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## **SLOW READING AS A METHOD FOR REVEALING IMPLICIT MEANINGS IN THE LITERARY WORK: E. HEMINGWAY'S SHORT STORY "CAT IN THE RAIN"**

*Мета* статті полягає в розробці основних методичних принципів повільного прочитання художніх творів із глибоко завуальованим підтекстовим змістом. Предмет дослідження – оповідання Е. Гемінґвея “Кішка на дощі”, у стильовій манері якого особливо виразно проявлений “принцип айсбергу” – широковідомий спосіб художнього вираження імпліцитних смислів. Завдання студії полягають в аналізі оповідання Е. Гемінґвея “Кішка на дощі” з використанням *методу* повільного читання з ціллю визначити його базові принципи; у формуванні основних методичних принципів аналізу художнього твору, застосування яких уможливають виявлення засобів, за допомогою яких автор створює імпліцитний план тексту, а також механізми декодування підтекстових смислів читачем.

Обґрунтовано методичні підходи до аналізу оповідання. Його повільне прочитання – це максимально уповільнений темп послідовно-цілісного аналізу художнього тексту, під час якого інтерпретатор детально коментує текст, аналізуючи його в єдності змісту й форми. Простежується функціональність прийомів, за допомогою яких розкриваються характери головних персонажів оповідання.

Процес пізнання прихованих смислів відбувається в органічній єдності з пізнанням художніх прийомів, що характерні для “принципу айсбергу” як визначальної риси поетики Е. Гемінґвея. Враховуючи специфіку творчої манери письменника, звертається увага як на вираження імпліцитних смислів засобами візуалізації дійсності, так і на побудову діалогів.

У статті зроблено висновок, що метод повільного прочитання дозволяє глибше розуміти виражений і прямо не виражений зміст твору та пізнати способи його вираження. Повільне прочитання має ґрунтуватися на розумінні твору як системно-цілісного утворення, де кожен використаний автором засіб генерує художній смисл твору. Саме в такий спосіб розкривається механізм естетичної впливовості художньо-літературного тексту.

*Ключові слова:* Е. Гемінґвей, “принцип айсбергу”, підтекст, повільне читання, розуміння тексту.

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### **Introduction**

It is a well-known fact that a person's education and his/her intellectual development are directly related to reading comprehension, in other words, how deeply he/she understands the literary text. The famous American scientist and teacher D. Lemov believes: “We are what we read and how we did it, and no other kind of activity is endowed with such a powerful

potential for the development of a personality and does not have such a great educational value" [Lemov, 2010, p. 323]. D. Lemov clarified his opinion as follows: "The understanding of the text – that is, its meaning, significance and relativism – is the ultimate goal of any reading. To teach this ability is extremely difficult because it includes a lot of different aspects and relies on a huge variety of different skills" [Lemov, 2010, p. 359].

In this context, a competent reader is a reader who understands the implicit (subtextual) meanings of literary works that are characterised by different types of their encoding. For instance, there is a specific way for decoding the meanings in the poetical metaphorical and associative images, and alongside, there is another one that generates subtext meanings by specific authors' talent and style (the poetry by T. Shevchenko or the prose by E. Hemingway). However, in both cases, the artistic level of literary works is determined by the availability of deep meanings, and the main task of the author is to make the reader activate his/her imagination that brings highly charged aesthetic emotions to the reader's mind. The slow reading is one of the methods that gives the means to figure out such specific meanings.

This decoding process is closely connected with the need to stop time, to slow down its flow, caused by universal computerization, the accelerated pace of life, and the ambiguous consequences that affect the formation of contemporary youth (for example, clip thinking). This tendency is mentioned in the best-selling book "In Praise of Slow: How a Worldwide Movement is Challenging the Cult of Speed" (2005) by Carle Honoré, the ideologist of the Slow Movement.

The slow reading method is important for literary criticism or scholarly and academic analysis of a literary work. In a certain sense, it is even indispensable in solving some important problems, such as modelling the functioning of expressive and pictorial techniques from the standpoint of the psychology of perception [Klochek & Foka, 2022].

The use of the slow reading method helps to learn the "secrets" of the artistic impact of literary texts.

*The purpose* of the paper is to develop the basic *methodological principles* of slow reading of literary works. The subject of the research is the short story "Cat in the Rain" by E. Hemingway, whose literary style is based on the Iceberg Theory as a well-known way to encode the subtext meanings in the text. There are a few research questions that are to be solved: to analyse E. Hemingway's "Cat in the Rain", using slow reading in order to demonstrate its basic principles; to develop the basic methodological principles of the analysis of a literary work, i.e. the analysis that would contribute to readers' deeper understanding of both the implicit content of the text and the means of its creation.

## Literature Review

In M. Adler's book "How to Read a Book: A Guide to Reading the Great Books" [Adler, 1966], there are many conceptual views on the reading skill that provide a deep understanding of the literary text. This book was first published in 1940, but over time, it has become increasingly relevant. It highlighted issues that are currently the focus of many researchers. The author gave central importance to the concepts of reading and reading for understanding, identified approaches to different kinds of literature (from scientific books to fiction).

M. Adler argued that reading is a special skill to be taught [Adler, 1966]. Many of his observations relate to literary education, methods of analysis of the literary text. The question of the perception of fiction from the psychological perspective is considered, as well as the importance of the concept of the artistic world of the literary work. All these and other thoughts are directly connected with the slow reading.

Fundamental works on reading include D. Mikiks' book "Slow Reading in a Hurried Age". It draws attention to the fact that the method of slow reading has a long history, which is due to the conscious attempts to comment in detail on biblical texts. In this book, the impact of the computer age on the nature of reading is analyzed; a strong need to counteract the superficial text perception caused by clip thinking is accented. The author developed a number of methodological principles for slow reading of fiction of different genres (novels, short stories, plays, and essays) [Mikiks, 2013].

In his book "Slow Reading" (2009), J. Miedema explains the importance of an unhurried way of perceiving literary texts. The author compares two ways of perception: 1) from digital

media (gadgets) and 2) from printed books. This work is very significant due to the standpoint of psychological science [Miedema, 2009].

However, they are not limited to studies that address these issues in different aspects, including slow reading in teaching [Axelrod & Axelrod, 2004; Hinchman & Moore, 2013; Moya, 2016; Newkirt, 2012; Paul & Elder, 2004; Showalter, 2009].

Let us summarise the basic ideas in these works that are especially important for the method of slow reading. It is reasonable that the interpreter has to choose some episodes (fragments) in the epic work for slow reading. In the art of cinema, the term “episode” is much more actualised than in literature studies. For instance, in his “Story: Substance, Structure, Style, and the Principles of Screenwriting,” American lecturer and story consultant R. McKee gave the concept of episode (scene) as one of the most important principles of a story design [McKee, 1997, pp. 135–316].

## Method

The well-known definition of subtext as the depth of content essentially reveals one of the main criteria of art, namely, the depth of content and artistic potential of the literary work are interrelated factors. This is artistic content, the peculiarity of which is that it is implicit and requires decoding. The process of unravelling the hidden meaning is endowed with the effect of discovering new information, which, in its turn, is accompanied by the generation of aesthetic emotion.

The application of the method of slow reading in literary-critical or scholarly-academic analysis of a literary work is usually carried out with a double purpose. The first one is due to the need to define (express, interpret) the main artistic meaning of the work. To a large extent, this applies to the analysis of works with implicit artistic meanings. The second one describes the way artistic meanings are revealed and conveyed to the reader’s consciousness. In other words, the goal of the researcher is to explain the mechanism of the artistic and aesthetic impact of the literary work on the recipient. It is such an analysis that takes place in the unity of content and form.

The peculiarities of the application of this method are determined by the originality of the object of analysis, that is, the type, genre, text volume, its stylistic features, and the specificity of the goal that the researcher sets for himself/herself. It is one way to analyse a lyrical or landscape poetic miniature when it is appropriate to resort to a coherent and holistic analysis of the text. Another way is to analyse an epic work when it is appropriate to direct the research “microscope” to individual, key moments of the artistic text, the slow reading of which will bring the reader closer to understanding of its main artistic meanings.

E. Hemingway’s “Cat in the Rain” clearly shows the defining feature of his writing style, known as the Iceberg Theory. In one of his interviews, the writer clearly explained: “I always try to write on the principle of the iceberg. There is seven-eighths of it underwater for every part that shows. Anything you know you can eliminate and it only strengthens your iceberg. It is the part that doesn’t show” [Hemingway, 2004, p. 26].

This means that understanding of the short story requires the decoding of subtext content, in other words, the disclosure of the “underwater” part of the iceberg. In turn, the decoding can be done by using the method of slow reading. T. Newkirt explains: “To read slowly is to maintain an intimate relationship with a writer. If we are to respond to a writer, we must be responsible. We commit ourselves to follow a train of thought, to mentally construct characters, to follow the unfolding of an idea, to hear a text, to attend language, to question, to visualise scenes. It means paying attention to the decisions a writer makes” [Newkirt, 2012, p. 2]. During slow reading, an interpreter comments on the text, analysing it in the unity of content and form. Moreover, given the specifics of the writer’s style, the interpreter’s attention must be paid to the expression of implicit content by means of visualization of reality, as well as dialogues.

In the development of methodological principles for slow reading of literary texts, it is important to highlight the concept of an episode. An episode in literature is a meaningfully completed fragment of a work, which has an independent meaning, is limited to certain time and space frames, and does not have any limitations in scope (it can depend on the genre of the work). All episodes in a literary work perform a clearly defined and main function. In the episode,

the reader is exposed to a completed thought, the author's attitude to a specific situation, or his/her thoughts; the characters and their actions are described.

The slow reading technique of an episode of a literary work requires a special focus that ought to be concentrated on three aspects. The first one is the analysis of visualization, specifically the portrayal of characters and the environment (nature and interior). Literature is the art of visuality encoded in the word. Text perception is connected with imagination: images appear in the recipient's mind that generates the main idea of the text and the depth of the author's message. The second one is the analysis of dialogue as a way of revealing psychological content. This is a key and complex aspect for analysis, as we can read in the book "Story: Substance, Structure, Style, and the Principles of Screenwriting" [McKee, 1997], which demonstrates the technologies of dialogue building. The analysis of dialogues helps the reader understand the characters' nature, their motives and actions, immerse in their experiences, and their mental states. The author models their inner worlds, emotional range, depth of experiences, mood changes, and other features of individuality. The function of dialogues is especially important for Hemingway's creative style: the writer encodes the subtextual meanings in their content.

For the effective application of the technique of slow reading, it is necessary to understand that the reception as an element of the artistic system of the literary work has an artistic function. According to the method of generating implicit meaning, techniques can be grouped into linguistic, plot, compositional, rhythmic, etc. For instance, linguistic techniques are based on the use of expressive language capabilities; plot techniques generate artistic meaning by constructing cause-effect relationships between actions and events; or compositional techniques are related to the artistic material. Revealing the expressive functions of these techniques means the discovery of the secrets of a literary text's aesthetic influence.

Taking into account the text of the story, as well as the originality of its poetics, which is built on the "Iceberg Principle," the most appropriate way of its analysis is coherent and holistic.

### **Slow Reading and Interpretation of Implicit Meanings in E. Hemingway's Short Story "Cat in the Rain"**

The reader perceives the short story from the title "Cat in the Rain" which refers to two key images: a cat and the rain. The cat represents family comfort and well-being, and the rain evokes sadness and melancholy. These senses and feelings are the very basis for the whole short story and will discover their true meanings by its end.

Let us begin reading and commenting on "Cat in the Rain" which consists of several episodes.

The first episode sets the place, the main characters of the text, and the tone of the story. The short story opens with a rather simple sentence that, meanwhile, carries a lot of hidden information that is concentrated in the word "only": "*There were only two Americans stopping at the hotel*" [Hemingway, 1972, p. 323]. Firstly, the reader can easily speculate that there are only two Americans this day, and it means there used to be many. Secondly, it generates the feeling of a certain alienation of the Americans, their loneliness, which is reinforced by the second sentence: "*They did not know any of the people they passed on the stairs on their way to and from their room*" [Hemingway, 1972, p. 323]. In this way, the writer distinguishes Americans from others, they appear separately, and the reader's attention is concentrated on them. Thirdly, the understanding that there were many Americans in the hotel before creates the so-called *déjà vu* effect: the reader subconsciously plunges into a familiar place. This is how the situation becomes stereotypical and makes the reader closer to the characters.

*"Their room was on the second floor facing the sea"* [Hemingway, 1972, p. 323].

The sentence goes on to indicate the wealth of the Americans who can afford a room with a sea view. The information mentioned indirectly will become the main one later, but for now, the reader's attention is diverted to other details.

*"It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors of the hotels facing the gardens and the sea. Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain"* [Hemingway, 1972, p. 323].

The reader notices the artistic images that create a clear visual picture. For instance, he/she can easily imagine a fashionable hotel, as evidenced by its location: by the sea, near the public garden. The images of “big palms” and “green benches” paint the visual picture of green that is endowed with healing power, inspires calmness, and creates a feeling of comfort. The very picturesque and beauty of the place are emphasised by the clarification that “*in the good weather there was always an artist with his easel*”, because artists are true connoisseurs of beauty.

The image of “the war monument” is a kind of chronotopic marker: the reader finds himself/herself in the post-war period, but at the time when the memory of the war is so fresh that “*Italians came from a long way off to look up at the war monument*”, not only to admire the beauty of the architectural monument, but also to pay tribute to those who gave their lives for the sake of a peaceful and victorious future.

The reader is immersed in the artistic world, in its atmosphere.

All these details testify to both the frugality of expressive means and the density of the content of Hemingway’s text. Such frugality is also manifested in the fact that the images show a minimum of objects, but they are endowed with the ability to actively stimulate the recipient’s associative fund, which forms a holistic vision in the reader’s mind during the text perception. This is a distinctive feature of Hemingway’s poetics of visualisation.

*“It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. The motor cars were gone from the square by the war monument. Across the square in the doorway of the cafe a waiter stood looking out of the empty square”* [Hemingway, 1972, p. 323].

The next episode accentuates the mood of the story. The bright colourfulness is immediately dampened by the image of rain, painting the visual picture with grey, the typical colour of cloudy weather. Initially, the recipient’s imagination conjures up a general rainy picture: “*It was raining*”. Then the camera focuses on the drops: “*The rain dripped from the palm trees*”, expanding to the image of pools: “*Water stood in pools on the gravel paths*”, and again returns to the general plan: “*The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain*”. The image of the sea is the perspective, where the image of waves adds monotony to the picture: “*The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain*”. Due to the details, the reader can even assume that it has been raining for a long time (there is not any car in the square and not any person in the park), and that it is no longer possible to hide under a tree (“*The rain dripped from the palm trees*”). The feeling of loneliness is reinforced by the image of a waiter, standing and looking out of the empty square. Rather sketchily, but very accurately, the author depicts a waiter whose lonely figure emphasises desolation, or more accurately loneliness, that evokes sadness. Thus, the image of rain becomes a powerful technique for creating a specific mood. All these images gradually and intensely evoke a sad and melancholic mood.

In this way, the writer creates a holistic picture of place, time, and atmosphere that becomes the setting for further events.

*“The American wife stood at the window looking out. Outside right under their window a cat was crouched under one of the dripping green tables. The cat was trying to make herself so compact that she would not be dripped on”* [Hemingway, 1972, p. 323].

The next shot brings the reader back to the main characters of the story. It becomes clear that the two Americans are married (the qualifier the “*American wife*” works to this conclusion). The picture is accurately divided into two parts: here, inside the room, and there, outside the window (“*The American wife stood at the window looking out*”). The word “*outside*” generates an unspoken opposition to “*inside*,” the writer emphasises their alienation, their loneliness. The image of the cat that appears, in addition to the sympathy and pity inspired by the reader, carries a powerful symbolic meaning, as it is well known that the cat is a symbol of home and family.



*"I'm going down and get that kitty", the American wife said.*

*"I'll do it", her husband offered from the bed.*

*"No, I'll get it. The poor kitty out trying to keep dry under a table".*

*The husband went on reading, lying propped up with the two pillows at the foot of the bed.*

*"Don't get wet", he said [Hemingway, 1972, pp. 323–324].*

At first glance, the short dialogue between the couple seems quite understandable and typical. However, the reader may be wary: the wife does not only want to get the kitty, but subconsciously, through this image, the reader can discover her true desire to bring the hotel room as close as possible to a real home atmosphere, a deeply subconscious desire to have a harmonic family. The husband seems aloof and indifferent, although he offered to get the kitty himself and even gave a caring instruction: *"Don't get wet"*, but at the same time, easily *"went on reading"* when the wife expressed a desire to go alone. The opposition *"Americans – other people in the hotel"*, or *"here – there,"* appears on a new level, narrowing down to *"husband – wife."* Then the writer begins to delve into the conflict between the couple. Before that, the reader had seen the events, and now, he begins to delve into her inner world.

*The wife went downstairs and the hotel owner stood up and bowed to her as she passed the office. His desk was at the far end of the office. He was an old man and very tall.*

*"Il piove", the wife said. She liked the hotel-keeper.*

*"Sì, sì, Signora, brutto tempo. It is very bad weather".*

*He stood behind his desk in the far end of the dim room. The wife liked him. She liked the deadly serious way he received any complaints. 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 [Hemingway, 1972, p. 324].*

To emphasise the wife's internal family worries, the author introduces the character of the hotel owner. He becomes a kind of litmus test because his image highlights the image of a husband, or rather, the character traits that the wife cannot find in him. Implicitly, the wife's dissatisfaction with her husband becomes apparent, and it is easy to identify what the wife is dissatisfied with. The hotel owner is very polite, and with this politeness comes a respectful attitude (*"the hotel owner stood up and bowed to her as she passed the office", "She liked the deadly serious way he received any complaints. She liked the way he wanted to serve her. She liked the way he felt about being a hotel-keeper"*). It follows that a wife obviously lacks her husband's attention. It can be assumed that the indication of the man's age (*"an old man" and then "his old, heavy face"*) accents his true wisdom and reliability. The fact that everyone can feel safe with him is emphasised by his big hands which the author describes in a sketchy way.

At the same time, the word *"liked"* repeated several times in one paragraph not only underlines the features that the American wife really likes, but also subtly highlights the features that her husband does not have. Thus, the main function of this episode is to show the woman's vision of the real man and her hidden unhappiness with her husband. The repetition of the word *"liked"* seems to underline what is unspoken, what is really *"not liked"*.

*It was raining harder. A man in a rubber cape was crossing the empty square to the cafe. The cat would be around to the right. Perhaps she could go along under the eaves. As she stood in the door-way an umbrella opened behind her. It was the maid who looked after their room.*

*"You must not get wet", she smiled, speaking Italian. Of course, the hotel-keeper had sent her [Hemingway, 1972, p. 323].*

In this passage, the author adds extra characteristics to the hotel owner, who sent a maid with an umbrella to the American girl to keep her from getting wet. This gesture is not a simple courtesy but a sincere concern. The maid did not say that the hotel owner had sent her, but the American woman herself makes this assumption, which borders on confidence, which means that she does not doubt the hotel owner's action, his attention and care. On a deeper level, this moment compares the hotel owner to her husband, emphasizing the latter's indifference.

*With the maid holding the umbrella over her, the American girl walked along the gravel path until she was under their window. The table was there, washed bright green in the rain, but the cat was gone. She was suddenly disappointed. The maid looked up at her.*

*"Ha perduto qualche cosa, Signora?"*

*"There was a cat", said the American girl.*

*"A cat?"*

*"Sì, il gatto".*

*"A cat?" the maid laughed. "A cat in the rain?"*

*"Yes", she said, "under the table". Then, "Oh, I wanted it so much. I wanted a kitty".*

*When she talked English the maid's face tightened.*

*"Come, Signora", she said. "We must get back inside. You will be wet".*

*"I suppose so", said the American girl [Hemingway, 1972, p. 324].*

The short dialogue between the American girl and the maid seems very simple, but it hides the main information. The reader must notice that the maid speaks Italian to the American, but in this fragment, the American responds in English. This shows a big inner gap between the characters. Let us mention that the American girl freely used Italian, talking to the hotel owner. This detail conceals a psychological nuance. The American girl is immersed in herself; she unconsciously switches to her native language to express what is really on her mind: *"There was a cat... I wanted it so much. I wanted a kitty"*. The reader returns to the symbolic image of a cat that is associated with a real family and a real home. On a deeper level, the spoken desire to have a cat means an unspoken desire to have a family, a home. In this context, the image of the hotel becomes an opposition to the image of home. With this reader's understanding, the feeling of loneliness permeates the mood of the story even more.

*"They went back along the gravel path and passed in the door. The maid stayed outside to close the umbrella. As the American girl passed the office, the padrone bowed from his desk. Something felt very small and tight inside the girl. The padrone made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance" [Hemingway, 1972, pp. 324–325].*

In this episode, the hotel owner demonstrates his attentiveness. Earlier the reader discovered what traits the woman is looking for in a real man, and now the reader understands more deeply what it means: a man should make a woman feel both real strong and real weak (*"The padrone made her feel very small and at the same time really important"*). This is where the American girl's desire for true female happiness arises, which means to feel small, and therefore completely protected, and to feel significant, and therefore loved. The sentence *"She had a momentary feeling of being of supreme importance"*, or rather, the words *"supreme importance"*, makes it clear that she will not wait for this from her husband, and this is the first sign of a failed marriage.

*She went on up the stairs. She opened the door of the room. George was on the bed, reading.*

*"Did you get the cat?" he asked, putting the book down.*

*"It was gone".*

*"Wonder where it went to", he said, resting his eyes from reading.*

*She sat down on the bed.*

*"I wanted it so much", she said. "I don't know why I wanted it so much. I wanted that poor kitty. It isn't any fun to be a poor kitty out in the rain".*

*George was reading again [Hemingway, 1972, p. 325].*

In the previous episodes, the reader has already formed the image of the husband, and a clear idea of his relationship with his wife has already been shaped. However, at this moment, the reader becomes aware of a certain alienation and distance between the husband and his wife. The husband, George, interrupts his reading not so much to ask about his wife but to give his eyes a break from reading.

She sits down on his bed, subconsciously expecting him to support her, and shares her sincere desire to take the poor kitty (on an explicit level), the desire to have a real family, a real home (on an implicit level). At the same time, the husband does not hear his wife, does not want to hear his wife, apparently, he is satisfied with everything. In the sentence *"It isn't any fun to be a poor kitty out in the rain"*, the kitty is personified with the American girl herself, and when she speaks about this kitty, she is actually talking about herself, about her self-perception (*"poor"*).

*She went over and sat in front of the mirror of the dressing table looking at herself with the hand glass. She studied her profile, first one side and then the other. Then she studied the back of her head and her neck.*

*"Don't you think it would be a good idea if I let my hair grow out?" she asked, looking at her profile again.*

*George looked up and saw the back of her neck, clipped close like a boy's.*

*"I like it the way it is".*

*"I get so tired of it", she said. "I get so tired of looking like a boy".*

*George shifted his position in the bed. He hadn't looked away from her since she started to speak.*

*"You look pretty darn nice", he said [Hemingway, 1972, p. 325].*

Not feeling her husband's support, the wife moves away from him. This is evidenced by the change in her location: she crosses the room and goes to the other end. Moreover, she goes to the dressing table and takes a mirror. The mirror becomes a way to look not so much at herself, but to look into her soul. In this way, the reader's attention is also focused on the American girl. Let us note that the woman, looking at herself in the mirror, expresses her dissatisfaction with her hairstyle. She states that she looks like a boy which may mean that on a subconscious level, she feels a lack of femininity, perhaps she feels that she is less attractive to her husband as a woman. Furthermore, the desire to change her hairstyle is the desire to change her life. At the same time, her husband *"likes it the way it is"*, moreover, he thinks she *"looks pretty darn nice"* which is a way of convincing her to leave everything the same.

The behavioural pattern indicates complications in the marital relationship: the wife speaks more to herself than to her husband. Let us notice that she was talking to herself in the mirror, not to her husband. At that moment, the husband is ready to talk: *"George shifted his position in the bed. He hadn't looked away from her since she started to speak"*. At the same time, his wife is afraid of this conversation, she talks about her hair instead of talking about the real things that she is concerned with.

*She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark.*

*"I want to pull my hair back tight and smooth and make a big knot at the back that I can feel", she said. "I want to have a kitty to sit on my lap and purr when I stroke her".*

*"Yeah?" George said from the bed.*

*"And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out in front of a mirror and I want a kitty and I want some new clothes".*

*"Oh, shut up and get something to read", George said. He was reading again [Hemingway, 1972, p. 325].*

She goes on to talk about the type of hairstyle: instead of the modern short hairstyle of the time, she wants to *"pull [her] hair back tight and smooth and make a big knot at the back that [she] can feel"*. If we take long hair as a symbol of femininity, then an American wife's desire to have long hair leads to her subconscious desire to emphasise her femininity. If the reader looks at this problem more deeply, it is about the desire to have a typical family. The list of "wants" seems somewhat superficial, but these "wants" hide more global things: the desire to have her own home (*"I want to eat at a table with my own silver"*), a cosy home (*"I want candles"*). Against the background of this problem, another one is emphasised, it is the desire to restore



a real relationship with her husband. Here, brushing hair becomes a symbol of femininity, and new dresses become a means to attract her husband and express her femininity. Against this background another hidden desire arises, the desire to have children. All these details make up the vision of a real home, and behind them, there is a deep dissatisfaction with what she has at that moment. However, behind these mundane desires, there is actually a desire for full family happiness. The reader must understand that it is not about a hairstyle, it is about the wife's desire to have a typical family. The number of "wants" seems superficial and unserious, but beyond them, there is a deep dissatisfaction with what she has now in her life. The stringing of spontaneous "*I want*" conveys her near-hysterical state that is sternly stopped by her husband: "*Oh, shut up...*".

*His wife was looking out of the window. It was quite dark now and still raining in the palm trees.*

*"Anyway, I want a cat", she said, "I want a cat. I want a cat now. If I can't have long hair or any fun, I can have a cat".*

*George was not listening. He was reading his book. His wife looked out of the window where the light had come on in the square [Hemingway, 1972, pp. 325–326].*

Realising a certain hopelessness in the situation, all the "wants" come down to the cat, but George no longer participates in the conversation, he continues reading. In this case, reading is about the husband's immersion into another world, detachment from the real problems. He tries to refocus his wife the same way: "*Oh, shut up and get something to read*". The couple, who apparently have everything in this life, money, prosperity, and all the benefits, do not really have the main thing – family happiness.

*"Someone knocked at the door.*

*"Avanti", George said. He looked up from his book.*

*In the doorway stood the maid. She held a big tortoise-shell cat pressed tight against her and swung down against her body.*

*"Excuse me", she said, "the padrone asked me to bring this for the Signora" [Hemingway, 1972, p. 326].*

The ending of the story evokes a feeling of sadness. While the husband does not understand his wife's true desires (or it is comfortable not understanding them), the owner of the hotel that the American wife liked so much ordered to bring a "*big tortoise-shell cat*" for her. And even if it is not the cat in the rain, it is the cat she wants in any way. Such a subtle act of the owner, fulfilling the woman's dream, becomes, on the one hand, a symbol of hopelessness, the collapse of hopes for a happy marital future, but, on the other hand, gives hope. This open end of the story depends entirely on the reader, on his/her decision and vision.

The answer is not really to be found in the image of the American girl or the hotel owner but in the image of the husband. The reader has clearly formed the image of the man. The reader sees his indifference to his wife, some coldness in their relationship. For the most part, the reader sees the heroine's worrying while George is reading. This creates the impression not of his intelligence but of his way of distancing himself from her. While the cause of the conflict is not explicitly stated, it is clear and undeniable on the implicit level. To do this, it is worth going back to the beginning of the short story and putting it into the context of the writer's work. One of the key themes of Hemingway's work was the theme of the "Lost Generation," that is, the generation of young people who, having gone through the war, could not find themselves in the post-war period. Such characters became Hemingway's protagonists. Let us name, for instance, his short story "Hills like White Elephants" [Foka, 2017, pp. 165–166]. Through the prism of Hemingway's work, the image of George is typified, and it becomes clear that he is one of the representatives of the Lost Generation.

Now let us recall the beginning of the story, where the writer depicts a monument to war heroes, does not only refer the reader to a certain place and time, but also pro-

vides the key to understanding this man, George. He, who has everything in life, including a good financial situation and a beautiful wife, does not find a place in this post-war world. Obviously, he tries to distance himself from his problems, from people, from the world, immersing himself in books, in a different reality. He absolutely understands his wife's desire, but he is unable to give it to her in full because simple human happiness is no longer understandable to him, illusory, he is afraid of the future, he is afraid to take root somewhere, because it is already in the past, overgrown by the war. Here all the conflicts come down to another opposition: "George as a representative of the Lost Generation – all the other characters in the novel." As a result, it is up to the reader to decide which side he/she will take.

It is worth returning to the title of the story – "Cat in the Rain". The image of the cat is first and foremost an allegory for an American girl, more deeply for an American man, partly even for the hotel owner, and even deeper, perhaps, for the author and the reader himself/herself. After all, the cat is also about loneliness. The American woman feels lonely next to her husband, and obviously, the man himself is lonely. At the same time, the hotel owner might be lonely. This mood of loneliness encompasses the entire work. The writer was concerned with the problems of hopelessness, futility, and alienation of human existence. Despite the spirit of loneliness that permeates the whole work, and its end, where the maid brings a cat for the American woman from the hotel owner that becomes the fulfilment of her desire, the end can be read either as a great irony or as hope. The writer lets the reader decide. If these signs are interpreted correctly by the reader, the rain will have a purifying meaning, bringing faith.

### **Conclusions**

Slow reading of a literary work is the slowest pace of its analysis, an effective method for penetrating the depths of content and the implicit level of the text. It is appropriate when the object of analysis is a highly artistic literary work that implies the depth of its content and the effectiveness of expressive techniques that create an aesthetic impact on the recipients.

The slow reading methodology requires the application of certain basic methodological principles. Since there is an implicit level of a text, the interpreter must decode information that is not explicitly stated. This decoding process is based on three main points. Firstly, slow reading requires a conditional division of the text into episodes, each of which expresses an artistic meaning, all of which together form the main idea of the work. In turn, the method of analysing each episode involves identifying the artistic meanings expressed in its visualised moments, as well as dialogues (polylogues, internal monologues). In a highly artistic text, each image contains an implicit meaning. The ability to analyse the visual leads to decoding the unspoken. This also applies to the language of the characters.

To demonstrate the method of slow reading, the short story "Cat in the Rain" by E. Hemingway was chosen, which exemplifies the "Iceberg Principle" cultivated by the author. The conditional division of the story into episodes allowed delving into the artistic world of the story and understanding how the meanings and motives of individual episodes form the main artistic meaning of the story. A detailed analysis of the visualised moments of the work made it possible to trace how the writer introduces the reader to his artistic world, creates the illusion of being present in it. This increases the level of the reader's empathy – his/her ability to feel the internal emotional states of the characters. Nevertheless, the analysis of dialogues lets the reader reveal the psychological content, create a psychological behavioural model, and understand the internal psychological states of the characters. Such a dual interaction of the text components "visualisation – dialogue" forms the subtextual meaning of the work.

The slow method of reading the short story "Cat in the Rain" makes it possible to reveal the hidden artistic meanings of the work. It raises the problem of family happiness that requires mutual understanding and spiritual intimacy between spouses. The story deals mainly with the inner states of an American woman. They centre around one single idea, which is the desire to have a real family and a home.

Likewise, the method of slow reading allows us to understand the image of George as a representative of the “Lost Generation” which was one of the objects of artistic reflection in Hemingway’s works. George is a typical representative of that generation. He is one of those young people who, having survived the war, cannot find themselves in the post-war world.

At the same time, the main artistic meaning of the story can also be interpreted as an expression of the idea of the global loneliness of people, the alienation of human existence, that is embodied in the images of the American couple, the hotel owner, and the writer himself as an “image of the author.”

Slow reading should be based on an understanding of the theory of a literary work as a system-integrated entity. The main categories of this theory are the concepts of the integrity of a literary work, the system-forming factor, and the system of artistic means interpreted as “techniques,” each of which has its own function. Thus, the aesthetic impact of the literary text is revealed that is the main goal of true art.

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## **SLOW READING AS A METHOD FOR REVEALING IMPLICIT MEANINGS IN THE LITERARY WORK**

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**Key words:** *E. Hemingway, Iceberg Theory, subtext, slow reading, reading comprehension.*

The purpose of the paper is to develop the basic *methodological principles* of slow reading of literary works with deeply veiled subtextual content. The subject of the research is the short story "Cat in the Rain" by E. Hemingway, whose literary style is clearly manifested by the Iceberg Theory as a well-known way of artistic expression of the implicit meanings. Research questions are to analyze E. Hemingway's "Cat in the Rain", using slow reading in order to demonstrate its basic principles; as well as to develop the main methodological principles of the analysis of a literary work, the application of which enable both the identification of the means by which the author creates the implicit plan of the text and mechanisms for decoding subtext meanings by the reader.

The considered scientific coverage of the problem of slow reading in the works by M. Adler, D. Mikiks, J. Miedema, and others. The impact of the features of the computer era on the nature of reading is analyzed, the need to counteract the superficial perception of texts caused by clip thinking is indicated. M. Adler revealed in detail the concept of reading comprehension. D. Mikiks developed a number of methodological principles for slow reading of literary works of various genres (novels, short stories, dramatic works, and even essays). J. Miedema explained the importance of a slow way of perceiving texts from the perspective of psychophysiological science.

Slow reading of a literary work is the slowest pace of its analysis, an effective method for penetrating the depths of content and the implicit level of the text. It is appropriate when the object of analysis is a highly artistic literary work that implies the depth of its content and the effectiveness of expressive techniques that create an aesthetic impact on the recipients.

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