scholars' focus, it is spoken about only in the context of this writer's main credo of expressing thoughts. Meanwhile, the essence and function of implicit details in E. Hemingway's arranging «the iceberg principle» on the linguistic and literary levels require the separate and deep research at the junction of literature, stylistics, and interpretation of a text. This study promises to give birth to the new conclusions capable to demonstrate the writer as a great stylist with the strong conceptual and personal beliefs.

So, *the purpose* of this research is to define the specific nature of implicit details and to explore their functional usage on the example of the short stories written by E. Hemingway. To realize this aim, the following *tasks* serve: 1) to represent the theoretical ground of implication and implicit details (subtextual detail or implicate); 2) to establish the factors stimulated the emergence of Hemingway's unique style of writing and the main features of «the iceberg principle» as a textual phenomenon; 3) to clarify the role of the implicit details in the famous stories of this writer.

*The object* of the article is some representative E. Hemingway's stories «Cat in the Rain», «In another Country», «A clean, well-lighted Place», *the subject* of the research is the implicit detail used in them by this author.

To get the goal realized, the authors of this article make use of the corresponding *methodology*. Theoretical methods include the analytical review of scientific sources, systematization, and generalization of the material. Empirical method presupposes comparative approach aimed at contrasting notions and phenomena and describing various approaches to the formation of CCI and CSI in different stories. Inductive method was used to make deep comprehensive reading of E. Hemingway's stories and to grasp his viewpoints coded in them. Analytical method represented the possibility to make keen and thorough literary and linguistic analysis of the implicit details in the separately taken stories of the American author.

#### 1. Implication, implicit detail: theoretical base

All the information presented by the author in the piece of fiction is heterogeneous, and, therefore, according to I. Halperin, it is divided into three types: «content-factual (CFI) or explicit, content-conceptual (CCI), and content-subtextual (CSI) or implicit» [13, p. 27]. From this subdivision, it is obvious that the first type of information is direct, vivid, and written by the author. CCI, the choice of which is motivated by the author's will, is not represented in the text directly or explicitly, it should be discovered in different ways. The most effective is an open way of thorough deepening into CFI, analyzing the facts and events organized in a text, as the result of which an author's thoughts become understandable.

The third type of information is CSI which by its nature is not expressed or explicit and which is not represented on the verbal layer of the text. This is exactly the type of subtextual or implicit information that is manifested by proper understanding both – factual and conceptual. This possibility arises from the fact that linguistic units have the ability to express associative and connotative meanings, as well as due to the fact that sentences combined into syntactic wholes have the ability to convey a certain meaning. CSI is emotionally evaluative, but internal and restrained, is only hinted at.

World scholars noticed the existence of the hidden information in the 1960s. They used to call this phenomenon the word «subtext» or «implication» and devoted their research to their specific nature. Today, there are numerous definitions of these terms and conclusions as for their ambivalent peculiarities. T. Silman states that «the *subtext* is the concept of some facts or remarks that are felt by the reader, but *not explicitly* expressed in words in the literary text» [30, p. 84]. V. Kukhareno proves that «the *subtext* is an *implication* that suggests additional meaning and emotional sense» [20, p. 134]. I. Halperin is convinced that «*subtext* is a purely linguistic phenomenon, ... the original combination of sentences, the symbolism of linguistic facts» [13, p. 44]. I. Arnold by *implication* understands «the existence in the text of verbally *unexpressed*, but understandable values which have the property of being guessed by the addressee» [3, p. 103]. These values are most likely to include subtext, ellipse, allusion, semantic complication, etc. E. Aznaurova [4] suggests differentiating two types of *implicit information* due to the depth of the subtext: situational (described in stories and novels) and associative that is not related to the described

facts, but is born thanks to the work of our consciousness. It is more elusive, ephemeral, vague, and more dependent on a reader's potential. Yu. Borev declares that «the *subtext* is a certain *underwater current*, inherent in a serious and deep literature which contains an important part of the artistic concept of fiction» [5, p. 301]. Yu. Skrebnev views the *implication* as «*additional meaning*, a certain incremental meaning of a linguistic unit of any level compared to the meaning that contains a neutral layer of language» [31, p. 198]. M. Brandes [7] represents the category of *implicitness* only in comparison with explicitness and connects it only with the pragmatic functions of compositional-speech forms.

Foreign scholars prefer to use the term «*implication*», and their investigations are concentrated around correlation of this phenomenon with other linguistic spheres: Z. Dienes, J. Perner [40] are interested in interdependence between implicit and explicit knowledge, A. Cleeremans, A. Destrebecqz, M. Boyer [39] study the specificity of implicit learning; R. Carston [38] devoted his research to implicature and semantics, H. Grice [42], G. Gazdar [41] analyzed links between pragmatics and implication, etc.

Many researches are also devoted to the implication in different branches of linguistic- and literary study. Ye. Borisova [6] speaks of the implicit information in lexicon, K. Dolinin [10] investigates implicit content of an utterance, G. Molchanova analyzes semantic aspect of implication in a literary text [25], N. Peshkova [29] views implicitness as ontological capacity of the text; R. Unaybayeva [33], I. Akimova [2], Ye. Yermakova [35], L. Ivankova [16], O. Syshchykov [32], etc. explore implicitness in the functional stylistic discourses and in fiction.

Modern researchers prefer to use the term *subtext* to *implication*, although, in fact, the numerous definitions of both concepts are almost identical. M. Krupa calls the *subtext* «one of the most important meaning-making factors of a piece of prose, the *hidden* inner meaning of the utterance which is not consciously expressed verbally, but creates a corresponding emotionally expressive background» [19, p. 225]. She is also convinced that *subtextual* information is embodied through some tropes (irony, allegory) and genres (fable, fairy tale). R. Gromyak calls the *subtext* «the *hidden*, inner meaning of the statement» [12, p. 548]. He sticks to the point that subtextual information arises due to the ability of language units to

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express, besides the main, also additional (semantic, stylistic, emotionally expressive) meanings, to evoke associations. In O. Halych's opinion, the *subtext* is «a type of artistic image which, in addition to its own, taken for granted, has the meaning of a deliberately *hidden* hint of some other idea or image that is not directly named, but implied and significantly overestimated...» [14, p. 112]. This scholar also emphasizes that this hidden hint can contain a critical assessment, literary and aesthetic controversy. L. Yefimov assumes that such technique of writing is organized primarily by means of aposiopesis, ellipses, nominative sentences, as they can express «the author's attitude to the speaker, his excitement, intemperance, ignorance» [34, p. 74]. M. Oganyan and O. Mozyreva define *subtext* as «distinguishing hint, an author's attitude to what is depicted, having implicit, concealed sense» [27, p. 72].

Taking into consideration the above-mentioned definitions, one can come to some conclusions. Firstly, there is a difference between subtext and implication, but most scholars view them as identical phenomena, differing in some contextual meanings. In the given article, we'll also assume them as identical, thus, we are entitled to conclude that general subtextual or implicit information is helpful to create the category of implicitness or to lead to the birth of CSI of a text. Secondly, it is universally acknowledged that implication can be of linguistic (stylistic) and literary (semantic or descriptive) character.

Declaring implicit information as that is unexpressed on a verbal level, it is implied that, anyway, it is presented in a literary text. So, one is eligible to explore the implicit information on the level of the text, and, according to E. Aznaurova, it can be realized in it through the following three types: implicit title, implication of precedence, and implicit detail. In the context of this research, the nature, the types of implicit details, their functional purposes in a text will be of primary significance.

Concerning implicit detail, in particular, is written not much. It is dominantly investigated within the category of implication. Like implication, implicit detail is also viewed in the sphere of literature (semantics) and linguistics (stylistics). E. Aznaurova explores the implicit detail from the literature viewpoint. «This term unites a multitude of implicates which mark the external characteristics of a phenomenon, intimating its deep-lying meaning» [4, p. 20].

From the linguistic viewpoint, by implicit details one can think the rhetorical incomplete syntactic figures, concealing the true thoughts and expressing a psychological state of a hero (meaning ellipse, aposiopesis, nominative sentence). Yu. Kuznetsov investigates the detail from a linguistic point of view and considers it as one of the main conditions for a qualitative linguistic analysis of the text: «First, the detail, as a part of the whole or a part that points out to the whole, represents more information than its direct content. Such a detail stimulates the reader's perception, makes him a co-author of the work. Second, the ability of a detail to be repeated is usually based on aesthetic laws and generates a special subconscious influence on the reader. Thus, the idea, feelings reach the reader not directly, but through the subtext, allegory, symbolism of details. Third, the structures of micro-images are related to the whole structure of the work and constitute only its details. As a result, they control the process of a reader's perception, and it depends on what idea of the work was revealed, what main components were emphasized» [22, p. 48].

So, there is the difference between implicit details of literary and linguistic quality, but their commonness is in the fact that they both actively take part in decoding the hidden information. The main purpose of the implicit detail of both types is to make the most qualitative hint at a deep meaning of the phenomenon, according to which it is possible to restore its unuttered, hidden sense. In its internal essence, the subtextual detail is the chief means for creating CSI and CCI; it acts as an attribute of existence of these information types in the text. Such a detail can also have a single or concentrated use (within the text), can have different morphological and syntactic characteristics.

The implicit detail on the linguistic level is usually understood in the micro-context of the utterance within which it functions, as it largely contains additional unuttered information. This detail is quickly restored by adding the structural components missed in the utterance from the beginning. Such an implication is encoded, for example, in different tropes (epithet, metaphor, metonymy, comparison, periphrasis, hyperbole, etc.), as well as in different syntactic figures (ellipse, nominative sentence, aposiopesis, etc.). The details of these types reveal much deeper meaning that is immersed in the content, allow penetrating into what the author not only wrote, but also thought.



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The implicit detail on the literary level, on the contrary, is based on CFI, it makes more exact or expands the meaning of CCI. In this respect, it develops the idea, enlarges the theme, raises the problems and specifies the structure of the images. Sometimes, depending on the author's intention, this detail is more valuable than linguistic. Frequent usage of such details highlights the nature of the author's narrative peculiarities, direction and goal of his thoughts. It is well known that prominent masters of the subtext created and widely used these details to get the aims of their fiction fulfilled (for example, W. Faulkner, E. Caldwell, K. Mansfield).

Actually, in K. Mansfield's story «The Stranger» one of the most notable and significant is the implicit detail, belonging to the literary (descriptive) field. In the center of the story, there is the image of Mrs. Hammond who is returning home from a sea voyage, and instead of expressing joy, meeting her husband after a long separation, she chose the black color of her dress. Throughout the story, the author describes her as an unemotional and cold-looking woman because she acts as a person of those feelings that are clearly in harmony with the color of her dress. It is only at the very end of the story, it becomes clear to Mr. Hammond that «one passenger died last night», «poor fellow», «quite young» [44], and his wife mourned the death of the accidental companion whom she had fallen in love with during the trip. That's why the literary implicit detail «black» that functions on the semantic level of the text in the macro-context of the story makes understandable the psychological state of the main character, as well as it makes obvious the true meaning of the title. It turns out that the word «the stranger», initially meant «an unknown», the one who died on the ship, during the narrative development is purposely redirected by the author. In the final scene of the story, *Mrs. Hammond* is unmistakably understood by her husband as a stranger: because of their separation, feelings passed, and, indeed, she became stranger to him, and, moreover, it is unclear now whether they have ever been (it is CSI). So, this detail reveals not only the meaning of the title, but also CCI produced by K. Mansfield (the main heroine knows how to love, but never appealed this feeling to her husband). In addition, this story illustrates that the implicit detail (here literary) is always laconic, however, despite its volume, its inner content is surprisingly deep.

Summarizing up, one can conclude that an implicit detail is the first helpful component to decode CSI and to deepen into CCI disguised by the

author. It is also powerful to clarify the author's choice of title, to raise different problems, to depict appearance and psychological portraits of the heroes, etc. By its semantic nature, the implicit detail, as a lexical unit, has its direct and, correspondently, explicit meaning, but it doesn't coincide with the vocabulary one – on the contrary, in different contexts it acquires an independent meaning. By its morphological characteristic, the implicit detail may be of different parts of speech, and its frequent repetition with sticking to the similar morphological identification leads to the transformation of the implicit detail into a symbol, an allusion, and, as a result, the birth of irony, allegory, epithet, metaphor and other devices in the macro-context.

In the memory of his admirers, friends and scholars E. Hemingway will remain firstly as a person who took part in the war and wrote about it truthfully in a style that can't be confused with the manner of any other writer of the world – using subtext or implication. This is the ingredient which makes peculiar both the ideological and stylistic content of his prose, and the key role in which the implicit detail of both types performs.

## **2. Implicit detail as a component of E. Hemingway's «the iceberg principle»**

Ernest Hemingway, a prominent American novelist and short story writer, is fairly considered an incomparable master of implication and implicit detail, in particular. His life harmonized with his work so strongly that their interaction caused the specific poetics and style of his writing. Andre Morua, a well-known author of biographies, told: «We know that a writer's work cannot be explained by only his life, we know that the most significant events in the life of a creator are his works. But the life of a great man in itself is of great interest» [11, p. 5]. The detailed presentation of E. Hemingway's biography is not the task of this research; however, some facts of his life and professional activity must be obligatory mentioned, as they explained the process of forming the writer's personality and the manner of his artistic thinking. These two factors influence the birth of his non-traditional style of writing – «the iceberg principle».

The long professional career prepared its productive ground for the development of his artistic method. Everything written by E. Hemingway-beginner is represented in the so-called «telegraphic style», the origin of

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which is journalism. Because of the influence of his professional habit, the pages of this author's stories resemble a newspaper article or a short report of war events, or, sometimes, quite a long telegram which usually enumerates only the chief facts and deliberately omits ideological content, characterological nuances, personal messages, and punctuation. Similarly, further on, many significant moments of his prose (regardless of a genre) are purposely omitted, they are deeply implicit, for the permanent desire of the author-journalist was to write only about the main (to his mind) things and to do it economically, i.e. to present only CFI that is «above water» or the top of the iceberg. CSI is the lower part of the iceberg, «under water», is not verbalized and «sounds in the subtext and not to notice it means not to understand the creative manner of Hemingway» [37, p. 17]. Thus, habitual for Hemingway, as a war correspondent, «journalistic» way of expressing thoughts stimulated the birth of a qualitatively new for that time manner of transmitting information in a literary text – «the iceberg principle».

As a piece of prose where he uses this principle, E. Hemingway's story is rather short sample which usually consists of monotonous static sentences that express absolutely ordinary concepts, fix the external real side of a human existence in its bright, extraordinary manner. At first glance, his stories do not require any explanation, do not anticipate and do not predict any double meanings and standards. However, the outward simplicity of these stories is a kind of escape from the so-called author's self-immersion – Hemingway, on the contrary, asks the reader to immerse himself. To grasp properly his prose means, first and foremost, is to grasp CSI – the lower, «under water» part of the iceberg.

The implicit detail performs an essential role in decoding his «simplicity» and grasping thoughts «between the lines» (CSI). To help in getting this goal, the readers should be aware of typical points of his writing technique. On the level of linguistics, E. Hemingway uses lists of ordinary actions on the base of simple sentences («chopped») strung tightly one after another; he clearly conveys the manner of speech of his characters, resorting to inverted constructions, non-completed sentences (ellipses, nominative passages), repetitions; he prefers common nouns and verbs to adjectives and adverbs only to name the action or subject, not to evaluate or modify; he almost completely abandons the descriptive characteristics with the help of vivid features: he rarely uses tropes, but sometimes of «unexpected» semantics («wine was

not boring», «culturally smelled like putty», etc.), it leads to the lack of external figurative beauty of the work. One should also keep in mind that in the stories of the writer there is the so-called stream of words which restrain the stream of emotions and which are presented, like bricks, closely to each other so that the true meaning can't be leaked. For this aim, Hemingway uses polysyndeton with «and» instead of subordination, it is done to help the reader to interfere deeper into «between the lines» of the similar constructions. These features of «telegraphic style», serving E. Hemingway-journalist, remained unchangeable and helped to organize «the iceberg principle», serving him as a writer of literary texts. While analyzing his stories, it is necessary to remember that all these stylistic features are used to create and visualize the top, the upper part of the iceberg, and they are simultaneously serve as clear implicates powerful to encode the author's intimate thoughts.

On the level of his literary implicates, one should admit that any word or utterance of different morphological and syntactic nature can perform this role, very often it appears extremely unexpectedly in the text; but for the writer it functions as eligible, firstly, to hide some information and, secondly, effectively to help the readers to make explicit everything he didn't want to express in words. One shouldn't forget about E. Hemingway's habitual organization of paragraphs: they are usually very short. This writer kept them not long to ensure there was plenty of white space, giving the readers the impression that only main information is presented in words, and, while writing paragraphs, the author encoded something more important in between of these white places. The authors of the article also noticed that dialogue is the preferable composition-speech form for Hemingway, as he is a remarkable creator of extremely amazing, long dialogues, and some stories of him resemble informal conversation of heroes, and not literary fragments. In today's interpretation research, this phenomenon is called stichomythia – the look of the dialogue on the page. We'd like to assume that it is one more way to create white spaces – between the lines of the dialogue. This textual device is also calculated to stimulate the readers' perception: they should feel that some information might have located by the author on the place of the white space, but it wasn't purposely and should be guessed by them after rereading the dialogical lines. So, occasional words, paragraphs, and dialogical empty spaces on the level of the whole text are empowered to hide CSI.

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Thus, functioning in terms of CFI, the implicit detail of both types is the feature capable to decipher his «iceberg», to understand what is missed, and not only to fill the gaps, but, what is more significant, to grasp the reason of concealing and the inner meaning of them. It is notable that E. Hemingway himself began talking of his style, answering numerous questions from his colleagues and critics. Indeed, he explained that within his personal technique is always hidden something incredibly important, even much more valuable than what is written. He confessed that he deliberately misses the main thing provided that «... you know what you are omitting, and only then it strengthens the plot, and the reader feels that there is something behind the written» [1, p. 7]. Moreover, M. Afanasiev explains that, despite the readers always feel that something is omitted, they never resemble any vivid signs of this gap, but, always, the omitted appears explicit to them thanks to a lot of textual factors. Among them, a detail becomes very suitable to fill gaps done by Hemingway purposely.

Interestingly, that he had a critical attitude towards his own writing. He repeated that «some readers perceive the awkwardness of style as style in itself» [15, p. 147]. Nonetheless, in 1949, the writer praised the rules for journalists in *The Toronto Star* and gave some advice to his colleagues. Among them were: «Use short phrases ... Use energetic English ... Avoid using adjectives, especially hyperbolic ones, such as «brilliant», «wonderful», «refined», etc.» [15, p. 148]. Paradoxically, that Hemingway's seemingly «poor» and «dry» style has a strong effect not only on the human feelings, but also causes a lively process of intellectual comprehension on the part of the reader: as the author does not express his thoughts completely, does not impose his own attitude to what he writes about, he encourages an active thinking process of his recipients.

The decision of the committee to award this writer with the Nobel Prize in literature was for the first turn for «Hemingway's brilliant stylistic skills which became a contribution to a modern narrative art» [25, p. 118]. Both the narrative art and the stylistic identity of the writer's prose become successful owing in much to the numerous implicit details appropriate to embody «the iceberg principle» and, therefore, to cause rereading of the text for getting through its subtextual and conceptual levels. In the restricted space of the next paragraph, the authors try to focus their research on the essence and role of the most representative implicates suitable for decoding CSI and understanding CCI of E. Hemingway's stories.

### **3. Implicit details in E. Hemingway's stories**

«Cat in the Rain» (1925) – is a real masterpiece of E. Hemingway's prose. This well-known story tells about young couple from America who came to Italy for rest. From the window of their hotel, the American wife saw a cat that crouched in the rain, came outside to take it to the room, but a kitty disappeared. It's CFI of the story, but for the author more interesting and important is CCI which is hidden between these ordinary laconic events. Hemingway raises the problem of relationship between the wife and the husband, describes their genuine mood and mutual-understanding. These author's thoughts are meant (it is CSI of the story) and should become explicit thanks to some vivid implicates.

The story starts with the author's remark that «there were only two Americans» in the hotel, and further the author adds that «they did not know anyone here» [43, p. 152]. These phrases to some rate hint at the reason of their mood because, having acquaintances, they, probably, would not feel loneliness in a foreign country so keenly.

The detailed description of their room has a lot of implicit details, for example, in such passages as «on the third floor with a sea view» and «with a view of the general park». All this utterances suggest that the room and the hotel are not cheap and well located to receive foreign guests. This opinion is also confirmed by the detailed description of the park which faces the windows of the hotel (garden, a famous monument).

In the same description, for the first time (except the title) the author mentions the word «rain» which in the context of the whole story is repeated many times and, therefore, becomes symbolic. Its various modifications (different grammatical forms) create the atmosphere of monotony and routine in life. In this aspect, one can't ignore the fact that rain for E. Hemingway is one of the typical and favorite natural phenomena that usually symbolize the same thing – painful disappointment, loneliness, inevitability of fate, imminent grief, tragedy, loss. Let's remember, at least, that all the key episodes in «Farewell to Arms!» (parting, birth, death, etc.) take place to the accompaniment of a «cruel» rain.

So, evidently, it is raining for a long time, there are no acquaintances, it is impossible to go for a walk, and the only thing is left is to communicate in the room. But this conversation is rather specific because husband is reading all the time, that's why their talk is quite limited: they, in fact, do

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not talk, but exchange phrases, especially, he unwillingly responded to her wife's mention about a cat. It is essential to pay attention to the fact that, as V. Kukhareno calculated, «the word «cat» is repeated in the text 13 times among total 1142 words that make up the story, it means that 20% is given to the this lexeme» [20, p. 205]. As the author uses this repetition, from word to word it obtains additional meaning: each subsequent word joins the sense of the previous one, as a result of which the semantic volume of the word increases, and then it begins to acquire new contextual meanings. Thanks to the repeated lexeme «cat», from the second page of the text it becomes clear that the story is not about a woman's love for pets – the word «cat» is the implicate, the semantic bridge that connects CFI and CCI.

This implicit detail helps to understand that the couple is newly-wed because the woman often stands in front of the mirror, wants to be attractive to her husband, i.e. we can assume that they are on their honeymoon. The young man, whom the woman calls George, is closely associated with the words «to read» and «the book». These two words suggest that he is an intellectual, unable to take his eyes off the book even when he is asked (in case of his wife's mention of a cat). He does everything mechanically, except reading, and raises his head from the book when his eyes need to rest. It seems to be a good feature from the beginning, but in the macro-context of the story his constant reading is transformed from the good habit into the bad characteristic that illustrates his indifferent and disrespectful attitude to his wife and turns him into a completely ill-bred and even cruel person. Thus, George's reading performs here the role of the implicit detail.

One should also pay attention to their communicative parties. Once, George utters an insulting «shut up», referring to the woman. This implicate is very speaking to delete any doubts as for his true attitude to his wife. The language part of the woman is much wider: it is dominated by the phrase «I want». It is implied that in the past the young lady got used to the fact that all her whims are fulfilled, and now her husband does not support her in this, that's why she is sad, bored, has no one to go for a walk with. Here Hemingway, typical of him, raises the problem of the family relationship with the help of two implicates.

Consequently, one can state about both Americans as about internally poor young people who created a family without knowing each other and now have to spend time together. The cat is the very animal that can encourage

the American wife in a foreign country and evoke some interest in her husband. It also should be noted that the wife's desire to find a kitten is also implicit and symbolic, as she herself, like a defenseless animal, is looking for at least some kind of a shelter (some kind of care from his husband). So, the kitten (firstly the implicate and finally the symbol) embodies the hope for understanding and support, an escape from loneliness, interest and coziness, generally, everything the wife lacks of.

In this context, it is logical that in addition to the direct, factual meaning, the phrase «cat in the rain» also has the implicit ground. The interaction of these meanings within the macro-context of the story makes it possible to grasp CCI – it is E. Hemingway's message of inner emptiness and moral pauperism of young people in the 20s of the 20th century, the problem of the youth who are prosperous, but empty and poor inside. Here are some questions: why do they behave in such a way? Why did George become indifferent to his young wife? Why does his wife feel alone and look for a care from the unknown man? What is the reason for her wish to take the kitten to the room? Do they love each other, finally? ...The answers to these questions can be given with the help of the above-mentioned implicit details which lead to decoding CSI. Probably, these Americans are thick and tired of the peaceful American life, don't know how to live further on and decided to change the country to relax. But, it comes out that being together, being rich, being admitted to travelling abroad can't save them, because there is no mutual-understanding between the couple, and the wife is even more understood by the hotel-keeper than by her husband. One should also take into account that there are no reminiscences of war in the analyzed story: the only war monument is mentioned once, but, obviously, it is the very implicate which helps to understand that it was the post-war period in Europe.

It is necessary to speak about stylistic implicates of the story. The writer-journalist demonstrates his «telegraphic style»: he uses concise, simple sentences, elliptical sentences which lack of semantic sense, and he also resorts to the so-called «dark implications» [25, p. 39]. Hemingway often writes Italian words (foreignisms) which give the reason to conclude that the action of the story takes place in Italy (for example, *si*, *Signora*, *brutto tempo*).

The reader can't help but notice that there is a character who is completely opposite to George. It is the hotel-keeper who indulges the whim of the



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American woman, as he knows how a respectable old man can understand a young woman, for whom it is also an opportunity to find the treatment she expects in vain from her husband. In this respect, it is worthy paying attention to the syntactic pattern which is non-typical of the writer, but which also encodes the piece of implicit information. Hemingway writes: «The wife liked him. She liked the deadly serious way he received any complains. She liked his dignity. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper. She liked his old, heavy face and big hands. Liking him she opened the door and looked out» [43, p. 153]. Between the lines of the frequent parallel constructions with anaphoric beginnings, the author hid the wife's attitude and, even, interest to him not only towards as a hotel-keeper, but towards the man, consequently, it is implied that she requires attention as a woman, for she lacks of it from her husband's part. Thus, in his story «Cat in the Rain» the lower part of the iceberg is given to CSI which becomes understandable thanks to the literary implicit details (cat, rain, reading, cat in the rain, that transformed into symbols in the plot development) and numerous linguistic details. Making them explicit on the base of CFI represents the possibility to deepen into CCI.

E. Hemingway's similar manner of expressing thoughts is observed in his story «In another Country». Comparing to the previous one, here the author not only mentions of war, but uses it as a key background. This short piece of prose is about the life of the wounded in Milan military hospital. In addition to the narrator, among the patients there is the major whose hand is drying up after the injury, and he was prescribed the special procedures to improve the process of healing and restoring the limb. But, at this time, in America, the major's wife died suddenly. Immediately, after this news, the major could not hide his grief in sole and, being always tolerant, almost shouted and asked the doctor not to put him in that «rescue» machine. He later apologized for his behavior and continued treatment. Here is CFI of the story.

«In another Country» was written in 1927, during the period of so-called «emotional asceticism» and «telegraphic style» which are motivated by E. Hemingway's desire to express his opinion through the actions of the characters. CFI is quite simple and clear after the first reading, however, CCI layer is deeper, and the author, as usual, uses implicit details to give

the readers the chance to understand it. He avoids direct presentation, but supplies it with codes; decoding them thanks to the implicit details, one can grasp CSI and clarify CCI.

The first subtextual fragment of the story is an introductory descriptive paragraph. Hemingway writes: «In the autumn the war was always there, but we did not go to it any more. It was cold in the fall in Milan and the dark came very early. Then an electric light came on, and it was pleasant along the streets, looking in the windows. There was much game hanging outside the shops, and the snow powdered in the fur of the foxes and the wind blew their tails. The deer hung stiff and heavy and empty, and small birds blew in the wind and the wind turned their feathers. It was a cold fall and the wind came down from the mountains» [44, p. 243]. Constant repetition of words (cold – wind – snow – dark – wind) creates the picture of not only a gray day, but also of an anxious tension and expectation of something unpleasant.

There is one more descriptive episode in the story, in which the main content is between the lines. «We were at the hospital every afternoon, and there were different ways of walking across the town through the dusk to the hospital. Two of the ways were alongside canals, but all they were long. Always, though you crossed a bridge across a canal to enter the hospital. There was a choice of three bridges. .... The hospital was very old and very beautiful, but you entered through and walked across a courtyard and out of the other gate. There were usually funerals starting from the courtyard. Behind the old hospital were the new brick pavilions, and there we met every afternoon and were all polite and interested in what was the matter. ...» [43, p. 243].

There are many implicit details in this passage. First of all, the word «hospital» indicates that all these «we» are soldiers wounded at the front, and wounded quite seriously because they have to go there every day. The phrase «the funerals starting from the courtyard» implies that not all the soldiers are recovered. All their hopes are concentrated on the medical machines able to improve their health or, at least, the ability to move. The utterance «the choice of three bridges» is partially ambiguous, as there is no description of the third road in the text, the author represents only dots in its place, and it means that he omits something. M. Kunanbayeva noticed that «the author missed the description of the third road, but ... implied that it was through the cemetery» [21]. She adds that the following utterance,

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in which such implicates as “hospital», «funeral» are used by the author, is helpful to make Hemingway’s code explicit. He implies that the road to and through the chemistry became known and frequently gone by soldiers, as death and funeral became habitual events for them, whereas life in itself lost the value and became worthless. In such a way, the author suggests the post-war perception of a human’s life and condemns the damage of war because of its consequences.

It should be remarked that one more way of encoding the implicit information is the individual language habits of the heroes and the author’s choice of words that form the semantic field «In another Country». From the linguistic point of view, the story is based on the contrast between the straightforward manner of speech of the wounded soldiers and the words uttered by the doctor – false, flattering and unnatural reassurance of the suffering people. The doctor’s speech is composed as follows: «You will be able to play better than ever... That will all pass. You are a fortunate young man. You will play football again, like a champion» [43, p. 243–244]. The patient’s words, on the contrary, sound like this: «My knee did not bend and the leg dropped straight from the knee to ankle without a calf, and the machine was to bend the knee and make it move as in riding tricycle» [43, p. 244]. Contrasting these communicative parties, the author makes it clear that the doctor just does his job, and he, of course, is completely indifferent to the fact that, in addition to physical, capable to treat with the help of machines, soldiers are also concerned about their moral state. By the way, the implicit detail «football» is repeated in the story several times, it can also serve as the implicit detail, as it symbolizes the movement, and with it, the hope that after returning from the hospital they will have the same life as before the injury and go in for sports.

One also shouldn’t forget about such an implicit detail as a photograph that appears in the story twice. For the first time, Hemingway mentions it when the doctor went to his office and brought a photo of a man whose hand was almost as dry as the major’s before treatment and slightly enlarged after the medical procedures. Hemingway mentions it for the second time in the last paragraph of the story, in the context of the major’s coming back to the hospital after his wife’s death, but with a black bandage on his sleeve as a sign of mourning. The writer emphasizes that in the absence of the major, «there were large framed photographs around the wall, all sorts of

wounds before and after they had been cured by the machines. In front of the machines used were three photographs of hands like his that were completely restored. ...The photographs did not make much difference to the major because he only looked out of the window» [43, p. 248]. In this case, the photo as the implicit detail is thought of as a kind of a lost hope, as a certain thing that doesn't add any encouragement, as it was planned, but, on the contrary, keeps in the human memory all injuries which, like a photo, will live forever.

As for the title of the story, it also contains some hidden information. «In another Country» is initially perceived directly, i.e. the American narrator and the major are in a foreign country. But, rereading helps us to discover the subtextual metaphorical meaning. It refers to all patients in the hospital, for they are cut off from healthy people, and now (and, perhaps, forever) they will live not only in a foreign country, but also in another world, a world of seriously ill people. Hemingway admitted some kind of a game between the direct and the figurative meaning of the phrase «in another country», as a result of which the title brings the reader to the understanding CCI. It consists in the fact that Hemingway declares his anti-war position, as war ruins people not only morally, but also physically, inflicts irreparable lifelong losses. It should be mentioned that the major advises young soldiers not to marry not to lose the better half at war, in addition to health. So, in this story, like in «Cat in the Rain», Hemingway represents CFI of a very simple character, but hides «under water» his opinion (CCI) that can be understood through appropriate decoding the implicit details. Weather, hospital, funeral, road, machine, photo are those implicates that provide the opportunity to understand the author's concept. It is, as usual, in his convinced anti-war position, and, as usual, it is ciphered by him within CSI of the story.

Like in the previous piece of prose, in the text of «In another Country» the author uses simple syntax and his typical «dark implications», namely, facts and words that can't be understood without awareness in additional linguistic nuances, erudition, and speech culture. Hemingway also uses here Italian expressions: «The people hated us because we were officers, and from a wine-shop someone called out 'Abbasso gli ufficiali!' as we passed» [43, p. 244]. Performing the role of linguistic implicates, these foreignisms one more time point out to the place of the action in the story.

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Also, conjunctive links «and» are author's helpers not to leak CSI on the surface of the text.

The similar anti-war protest is felt in E. Hemingway's story «A clean, well-lighted Place» (1926). The story tells about the old deaf man who came to a small Spanish cafe every night and «...sat in the shadow of the leaves of the tree that moved slightly in the wind» [43, p. 351]. From the conversation of two waiters, usually serving him, the reader learns about his fate. It turns out that he is about eighty, he has no family because recently he wanted to commit a suicide, and his niece didn't allow him to hang himself. The junior waiter claims him to go home, as he can't finally close the cafe; the older waiter, on the other side, protects the old man because he himself likes to spend an extra hour in a cafe in the company the people who are not in a hurry to go to bed. Eventually, the visitor leaves the place of the rest, the young waiter hastily goes home to sleep with his wife, the senior one slowly goes home knowing that, like the deaf old man, will not fall asleep and reassures himself with the thought that «...it is probably only insomnia. Many must have it» [43, p. 355].

Judging by the presented CFI, this story is not characterized by the dynamic plot, therefore, undoubtedly, CCI is contained in depth of its lines. First and foremost, the time and place of the action are implicit in the story. Like in the previous stories, here Hemingway also uses Spanish phrases several times («otro loco mas», «nada y pues y nada y pues nada»). Besides it, describing the street, the author mentions some facts able to establish that it takes place in a seemingly peaceful city, but there is an echo of the war. For the first time, the author hinted at when he writes that «a girl and a soldier went by in the street. The street light shone on the brass number on his collar» [43, p. 351]. Thanks to the two implications (words of Spanish origin and the lexeme «soldier»), the reader understands that the action takes place in post-war Spain.

One of the significant implicit details, understanding of which in the context of this story leads to the acknowledgement of CCI, is the desire to drink, as well as everything related to this action. Each of the heroes has his own reasons for the birth of this desire – to stoke his grief in wine. Perhaps, the old man survived something tragic in his family because, as the author says, he has only a niece; perhaps, he lost his wife and children at war, as well as he lost hearing, so for him it is already more a habit or necessity,

than an ordinary wish. The middle-aged waiter is also not against drinking in the cafe, he does it before going home. The author says nothing about his family, but, judging by the fact that he is in no hurry to go home, it is clear that he does not have one. He goes home, lies down in an empty bed and falls asleep at dawn. Only for the junior waiter drinking is connected with his job because he is still young, and in his life there are no problems and tragedies to forget about them with the help of alcohol. Moreover, he is one of the three characters of the story who is eager to go home, as his wife is waiting for him there, consequently, he is not alone. Thus, Hemingway does not interpret the heroes' desire to drink as a harmful habit or a vice (the mention of which, by the way, is presented practically in all his stories), but as an opportunity to get distracted from the past and the present, to get rid of loneliness, to forget grief for a while, etc.

One more bright implicit detail of this story is the desire to sleep. Whereas the young waiter hurries to sleep with his wife, the old man, on the contrary, not only doesn't want to sleep, but can't do it, preferring to sit all night long if he is allowed; the middle-aged waiter, like the deaf man, also can't sleep at home and repeats to himself that he has an ordinary insomnia. Insomnia, as a detail, makes it possible to be convinced once again that the absence of dream is rooted into inability to release and not to analyze the past. The two older heroes have rather difficult and, most likely, tragic past that can't be forgotten at home, so the old man sits at a table in a cafe and drinks permanently, and the old waiter goes home just to spend the night and comes back to work in a hurry. Thus, café for them both is the only place where they are surrounded by people, and communication doesn't allow them to feel alone – in such a rhythm, their life passes seemingly faster, with no time for memories. By the way, there is one more implicit construction that helps us to grasp that there are many people, like the old man and the waiter. According to the latter, «each night I am reluctant to close up because there may be someone who needs the cafe» [43, p. 354].

The implicit information, surely, is presented in the expression «well-lighted place». The author means the only place where the light is clear, where a person can feel easy among the other people, may be, feeling unhappy at home, in darkness. To confirm the writer's typical thesis (an attempt to escape from loneliness), the monologue of the senior waiter about the visitor is helpful: «What did he fear? It was not fear or dread. It was

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nothing that he knew too well. It was all a nothing and a man was nothing too. It was only that and light was all it needed and a certain cleanness and order» [43, p. 354].

Logically, the meaning of the title of the story is also implicit. «A clean, well-lighted Place» in the macro-context symbolizes the state of a human soul, the desire of a person to have some joy or vent. Thus, the writer, as in the previous stories, in «...Place» raises the problem of moral state of a person after serious social conflicts or family troubles. Here, like in «...another Country», the theme of war is traced: though there is no word directly uttered about this event in the story, the war background explains the behavior of the personages and becomes obvious thanks to decoding some implicit details. E. Hemingway, as always, is more interested in its consequences. That's why it is implied that the sufferings of the heroes are caused by the fact that they took part or witnessed the war, faced sorrow and losses, but now, comparing their life before and after the war, they can't adjust to the peaceful circumstances. Here is CSI of the story that is typical of the author who, like his heroes, also belonged to «the lost generation» and was keenly conscious of their problems.

In addition to the literary implicates, in the story there are many stylistic details, serving to form «the iceberg principle». It is worthy accentuating that the greater part of the narration is devoted to dialogue, in which Hemingway traditionally uses a large number of short utterances – elliptical and nominative constructions, «yes / no» and one-word answers, aposiopesis, etc. They, factually, give the possibility to understand the friendly atmosphere of the cafe and the relationship between the waiters, their genuine emotions and views. Moreover, their laconism gives the opportunity to encode some information, not to share with it purposely (from the author's part), as well as it acts as a stimulus to re-read, to think over, and, finally, to decode implication (from the part of the reader).

Thus, E. Hemingway's stories always contain the so-called textual ambiguity or CSI. It is motivated by the fact that the author misses the most part of the significant information, suggesting, instead, implicit details that should help the reader to grasp what is concealed by him between the lines. Undisputedly, in most of the great master's stories CCI prevails over CFI, that's why so often there is an extreme necessity to penetrate into factuality of his stories, to use different contexts (autobiographical, socio-cultural and

linguistic) to balance the hidden information with what lies on the surface, namely, to turn the iceberg «upside down». Awareness of the existence and interaction of two worlds (external and internal) in Hemingway's stories makes it possible to decipher the latter due to inconspicuous, at first glance, implicit details of both types.

I. Kashkin was greatly interested in the reasons of E. Hemingway's unwillingness to delete misunderstanding, to turn down his iceberg and create two worlds visible for readers. Analyzing his story «The big two-hearted River», the scholar asked the question, why the author «... insists on the most detailed, mechanical list of Nick's simplest actions: he took a box, took out a match, crossed it out, lifted it into the bushes, blew up the flames and so on. ... Why is the rhythm of these «chopped» sentences so intrusive – he took, he lit, he put and so on. It's as if Nick wants to have no gap in the chain of his successive actions, a gap, through which an occasional word could slip – no! – intrusive thought...». The scholar answered in such a way: «...The author in his story *does not say a single word directly and at the same time speaks each word indirectly – the very form of expression*» [17, p. 58].

Implication as the dominant textual criterion of E. Hemingway's stories is frequently organized by using implicit details of both types (literary and linguistic), adequate interpretation of which allows to decipher the inner state of the character, to comprehend the individual beliefs of the writer, and to pay readers' attention to the the social and moral problems – in general, to represent CCI. Hemingway's implicit detail is, first of all, the feature of his great creative invention («the iceberg principle») that helps to make CSI explicit, but, above all this, the sign of the unique and incomparable style of the Great Master, without which his prose runs risk of being ordinary, losing the urgent concepts, and with them its incomprehensible and magic message. Thanks to it, apparently, B. Gilenson called E. Hemingway «a man of style» [11, p. 3].

### **Conclusions**

The informative structure of fiction is heterogeneous. It can be divided into factual information (CFI), conceptual information (CCI), and subtextual (CSI) or implicit. CFI is explicit by its essence and embraces information about the facts and events that occur in the piece of prose; being produced



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by the author, CCI becomes known to recipients through the expressions, reasoning and behavior of the characters, etc. As for CSI, it is not explicit in nature, as it contains information which is not directly verbalized in the text, and because of this, it requires guessing or decoding. This type of information, like CCI, also largely reflects the author's ideas, but those, which must be read «between the lines». In the text, CSI is realized by means of appropriate and deep thinking over CFI and CCI, and thanks to the implicit title, implication of precedence, and the implicit detail. Implicit details (subtextual details or implicates) differ in structure, morphological and syntactic nature, but, as a rule, they are all used to decode CSI.

One of the seemingly key stimuli to investigate the phenomenon of implication was the creative heritage of the great American writer E. Hemingway whose prose is appeared to be famous for his bright capacity to explore implicit potentials of the language. His education, as well as professional practice and civil position influenced the birth of a certain thematic core of his stories, particular ideological preferences of his writing. At the same time, his activity as a front correspondent during the World War I inspired the choice of the original and non-typical style of his prose which scholars often call «telegraphic». Since that time, being greatly motivated by his journalistic practice, the manner of writing has remained unchangeable and stimulated the birth of «the iceberg principle». Concise presentation of thoughts, 1st-person-narration, dialogical composition-speech form, excessive economy in the use of tropes, prevalence of simple, structurally incomplete sentences, etc. are not only the typical means of his «telegraphic style», but also those components that throughout his career helped him to realize the method of iceberg. Suggesting this term, Hemingway explained that it should be understood as writing technique, the chief essence of which lays in the fact that the entire informative space is not homogenous. In accordance with Hemingway's imagination, it resembles an iceberg where CFI is «above water», expressed in writing, CSI – «under water», is not verbalized, but hidden from the readers' eyes behind the unpretentious CFI. The implicit detail is the most suitable element to encourage the readers' understanding of what exactly the author coded between the lines of his text – in CSI.

Having researched E. Hemingway's well-known stories «Cat in the Rain», «In another Country» and «A clean, well-lighted Place», the authors

of this article came to the conclusion that implicit details in these pieces of prose are of linguistic and literary nature. They usually have laconic structure, expressed by different parts of speech and perform different syntactic roles, but all of them take part in forming CCI of the stories. Even imperceptible at first reading, literary implication has the ability to expand the semantic framework of the content, in which it is used with the following purposes: to interpret the title, to add the necessary colors to the portrait and emotional state of the personages, to represent the author's points of view, to actualize thematic layer, and, what is very important, to raise the problem of the irreparable moral and physical damage of the war as an extremely dangerous social phenomenon. *A cat, rain, cat in the rain, constant reading, insomnia, the desire to sleep and permanent drinking, café, machine, funeral, hospital, photograph, road, football* are implicit details found by us in the analyzed stories. These implicates introduce the opportunity to understand the deep-laid ideological meaning of E. Hemingway's prose, to determine the civil and professional position of the author, as well as to assert the existence of a completely unique style of his writing.

It is necessary to remark that the author's attitude towards the usage of implicit details went through development. Whereas in «Cat in the Rain» the implicates circulate in the sphere of the moral family problems, in «In another Country» and «A clean, well-lighted Place» implicit details semantically reflect the social and moral aspects connected with the consequences of World War I and depicted on the example of the post-war people, naming «the lost generation». In «Cat in the Rain» implicates are transformed into symbols owing to some textual factors, whereas in the other analyzed stories implicates don't lose their preliminary capacities. From story to story, Hemingway increases the depth of his implication and widens the scope of details to decode it in a proper way, generally, he gets predominance of his ambiguity over an open admission to the core information. The deeper CSI of the story, the more appropriate and exact implicit details the writer uses, and, naturally, the more qualitative process of their deciphering should be to grasp the author's CCI. Based on CFI, created by means of the numerous semantic details in the sphere of CSI, CCI in Hemingway's stories becomes known to the readers in the way the author wanted them to be aware of.

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In their turn, linguistic implicates in the analyzed stories also contribute into decoding the author's CSI and penetrating into his CCI. They are usually formed with the help of *elliptical and nominative sentences, inversion and polysyndeton, repetitions and enumerations, aposiopeses and leitmotif phrases, «dark implications»*, and, clearly, with a small amount of *tropes*. As a result of the detailed analysis of the above-mentioned stories, it was proved that implicit details of both types are equally capable to demonstrate E. Hemingway as a convinced fighter against war and a great stylist who sticks to this unique manner of expressing thoughts in all his works.

In addition to his numerous uninvestigated short stories, perspective study of E. Hemingway's principles of writing should also embrace his novels («Farewell to Arms!», «Fiesta», «For whom the bell tolls», etc). Like in his «small» prose, here the author also tries to implement his specific way of transmitting information, therefore, a lot of implicit details are used by him in the enumerated novels. In particular, the similar manner of arranging the narrative stream, the distinct dominance of external action over internal are observed in the final scene of «Farewell to Arms!» where the author reveals Frederick Henry's fear, his enormous tension and will when he waits until Catherine gave birth to their child and, then, finds out that she died. In general, the overall investigation of the implicates (their essence, mechanisms of using and role in forming CCI of the text) is expected to be very productive and that will enrich the modern hemingway discourse with a set of new conclusions in the branch of literature, stylistics, and interpretation of the text.

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### Chapter 3. Literary approaches to discourse

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