Farewell, My Lovely Study Guide

Farewell, My Lovely by Raymond Chandler

The following sections of this BookRags Literature Study Guide is offprint from Gale's For Students Series: Presenting Analysis, Context, and Criticism on Commonly Studied Works: Introduction, Author Biography, Plot Summary, Characters, Themes, Style, Historical Context, Critical Overview, Criticism and Critical Essays, Media Adaptations, Topics for Further Study, Compare & Contrast, What Do I Read Next?, For Further Study, and Sources.

(c)1998-2002; (c)2002 by Gale. Gale is an imprint of The Gale Group, Inc., a division of Thomson Learning, Inc. Gale and Design and Thomson Learning are trademarks used herein under license.

The following sections, if they exist, are offprint from Beacham's Encyclopedia of Popular Fiction: "Social Concerns", "Thematic Overview", "Techniques", "Literary Precedents", "Key Questions", "Related Titles", "Adaptations", "Related Web Sites". (c)1994-2005, by Walton Beacham.

The following sections, if they exist, are offprint from Beacham's Guide to Literature for Young Adults: "About the Author", "Overview", "Setting", "Literary Qualities", "Social Sensitivity", "Topics for Discussion", "Ideas for Reports and Papers". (c)1994-2005, by Walton Beacham.

All other sections in this Literature Study Guide are owned and copyrighted by BookRags, Inc.

BOOKRAGS

Contents

Plot Summary

Farewell, My Lovely is the story of private detective Philip Marlowe. The novel follows Marlowe's movements in and around Bay City, a fictional town in California not far from Los Angeles. Marlowe, a former investigator for the District Attorney's office, is a loner whose business is slow at the moment. Early in the narrative, Moose Malloy kills Mr. Sam Montgomery, current owner of Florian's night club. Philip Marlowe happens to be in the next room. Moose, who has been looking for his old girlfriend Velma, escapes and Marlowe agrees to help the police bring him to justice. Marlowe then goes poking around Jessie Florian's place. Jessie's deceased husband Mike owned Florian's when the neighborhood was predominantly white.

Later, Marlowe accompanies Lindsay Marriott to a money-for-jewelry exchange after Marriott's lady friend's jade necklace is stolen. Subsequently, Marriott is killed and the money disappears. Moments after Marriott is murdered, Marlowe meets Anne Riordan. Marlowe is not in the habit of trusting people, but he trusts Anne. They find three marijuana cigarettes In Lindsay Marriott's jacket pocket along with several of Jules Amthor's business cards. Amthor, self-identified psychic and dangerous man with something to hide, claims ignorance where Lindsay Marriott is concerned. However, Marlowe is beaten, drugged, and thrown into a small sanitarium which doubles as a hideout for criminals. As he escapes the sanitarium, Marlowe sees Malloy lounging in one of the rooms. Anne learns that the seductive Mrs.Grayle owns the stolen jade piece. When she and Marlowe meet, the characters experience an immediate attraction. Marlowe begins to believe that Marriott was in the business of blackmailing lonely, wealthy women. He also begins to suspect that a famous casino boat owner, Laird Brunette, may be involved with the fake sanitarium and hot-boy safe house.

As both investigations unfold, Marlowe's life and personality come into plainer view. He is a tough-talker and more intelligent than most people give him credit for. He has a great many friends on the police force, some of them help grudgingly, others are invaluable to Marlowe. He also enjoys the company of an exciting woman. In Farewell, My Lovely, Marlowe meets two very different women who prove to be equally interesting and attractive to him. Anne Riordan is the Irish girl next door. She is young, fresh, full of ideas and sometimes too impetuous for her own good. Anne has a good heart and a just-pretty-enough face. On the other hand, Mrs. Grayle smolders. Her blond hair and ample figure hold Marlowe's attention a little too well. Mrs. Grayle is a woman with a secret, however, which makes her a liability. At the end of the day, though, Marlowe likes his life the way it is: sparse and edgy with few emotional attachments. Marlowe also likes his liquor, medicinal and otherwise.

Chapters 1 through 4

Chapters 1 through 4 Summary

Philip Marlowe is a private investigator who once worked for the District Attorney's office. Fired for insubordination, Marlowe goes into business for himself. His list of clients is rather short at this point and Marlowe is looking for something to get into, even if it just helps him stay busy. When the novel opens, Philip Marlowe is working on a minor case involving a missing barber named Dimitrios Aleidis. The barber's wife asks Marlowe to locate her husband and says she is willing to cover his expenses. However, he is not having much luck locating the elusive Mr. Aleidis. In Chapter 1, Philip Marlowe meets Moose Malloy, a recently released convict. The two men end up standing outside of Florian's, an after-hours club, looking at the neon sign. Malloy is shocked and angry that during his time in prison the night spot changed hands. Florian's is now owned, operated and patronized by African-Americans. After Malloy throws one black patron out of the establishment, Marlowe moves in for a closer look and is grabbed by Moose and forced into the night spot. After eight years, Moose Malloy is at the spot looking for a woman he once loved named Little Velma. According to Moose, at one time Velma was an entertainer at Florian's. Marlowe has no choice but to accompany the large, loudly dressed dangerous man up the stairs and into the bar.

In Chapter 2, Philip Marlowe witnesses the violent side of his new acquaintance Moose Malloy. It begins with an attack on the bouncer which leaves the man crawling along the baseboards, completely disoriented. Malloy then forces Marlowe to join him for whiskey sours at the bar. After a couple of drinks and still upset that the night spot is now an African-American venue, Malloy insists on talking to the manager, Mr. Montgomery, about Little Velma. Moose Malloy subsequently kills Mr. Sam Montgomery with the man's own Colt .45 handgun. After Malloy escapes, Marlowe puts a call in to the police, convinced that someone as large and garishly dressed as the Moose would be easy to identify and capture.

Chapter 3 is the first conversation between Philip Marlowe and Lieutenant Nulty, a bitter cop with a very bad attitude. The department only gives Nulty low-priority cases to solve, such as the murder at Florian's committed by Moose Malloy. Since the Moose's victim was a black man, the department is in no hurry to resolve the matter. Marlowe tells Nulty what transpired at Florian's the night before. Nulty is flippant at first, but eventually relents and asks Marlowe's help with the investigation. Marlowe refuses; he feels a distinct dislike for Nulty. Business is slow lately, however, and he realizes that even working for free is better than languishing at the office, waiting for the telephone to ring. Not to mention the fact that a friend on the police department, even one as disagreeable as Nulty, could come in quite handy.

Marlowe returns to the neighborhood where Florian's is located in Chapter 4. Driving past the club, he notices a plainclothes police officer sitting outside the spot. He decides to stop in at the Hotel Sans Souci to do some extra research around the area. Marlowe

has a humorous, enlightening conversation with the front desk clerk. The clerk is an older African-American man who knows the value of information. Marlowe and the man share some bourbon and the clerk tells the detective about the former owner of the night spot, Mike Florian. Before leaving the hotel, Marlowe also learns that Mike Florian's widow Jessie is still alive.

Chapters 1 through 4 Analysis

Marlowe narrates his own story. This tells the reader that even in the absence of an actual case to work, Philip Marlowe is in one way or another always in detective mode. The character launches right into the narrative. Raymond Chandler's character gives the reader no information about his past. There is no allowance made for more than the very recent past. In Marlowe's case, the reader learns about his search for the barber, Dimitrios Aleidis. Within the first few lines, the reader also comes to know that Marlowe is a regular kind of guy. The way he addresses the reader is matter of fact and rather friendly and conversational. Overall, Marlowe becomes known to the reader as a master observer. His accounts of his exploits are laden with rich detail from what people are wearing to how they look wearing it.

Chapter 1 primarily gives the reader a close look at the kind of man Marlowe is. It is immediately obvious that the private detective is an individual who knows his limitations. There is evidence to support this claim in the way Marlowe gives in to Moose Malloy's unsubtle way of inviting him into Florian's. Malloy practically takes his shoulder off at the joint. Marlowe realizes that he cannot possibly overcome this man and goes where he is told. During the same incident, however, the reader is given a glimpse into Marlowe's mental quickness. While Malloy is in Mr. Montgomery's office, Marlowe makes a plea that the bartender not incite Moose to more violence by brandishing weapons. Marlowe thinks well on his feet a great deal of the time. It becomes obvious to the reader that Marlowe's most finely-tuned sense is that of self-preservation. Marlowe is certainly no fool when it comes to getting out of something alive. The first chapter also provides information on race relations between whites and African-Americans at the time. Malloy's dissatisfaction with the establishment's black clientele is not hidden away or glossed over.

Continuing along the lines of human relations, one of Marlowe's more intriguing personality tics is his tendency to refer to human beings as things. For example, on page 3, the character describes watching a black man who has been thrown out of Florian's. Marlowe says, "It landed on its hands and knees and made a keening noise like a cornered rat." It is up to the reader to decide what this passage indicates about the Philip Marlowe character. It is true that on one hand Marlowe's deliberate depersonalization of this African-American man could be interpreted as blatantly prejudicial. Comparing the man's utterance to that of a rodent could be Marlowe's way of animalizing blacks. On the other hand, however, use of the pronoun "it" rather than "he" could be more a product of Marlowe's experience in and around law enforcement. Investigating cases for the District Attorney would necessarily have brought Marlowe into contact with a different class of person than Anne Riordan, for instance.

Considering the small amount of money Marlowe makes, it is reasonable to assume that his clients would include people at the lower end of the socio-economic scale. Marlowe's professional environment would yield any number of incidents like the one outside Florian's. Perhaps what Marlowe sees are offenders rather than people. Whether or not Marlowe is in fact a racist is a question left unanswered by the narrative.

Law enforcement personnel play an integral role in Marlowe's world. The police department has access to much more than is available to someone in Marlowe's position. As such, Marlowe's visit to the downcast Lieutenant Nulty can be viewed as a necessary evil. Nulty is disgusted with the higher-ups for making him look like an incompetent fool. Ironically, though, Nulty humbles himself to ask for Marlowe's assistance in finding out as much as possible about Moose Malloy only to have Marlowe refuse. Nulty is just one example of a law enforcement officer. What adds richness to Farewell, My Lovely is that the text provides other police characters that balance Nulty's pessimism and defeatist attitude.

Marlowe's success as a private detective is due in part to a kind of native intelligence. That is to say, Marlowe has a sense about things. For instance, he knows enough not to return to Florian's too soon after Montgomery is murdered. Going into the Hotel Sans Souci proves to be just as informative and quite humorous. Marlowe and the black clerk engage in banter which shows each man's ability to make his way socially with people of other races.

Chapters 5 through 8

Chapters 5 through 8 Summary

Before it's current incarnation, Florian's was an all-white club. In Chapter 5, Philip Marlowe visits the former owner's widow, Jessie Florian, to find out what, if anything, she might know about Moose Malloy's girl Velma. He lies and tells Jessie that he's been hired by Velma's folks to find her. The detective shares a pint of bourbon with Jessie Florian only to find that the woman is a mean drunk. Jessie does, however, give Marlowe an envelope full of pictures of people who had worked at her husband's establishment at one time or another. Although she attempts to hide it from him, Marlowe finds a photograph of someone he thinks is Velma Velma Valento poorly hidden in Jessie's trunk. Jessie Florian tells Marlowe that Velma is dead. He takes the pictures back to Nulty, the cop at the 77th Street Division.

Chapter 6 takes place entirely in Nulty's office at the police precinct. Nulty tells Marlowe that the police are closing in on Moose Malloy. Marlowe finds this difficult to believe, especially after Nulty describes what the suspect is wearing. Next, Marlowe recounts his experiences with the clerk at the Hotel Sans Souci and Jessie Florian. Marlowe's description of Jessie is most unflattering in its accuracy. Marlowe admits encouraging Jessie to drink in an effort to get more information out of her. He shows Nulty a photograph of pretty Velma Valento dressed in an old-fashioned clown costume. Nulty expresses concern over the possibility of not catching Moose Malloy and hints that he still wants Marlowe to be in on the investigation to capture the big man. Marlowe refuses, leaving Nulty sitting at his desk, slack-jawed.

In Chapter 7, Marlowe finds himself in the mix once again, after an unexpected telephone call from Lindsay Marriott. Marriott does not feel comfortable discussing the matter over the telephone. Marlowe agrees to meet the client at his home which happens to be some distance away. He then receives a call from Nulty at the 77th. This time, the police officer assures Marlowe, they have Moose Malloy in their sights. Nulty is convinced that it is only a matter of time before the police bring this murderer to justice. Malloy was spotted at Jessie Florian's place shortly after Marlowe paid his brief visit. Nulty presses

The story in Chapter 8 goes that one evening, Marriott is in the company of a wealthy female friend when she is robbed. The thieves escape with the woman's exquisite, museum-quality jade necklace. The thieves contact Marriott about a money drop that will take place that evening. They want Marriott to bring eight thousand dollars. As it turns out, the jewel thieves are pretty tough customers and Marriott would rather not go alone. Consequently, Lindsay Marriott is looking for Marlowe to provide a little insurance. The pay is one-hundred dollars. Marlowe is hesitant to go because Lindsay Marriott becomes defensive when Marlowe presses the man for specifics. Marriott reveals more details and Marlowe agrees to go along and make the drop.

Chapters 5 through 8 Analysis

Marlowe's first visit to Jessie Florian's house reveals her to be a genuinely unsympathetic figure in the narrative. She is also the first female character to be presented in Farewell, My Lovely. Jessie is a widow of vague means of support and a woman who is out of control. She drinks until she passes out, she is slovenly, sleeps with a gun, and has no discernible employment. Jessie is definitely a woman from the wrong side of the railroad tracks. The only thing of significant value in her home is a very expensive radio. Marlowe learns quickly that alcohol will make Jessie cooperate; in the beginning, anyway. Even in her drunkenness, though, Jessie Florian knows enough to attempt to hide her knowledge of Velma from Marlowe. Since Jessie Florian knows something about Velma Valento, it is highly likely that Jessie knows something about Moose Malloy as well. Liquor makes Jessie unpredictable and more dangerous than usual.

The meeting with Lieutenant Nulty in Chapter 6 shows Marlowe forging a tentative relationship with the bitter, stony man. Nulty does not distinguish himself with Marlowe as a police officer with enthusiasm for his profession. Marlowe knows that even though Nulty does not exactly rank in the police department's upper echelons, there are still things the police officer can do that Marlowe cannot. It is nonetheless clear that Nulty is partially responsible for his current position as low man on the ladder. One has the impression that even if he were assigned the plum cases, Nulty would find something to complain about; something to darken the sky just a touch. He and Marlowe manage to hold one another at arm's distance during their first meetings; the two men do not entirely trust one another. Something vaguely unsavory about Nulty's demeanor is revealed in his saying, "I could have used a piece of that once," when he sees a picture of Velma (31). Nulty's objectification of Velma is unsurprising but disturbing just the same. Refusing to help Nulty with the case, Marlowe feels a sense of satisfaction leaving the man to devise his own plan of action. Nulty could stand to solve this case on his own, and Marlowe is not going to deprive him of the opportunity.

For the duration of Chapter 7, Marlowe is alone in his office. He talks to two people on the telephone: Lindsay Marriott and Lieutenant Nulty. Both conversations function primarily to further the plot, adding to the information the reader already has. The dialogue between Marlowe and Lindsay Marriott is punctuated with Marlowe's observations on the other man's character based on the sound of Marriott's voice. Whether real or imagined, Marlowe is especially sensitive to Marriott's condescension. He finds Marriott's entire act somewhat annoying. Marlowe can discern a hint of Ivy League in the caller's tone. In spite of his negative first impression of Lindsay Marriott, Marlowe commits to meet his potential client at home. This shows that Marlowe's sense of self-preservation is very much intact. He is, after all, in business for himself. The detective in Marlowe knows to show up first and reserve judgment until after the cash is in hand.

There is something rather feminine about Lindsay Marriott. The description Marlowe gives of the tall, handsome man is tinged with subtle machismo. Marlowe's attitude is

par for the course, however. Stereotypical tough guys do not wear white flannel suits as a rule, nor do they associate socially with men who do. Marlowe makes a point of telling the reader that he is sitting in a pink chair. At no time does Marlowe overtly identify Marriott as being effeminate, but such sentiment is implicit in the tone of the detective's remarks. Furthermore, the language Marlowe uses to woman-oriented language to describe elements of Marriott's wardrobe, physical features and decor.

Another trait Marlowe notices is his new client's over-blown sense of self importance. Marriott's affectation is not lost on Marlowe, however, as it gives the main protagonist something to sharpen his skills on. It is clear that Lindsay Marriott knows he is not fooling Marlowe with his fawning and fake nonchalance. Underneath all his finery, Marriott is just another rogue in a never-ending parade of petty criminals. Marlowe has dealt with this type of man in the past. This type of man attempts to appear harmless and upper-crust but his veneer is extremely transparent. Marlowe says that LIndsay Marriott has "the kind of smile that goes with a silk noose" (41). Marriott is rotten to the core and Marlowe knows it. Their encounter is tense to say the least. The two men engage in a dance of aggression based on Marriott's sensitivity to Marlowe's brusque manners. Marriott tries to manipulate the situation by playing delicate. Marlowe is not swayed by the other man's histrionics and continues to press him for specific information concerning the money drop. Marriott drops his act twice in Chapter 8.

Chapters 9 through 12

Chapters 9 through 12 Summary

In Chapter 9 Lindsay Marriott hides in the back seat and Marlowe drives to Purissima Canyon to make the money-for-jade exchange. Parking the car in an inconspicuous spot, Marlowe leaves Lindsay Marriott in the car and goes on foot to investigate. From where he stands in the canyon, Marlowe can see the lights of a nearby beach club and little else. He returns to the car, convinced that the jewel thieves are not going to come to the meeting place. Someone ambushes Marlowe from behind and knocks him unconscious.

The opening of Chapter 10 finds Marlowe just coming to his senses. He is lying on the ground talking to himself about what happened. The money is missing from his inside coat pocket, the car is in a different location. Lindsay Marriott is missing as well. Marlowe is confronted by a woman with a gun. The woman discovers Marriott's body. She holds Marlowe at gunpoint until he explains who he is and what he is doing in the canyon.

Philip Marlowe and the young woman go in search of Marriott's body at the beginning of Chapter 11. The man's face has been completely bashed in. Going through Marriott's pockets, Marlowe finds three mysterious Russian cigarettes. The woman suspects they are marijuana cigarettes. Shortly thereafter, she introduces herself to Marlowe as Anne Riordan. She makes a point of telling the detective that her hair is auburn, not red. Anne is a writer. Marlowe explains what he and Marriott are doing in the canyon. He asks Ann to take him back to his car, which is parked close to Marriott's house. She tries to convince him to go to her place, but Marlowe wants to go it alone.

Marlowe makes it to the West Los Angeles police station. Chapter 12 opens with him sttiing in the captain's office, telling his story yet again to a man named Lieutenant Randall. Randall is from Los Angeles Central Homicide. Randall listens to Marlowe's story incredulously. In Chapter 12, Marlowe is at the West Los Angeles Police station, talking to a cop named Lieutenant Randall who works for Central Homicide. Lindsay Marriott is dead. Philip Marlowe is being questioned about what happened earlier that evening when he and Marriott went to the money drop location. Randall and the other policemen in the room are not completely convinced of Marlowe's innocence. He thinks Marlowe is holding back information. The two men brainstorm possible scenarios in an attempt to work out what may have gone awry. Marlowe does not reveal any details about Anne Riordan. Randall cautions Marlowe to steer clear of police business.

Chapters 9 through 12 Analysis

The beginning of Chapter 9 details the main protagonist's accompanying Mr. Lindsay Marriott to Purissima Canyon and the money-for-jewels exchange. Marlowe sits in the

front seat and he will carry the money. These two things are his insurance, or so he thinks, against being double-crossed or harmed in some other way. Marlowe's often biting sense of humor is in full swing in this chapter. After Marriott hands him the eight-thousand dollars, Marlowe says the weight of the money "almost caved in a rib" and that Marriott's car "drove itself, but [he] held the wheel for the sake of appearance" (49). A third example of the character's sharp is Marlowe's statement that he wouldn't have made "any more yardage than an angleworm in a bait can" had he not followed Marriott's directions to his home in a previous chapter (49). Passages featuring Marlowe's description of his surroundings are cinematic in a way. Because of the details he chooses to include, the character constructs a picture for the reader. For example, Marlowe says, "Ayellow window hung here and there, all by itself, like the last orange" (50). These words register with the reader on a visual level first and foremost. In order for one to comprehend what Marlowe is saying about the lighted windows, it is necessary for one to see in the mind's eye a solitary orange hanging from a tree, ready to drop to the ground at any moment. Marlowe and Marriott have little interaction in this chapter. Marlowe narrates up to the moment he is knocked cold.

As is the case with many of the chapters in Farewell, My Lovely, Chapter 10 takes up exactly where Chapter 9 leaves off. Marlowe starts this chapter talking to himself after regaining consciousness. When he is discovered by Anne Riordan, Marlowe's sexism is evident. Even with a gun trained on him, he is somehow unable to consider the young woman a legitimate threat. Marlowe says that there is a "nice little quaver" in her voice (57). The statement alerts the reader that Marlowe feels confident about getting out of this situation unharmed or at least relatively unscathed. The remainder of their conversation takes place as they investigate Marriott's corpse and trade barbs while firing questions at one another. Anne Riordan is the second female character to be introduced in the narrative. She provides some contrast to Jessie Florian. Anne is younger, Jessie is past middle-aged. Anne is confrontational, Jessie Florian is furtive and lies out of habit. Anne is brave enough walk into a potentially deadly situation with a gun, and demand answers from the only other living person at the scene. The murder scene's out-of-the-way location also establishes her as a risk-taker who engages in thrill seeking kinds of behaviors. It is clear than in one way Marlowe has met his match for the moment, as he is wise enough not to attempt overpowering Riordan at this point. By the time they are in a position to have a proper look at Lindsay Marriott, Anne takes a submissive role to Marlowe and ends up holding the flashlight while he investigates more closely.

In Chapter 11, Marlowe and Riordan uncover actual evidence of Lindsay Marriott's shadowy lifestyle. The man lies on the ground with his skull bashed in, they happen to find three marijuana cigarettes in a lovely case stashed in one of Marriott's pockets. Anne Riordan refers to the cigarettes as "jujus," an older term which has since gone out of use. Marlowe uses the term "Russian cigarette" because of the rolling paper used to hold the marijuana. There is a particular design, perhaps a coat of arms, on the paper which loosely resembles the crest of a European royal family. While discussing details of the evening's events, trying to make some sense of what happened, Marlowe and Riordan start to form a rapport. Of course, the rapport is based on the characters' mutual curiosity and burgeoning attraction to one another. Marlowe is not swayed by

Miss Riordan, though, as shown by his insistence that the police not be notified. Furthermore, he refuses to allow her to involve herself in the matter any more than she already has. His obstinacy is difficult for Anne to comprehend. However, his resistance may simply be a mirror of her own hard-headedness. In either case, the two are well-matched. Riordan's attempts to coax Marlowe over to her apartment should not be misinterpreted as failed come-ons. Actually, Anne inviting Marlowe over for drinks and recuperation belie her strong desire to find out what is going on.

Even though Randall expresses some difficulty believing Marlowe's story, he comes across as the type of police officer who will give someone the benefit of the doubt, provided they do not push his patience beyond its boundaries. One thing that becomes clearer is that no matter how many questions Randall asks, Marolwe only has a fraction of the information. No one knows where Marriott got the eight-thousand dollars from. Neither of the men can be certain about how Marriott chose Marlowe in the first place. Marlowe and Randall spend time thinking about possible avenues to explain how Marriott came to choose Marlowe to accompany him. By the time Randall suggests that Marriott may have been part of the jewel thieves' crew, it is clear that the police officer and the private detective work well together. This does not convince Randall to go easy on Marlowe as he continues to pepper him with questions. There is none of the tension between them that is so thick when Marlowe talks with Nulty.

Of note in this chapter is the fact that Marlowe lies to Randall about meeting Anne Riordan. One explanation could be that Marlowe wanted Anne to help him with his individual investigation. Another possibility could be that Marlowe really did not want the woman involved, that he did prefer to go this case, and every other, alone. When Randall presents Marlowe with the empty embroidered cigarette case, the one which formerly held the Russian cigarettes, the private detective does not even attempt to lie. Marlowe is an honest man, frailties notwithstanding. He may drink excessively and follow the wrong hunches more often than he would care to admit, but Philip Marlowe is someone who knows the value of the truth.

Chapters 13-16

Chapters 13-16 Summary

At the beginning of Chapter 13, Marlowe receives a telephone call from Nulty. He tells Marlowe that the police thought they had captured Moose Malloy. It turns out that the police arrested the wrong man, though. Anne Riordan tells Marlowe that the owner of the stolen jade necklace is Mrs. Lewin Lockridge Grayle, a wealthy society socialite. Anne shows Marlowe a photograph of Mrs. Grayle. Marlowe agrees to meet Mrs. Grayle at eleven o'clock that evening. Anne Riordan gives Marlowe three marijuana cigarettes ("jujus") that she found on Marriott's body.

In Chapter 14, Marlowe finds Jules Amthor's business card in the mouthpiece of one of the marijuana cigarettes from Lindsay Marriott's pocket. Amthor is a psychic consultant who sees clients by appointment only. The card lists a phone number but no address. Lieutenant Randall telephones Marlowe to quiz him about Anne Riordan. He reminds Marlowe to keep his mouth shut about the Marriott murder. Marlowe decides that Amthor is a nothing more than a fake who steals money from vulnerable women.

Philip Marlowe calls Amthor's number in Chapter 15. A strange, foreign-sounding woman answers the telephone. Marlowe identifies himself as a private detective and requests a meeting with the psychic. He has a few questions about Lindsay Marriott. The foreign-sounding woman arranges for Marlowe to be picked up by a car later that evening. Marlowe tries to protest, but he woman will not take no for an answer. The meeting is set for 6 p.m. Later, Marlowe discovers that Lindsay Marriott carries a trust deed on Jessie Florian's home at 1644 West 54th Place.

In Chapter 16, Marlowe is once again in Jessie Florian's neighborhood. This time, he is visiting Mrs. Morrison, the nosy elderly woman who lives next door to Mrs. Florian. Mrs. Morrison is the type of person with nothing better to do all day than watch what happens on the block. The old woman is able to describe Moose Malloy to Marlowe in good detail. Mrs. Morrison has no new information on Jessie Florian but promises to call the police if anything suspicious should happen. Should this be the case, Marlowe tells the neighbor to get in touch with Lieutenant Nulty right away.

Chapters 13-16 Analysis

Nulty's telephone call picks at Marlowe the way one picks at a scab. Nulty hangs up on Marlowe because he is unable to manipulate Marlowe into helping him with the Moose Malloy fiasco. Nulty does not operate without an agenda. Anne Riordan's appearance in the waiting room of Marlowe's office is in keeping with her assertive personality and unquenchable curiosity. She is not shy about finding Marlowe. Miss Riordan is an excellent example of a single woman living in an urban setting. She is a woman who takes the city to task. She is unlikely to sit by and wait for things to fall in her lap. Of

course, Marlowe prefaces his account of their conversation with a quite lengthy discussion of what Miss Riordan is wearing. From there, he proceeds to give the reader a close reading of the young woman's face.

Marlowe thinks Anne has a pretty face. Marlowe's softer feelings toward Anne are revealed when he calls hers "a face you get to like" (73). He is impressed that Anne Riordan is pretty in an off-putting way. What Marlowe means here is that he is grateful that other men might be less inclined to look at Anne than at a much better-looking woman. Marlowe'e ego is more comfortable with Anne's looks. Also in this passage, Marlowe returns to his use of the pronoun "it" when referring to Anne's face (74). This act of figuratively splitting the character's face off from the rest of her is one form of objectification. Once again, Marlowe detaches from a potentially emotional situation. This does not signify, however, that he is not interested in her. Marlowe is simply more interested in himself. She does not impress him by revealing the details of the necklace's ownership, until she produces a picture of Mrs. Grayle. Anne emphatically suggests Marlowe take the case for Mrs. Grayle. Anne flirts with Marlowe openly but he is unresponsive.

Marlowe finds another piece of the puzzle when he retrieves Amthor's business cards. Randall's telephone call substantiates Anne's claims of a connection between the two of them. Randall upset that Marlowe lied to him about knowing Anne Riordan because it disappoints Randall. Prior to this, he may have seen Marlowe as a tough customer but a decent man, nonetheless. He bristles at Randall's instruction to stay out of the way on this one. Based on Amthor's business cards, Marlowe creates a back-story for the mysterious psychic. In his estimation, Amthor and Lindsay Marriott are involved in the same kind of work. Marlowe surmises that both men make a living off of rich women who are lonely and seeking the attention of a man. Amthor comforts the women by giving them "spiritual" advice regarding their social lives and loves lives. He probably charges a hefty fee for his services, given who Marlowe believes Amthor's victims to be.

Mrs. Amthor is the third female character to enter the narrative. From the outset, Marlowe begins using words like "dry" in his descriptions of the psychic's wife. Amthor's wife's foreign accent works to accomplish two distinct things. First of all, it reinforces the idea that Bay City is small but cosmopolitan. Secondly, it positions the citizens of Bay City on one side of the conflict and Marlowe and the law enforcement officers on the other. The people in Bay City are from varying walks of life and different ethnic groups. Those in power, however, are men much like Marlowe. They are white and middle-aged, or approaching it. They are for the most part middle class. They are all, with the exception of Nulty, perhaps, aware of their entitled role in society. They carry the guns and the badges. They are the keepers of the information and records. The only power available to the public is the power to choose which side of the law to live on. Marlowe remains true to his profession by following the lead. However, Marlowe is much more honest than the people he has been involved with lately. The character does not immediately factor in negative possibilities when he agrees to meet people or when they offer to send cars to pick him up.

When he visits Mrs. Morrison in Chapter 16, Marlowe ably manipulates the old woman into giving him information about Jessie Florian. Mrs. Morrison is the quintessential nosy, lonely old woman, peering through her curtains at the neighbors. There is nothing else for her to do but watch people come and go. Chandler's character is not without redeeming qualities, however, as shown at the end of Chapter 16. For just a moment, Marlowe encourages Mrs. Morrison to talk about herself. By way of idle chatter, Marlowe finds out that Mrs. Morrison is indeed house proud when he compliments a piece of furniture. The character takes on substance, becoming three-dimensional when the thought of Mrs. Morrison's deceased husband crosses her mind. She softens around the edges and her voice becomes quieter and she mentions her husband's name. It is not difficult to imagine the old woman looking wistfully off into the distance as she remembers her home from another time. There is a tenderness in the brief passage which renders the character entirely believable, even if only for a moment.

In this chapter, Marlowe uses three distinct animals in his descriptions of Mrs. Morrison. As the chapter opens, he likens her to a bird and a rabbit. In the chapter's final passage, she sounds like a hen with the hiccups. Marlowe's animalization here is similar to what takes place in Chapter 1 when he observes the young man being tossed out of Florian's. Also, the use of animal imagery to describe an elderly woman lets the reader see some fault in Marlowe and a mild callousness.

Chapters 17-20

Chapters 17-20 Summary

At the opening of Chapter 17, Marlowe is poking around Jessie Florian's house. The front door is unlocked so Marlowe lets himself inside. Jessie Florian is in bed. She is passed out after having too much to drink. Marlowe wakes the woman to ask her more questions about Moose Malloy and Little Velma. Jessie says Velma died of a chest cold in Dalhart, Texas. Jessie pulls a small gun on Marlowe. Lindsay Marriott is Jessie's former employer. Marlowe stops in to visit with Nulty. Moose Malloy has escaped the police and Nulty does not see him being caught anytime soon. Before leaving the police station, Marlowe receives a telephone call from Mrs. Grayle's butler asking the detective to stop by as soon as possible.

In Chapter 18, Marlowe arrives at the Grayle's Bay City estate to talk about the stolen jade necklace. Anne Riordan is there, as are Mr. and Mrs. Grayle. It becomes obvious to Marlowe that Mrs. Grayle married her husband for his money, as Mr. Grayle is substantially older than his spouse. Drinks are served and eventually Anne and Mr. Grayle leave. Alone, Marlowe and Mrs. Grayle flirt with one another and over the next several minutes, the two end up kissing, only to be interrupted by Mr. Grayle. Mrs. Grayle tells Marlowe her version of what happened the evening the necklace was stolen. Marlowe and the socialite agree to meet at the Belvedere Club at ten o'clock that night.

Chapter 19 finds Philip Marlowe leaving the Grayle estate. He has had a bit too much Scotch to drink. Anne Riordan is parked outside the gate waiting for him. The two exchange opinions about Mrs. Grayle. Anne behaves jealously. Marlowe and Anne agree that Lindsay Marriott was a gigolo and that this was the basis of his involvement with Mrs. Grayle. Marlowe tells Anne that there is nothing he can do to find the jade thieves. Mrs. Grayle did not give him enough information to go on. Besides, Marlowe tells Anne, the police have warned him to stay away from this case. Marlowe goes back to his office to wait until it is time to meet Mrs. Grayle once again.

In Chapter 20, Marlowe returns to his office to find a very large Native American man waiting in the outer room. The man, whose name is Second Planting, has come on behalf of Jules Amthor. The psychic wishes Marlowe to accompany Second Planting to his home right away. Marlowe tells Second Planting that his fee for this outing will be one hundred dollars. When Second Planting produces the money, Marlowe's curiosity is peaked and he agrees to meet with Amthor. More than once, Marlowe mentions Second Planting's overpowering body odor.

Chapters 17-20 Analysis

Jessie Florian's attitude toward Marlowe has changed somewhat for the worse. Since he brings no liquor with him, she shows herself to be less than inclined to have a lengthy conversation with Marlowe. He does, however, manipulate Jessie into admitting that she knows who Moose Malloy is. Marlowe does take Jessie by surprise, though, with the mention of her house. At this point, Jessie has no alternative but to admit to her history with the Marriotts. As far as Marlowe is concerned, what Jessie says about Marriott taking care of her is true. The thread is still not very strong, however. Oddly, the narrative never carries the thread past Jessie's having been Lindsay Marriott's servant at one time. As far as Marlowe could ever prove, this was the whole extent of the connection between the two characters. Marlowe indulges his fascination with Velma Valento by retrieving the Pierrot photograph from Nulty. At the close of Chapter 17, Marlowe receives a phone call. Marlowe's invitation to the Grayle's builds suspense and prepares the reader to meet one or more new characters. The butler signifies wealth and status. Having the Grayle's butler contact Marlowe also means that someone in the household trusts the butler to be discreet in his dealings with outsiders.

Chapter 18 is pivotal because it is at this point that Mr. and Mrs. Grayle are introduced into the narrative. It is also a pivotal point in the story because the reader experiences Marlowe crossing a moral boundary. Even Anne Riordan realizes that Marlowe and Mrs. Grayle have more than a passing interest in one another. Marlowe enjoys Mrs. Grayle's uninhibited sensuality. She is certainly beautiful. Marlowe knows that their game has gone too far when Mr. Grayle comes back into the room after he and Mrs. Grayle have begun to kiss. Marlowe knows that what he is doing with Mrs. Grayle is wrong not only in terms of her being his client, but on the grounds that she is another man's wife. In this case, the husband is a decent fellow with whom Marlowe has no unfinished business. In addition, the man seems to be ill. The most important fact to consider is the way in which Mr. Grayle excuses himself shamefacedly upon discovering his wife in Marlowe's embrace. Marlowe may not be an ethical individual, but he does have an understanding of what is appropriate behavior concerning someone else's spouse. Mrs. Grayle loses a few estimation points when she attempts to justify her lack of concern for her husband. Telling Marlowe that her husband does not care about her dalliances and accusing Marlowe of misunderstanding only serves to make Mrs. Grayle seem cheap and low-down. In addition, one has to wonder at her motives for wanting to see Marlowe when her jade necklace seems to become less and less important to her the closer their mouths are to each other.

Anne Riordan's immaturity shows in her jealous display after Marlowe leaves the company of Mrs. Grayle. Anne inserts herself back into the narrative by asking Marlowe what he thinks of Mrs. Grayle. She is playing a schoolgirl's game, hoping Marlowe will say something disparaging about the sultry married woman. Marlowe does not go in for games like the one Anne insists on playing. He allows her enough room to bore herself and leave the scene, thinking what she wishes about his entanglement with Mrs. Grayle. Marlowe's labeling Anne a "good little girl" proves that even though he may be somewhat attracted to her, Anne is not the kind of woman Marlowe is interested in. It is

difficult to say exactly what Marlowe's impression of Mrs. Grayle is. He does not entirely believe the story she spins about the night of the robbery. It might have been the effect of the Scotch, but Marlowe was not swayed by Mrs. Grayle's account of what occurred. Oddly, this chapter also features a laundry delivery truck to which Marlowe pays very close attention. The truck only appears this once in the narrative and is never mentioned again. A good guess as to the truck's inclusion would hinge on the fact that Marlowe feels clean just looking at the truck. Given his recent experiences with the lusty Mrs. Grayle, this provides a touch of irony.

Chapter 20 is perhaps the most humorous portion of the narrative. This is the point at which Second Planting has been instructed to bring Marlowe to Amthor's house. While Second Planting's body odor is not funny in and of itself, what makes the scene funny is that the character is completely unaware of the effect his smell has on those around him. It is not his size or the strange manner in which he is dressed. There is nothing especially comedic about the way Second Planting talks. What produces the comedy in this instance is the fact that Second Planting is completely unapologetic in taking his odor into the lives of other people. Chandler revisits the depth and breadth of Second Planting's odor by ending the chapter with the same words used to open it: "The Indian Smelled" (120). At the end, however, Marlowe uses the elevator operator's experience to validate the truth of his own olfactory horror.

Second Planting is also a character of some richness, however, as evidenced by his use of the term "Hollywood Indian." Obviously Second Planting knows what this phrase means. He is well aware that a Hollywood Indian is an individual that does not exist in American life. Second Planting knows that to call himself a Hollywood Indian is to acknowledge himself as a construction of the film industry. He even goes so far as to speak the stereotypical pigeon English often used by Native Americans (or those portraying Native Americans) in films made by whites.

Chapters 21-24

Chapters 21-24 Summary

Marlowe and Second Planting arrive at the Amthor house in Chapter 21. Marlowe meets Mrs. Amthor for the first time. He recognizes her as the woman on the telephone who invited him there. Marlowe finds Jules Amthor to be vaguely annoying and somewhat showy. Marlowe returns the man's one hundred dollars. Amthor thinks Philip Marlowe is stupid and tells him so in no uncertain terms. Marlowe is unimpressed, and presses Amthor to explain how his business cards came to be rolled inside the mouthpieces of Lindsay Marriott's marijuana cigarettes. Amthor claims he does not know anything about the business cards. He does, however, admit to having done energy work with Mrs. Grayle. Marlowe accuses Amthor of being a blackmailer and of having played a part in the jade robbery. Shortly thereafter, the place goes completely dark.

At the beginning of Chapter 22, Marlowe is still at the Amthor residence. He is jumped in the dark and struck in the jaw several times with a metallic object. Second Planting chokes Marlowe on Amthor's orders. Marlowe swings and hits Amthor as hard as he possibly can. He draws blood. Marlowe passes out sitting at the white table, while Amthor points a gun at his chest.

Marlowe regains consciousness in Chapter 23, and discovers that he is being attended to by two rather rough-looking characters. One of them is a mysterious man with a mustache. At least one of the men is a Bay City police officer. They are still at the Amthor residence. Mrs. Amthor sits at the reception desk and watches the interchange between the three men. Marlowe nicknames the larger of the two men "Hemingway" like the author. Still disoriented, the policemen give Marlowe his gun and his hat and escort him out into the night. At the end of the chapter, it is unclear where the men plan to take Marlowe.

Chapter 24 opens with Marlowe and the men exiting the elevator and climbing into a black sedan. The men are taking Marlowe home. The man with the mustache is known only as Mr. Blane. The larger man, the one Marlowe calls "Hemingway," is a Bay City police officer. Amthor had lied and informed the men that Marlowe had contacted him in an effort to extort money from him. Marlowe explains the Hemingway reference to the officer. The men let him out and Marlowe returns to his home on foot.

Chapters 21-24 Analysis

Marlowe taking a ride in another large dark-colored sedan in Chapter 21 foreshadows the upcoming difficulties with Mr. Jules Amthor. Similar to the experience of driving Lindsay Marriott's automobile to Purissima Canyon, Marlowe furnishes the reader with all the visual high points along the way. Marlowe also manages to make one more sarcastic remark about Second Planting's body odor. Regarding Mrs. Amthor, Marlowe

now has more than the sound of a strange foreign voice to rely upon. Seeing the psychic's wife in person gives the protagonist an opportunity to tell the reader exactly what he sees. Marlowe delights in sharing his canny insights with the reader. His critiques are offered in the moment. Here again, the imagery used to describe Mrs. Amthor to the reader is very cinematic in nature. One can visualize the silver-set gaudy stones and Mrs. Amthor's hands: old, dark, and undeserving. Mr. Amthor, however, proves to be much more of a threat to Marlowe's health and safety than his wife. Amthor is a character that bothers Marlowe from the first meeting. His looks are too fine for Marlowe's taste and yet, as with Lindsay Marriott, Marlowe is somehow enthralled with how smooth the man's skin is and how he wears his hair. Another view would assert that Marlowe is simply hypnotized with features he considers to be feminine and attractive, even when viewed outside gender as singular features. This also feeds into Marlowe's ability to see one feature at a time, like Amthor's wife's hands, for instance.

When they meet, Marlowe and Amthor sit across from one another. They play a cat and mouse game in which Marlowe asks questions Amthor pretends not to have answers to. He denies any knowledge of Marriott or the business cards. Marlowe makes a mistake by accusing Amthor of being a phony. This, and the mention of Mrs. Grayle, are certainly the motivating factors for Amthor having Marlowe roughed up after the lights go out. Amthor is smarter than Marriott was. He keeps protection around him at all times. It strikes Marlowe as strange that a psychic would need a bodyguard like Second Planting. He finds out soon enough.

Arranging for the room to go dark is used by Amthor strictly as an intimidation tactic. From the dialogue, it is apparent that Amthor is more interested in getting his hands on the three marijuana cigarettes than he had previously led Marlowe to believe. Once again, Marlowe is beaten severely and mistreated in some way simply for trying to piece together what happened in the Marriott murder. The extent of Amthor's involvement with Marriott, if any, remains unknown by Marlowe. Amthor can afford to torment Marlowe because Second Planting is nearby. Amthor's true disdain for Marlowe rises to the surface when he calls the detective a "dirty little man in a dirty little world" (131). At this point, it is true that Marlowe is at a distinct disadvantage over Amthor. Marlowe's refusal to launch a personal verbal attack against Amthor was never part of the equation. Amthor's behavior signals his level of feeling threatened by Marlowe and his bravado amounts to little more than hot air.

After being beaten badly, Marlowe still manages to make wisecracks when he encounters Sergeant Galbraith for the first time in Chapter 23. This chapter serves to bring the reader into contact with two men named "Hemingway" and Blane. Hemingway is the muscle and Blane oversees the operation. It is not made clear in this chapter how Amthor and the police are connected. Given the nature of Amthor's business, one would probably be accurate to assume that some members of the Bay City Police are into dirty dealings. The exchange involving Marlowe asking for his gun is especially humorous because Galbraith is unaware that Marlowe is poking fun at him. Even in his wretched state, Marlowe continues to fearlessly tease the police officer. It may also be the case that Marlowe is delirious after being choked half to death by Second Planting. Either way, Chapter 23 is a transitional chapter in that it simply continues the action begun in

the previous section. It does, however, involve Marlowe once again being transported to an undisclosed location. With the adventure of meeting the psychic behind him, Marlowe finds himself in no position to put up a fight against Hemingway and the older gentleman with the gray mustache. The men usher him into the elevator and Marlowe is in motion again.

In Chapter 24, Marlowe is beyond Amthor's immediate grasp at least momentarily but there is still no way of knowing where he is being taken. Marlowe tries to gauge how deep Amthor is in with the two gentlemen he suspects of being cops. Hemingway is purposely elusive when Marlowe asks for the specifics of Blane's identity. Chandler takes a cruel jab at Ernest Hemingway when Marlowe explains the nickname to the big man. This is also Chandler's way of thumbing his nose at the established canon of American literature, to which detective fiction has belonged for some time. The author critiques popular taste and the public's ability to think for itself.

Chapters 25-28

Chapters 25-28 Summary

In Chapter 25, Marlowe comes back to his senses at least temporarily in some kind of sanitarium. There are bars on the windows and attendants wearing white coats talking about strait-jackets. No one will tell Marlowe where he is. He is locked in a room wearing institutional cotton flannel pajamas. Marlowe begins to hallucinate and then discovers that he has been thoroughly drugged. There are needle marks in his arm to prove it. Marlowe decides to sober himself up and begins the long process of coming out of a drug haze. By the end of the chapter, Marlowe is feeling more like himself and is determined to speak to someone. He has questions about how where he is and what happened at the Amthor's house.

Marlowe ambushes an attendant, steals a set of keys and manages to escape from his locked room in Chapter 26. Before going out into the hall, however, he places the unconscious attendant onto the bed and straps his wrists and ankles to the railings. Still disoriented from the drugs, Marlowe gets dressed and goes in search of an exit. On his way down a hallway, Marlowe recognizes Moose Malloy lounging on a bed reading the newspaper in one of the rooms. Realizing that being noticed by Moose Malloy could be detrimental, Marlowe continues on.

As Chapter 27 opens, Marlowe walks quietly into an office at the sanitarium. He engages in a conversation with Dr. Sonderborg, a physician at the facility. Sonderborg tries to talk Marlowe into returning to his room. Marlowe refuses and finds a gun in the doctor's desk drawer. Marlowe takes the ammunition out of the doctor's gun and puts it in his own. The two men drink whiskey and Marlowe questions the doctor about how he came to be in the sanitarium. Sonderborg tells Marlowe that he was committed by a Sergeant Galbraith after being found wandering outside in a daze. Galbraith works for the Bay City Police Department. Marlowe is unable to convince Sonderborg to open the safe and give him money. Leaving the sanitarium on foot, Marlowe walks all the way to Anne Riordan's apartment. When she opens the door, Anne is startled at Marlowe's appearance but lets him in anyway.

Once inside Anne's apartment, Chapter 28 begins with Marlowe eating a large breakfast. Anne chastises him for not recognizing quickly enough that Amthor is part of the jewel robbers gang. Anne is still jealous about the time Marlowe spent with Mrs. Grayle. Marlowe is certain that Amthor has more to hide than being involved with thieves. Marlowe thinks Lindsay Marriott was afraid of Amthor and purposely inserted Amthor's business cards in the mouthpieces of the three marijuana cigarettes. Then, if something unfortunate should befall Lindsay Marriott, the authorities would have Amthor's name. Anne suggests that Marlowe get some sleep at her apartment but Marlowe refuses, asking her to take him to a taxi stand. Anne Riordan angrily drives Marlowe all the way home and he settles in for a long sleep.

Chapters 25-28 Analysis

Chapter 25 is one of the more lurid sections of Farewell, My Lovely. Drugs are once again inserted into the narrative with Marlowe's incarceration in a faux-sanitarium. This is part of the author's commentary on what it is like to live in a soulless place like Bay City surrounded by people who live their lives in the dark background. By including characters who are at least minimally conversant in such matters, Chandler connects with a different segment of his readership. There is no naivete in his portrayal of what happens in the underbelly of an urban area. There is a surreal quality to the way in which the character revives himself. At the same time, Chandler's character exhibits a great deal of humility. There is no pity in Marlowe's efforts to free himself; there is just his determination to get to the truth of something for its own sake. The needle marks Marlowe finds in his arm denote a dangerous element operating in the his territory. The time Marlowe spends bringing himself out of the drug-induced stupor is painful and laborious. The narration's tone, interestingly enough, never launches into hallucinatory speech. Marlowe continues to observe, to chronicle for the reader just what he is thinking and feeling. One is never given the sense, however, that Marlowe is too far gone to editorialize. This chapter is exceptionally stark.

In Chapter 26, Marlowe learns the truth about what else happens in the sanitarium. Seeing Moose Malloy, it registers with Marlowe that whoever is backing the sanitarium must have impressive financial resources to keep such an operation up and running. Seeing Moose Malloy also extends the chain of connection that Marlowe is following. This most recent happening connects Moose to Amthor. There is the possibility that the Bay City men who picked Marlowe up from the psychic's place are somehow mixed up in the hot-boy hideout as well. Also, Marlowe operates with the knowledge that should Moose discover him his troubles will increase exponentially. Marlowe returns to his senses relatively quickly for someone who has been physically traumatized as often as he has.

In Chapter 27, Sonderborg represents science's self-corruption for material gain. This presupposes that Sonderborg is actually a physician. Marlowe approaches Sonderborg without formulating any sort of plan. Interacting with Sonderborg brings out the aggressor in Marlowe for a time, until Sonderborg refuses to open the safe. Marlowe is less than persuasive in his wobbly state. To the character's credit, however, he does convince the doctor to tell him the details of his imprisonment. Finding out that the Bay City Police brought him to Sonderborg gives Marlowe a clue as to where to go after leaving the hideout. The description of the house's outer appearance provides an effective interplay between inside and outside, good and evil. From the street, Sonderborg's place looks like any other charming house on any other charming street in America. There are flowers growing outside in profusion. There is even a white picket fence, that emblem of middle-class civility, surrounding the house. When Marlowe arrives at Anne Riordan, she makes a reference to Hamlet's father. Here, Chandler is telling the reader exactly what he considers to be worthwhile reading. This scene provides its own commentary to the scene which includes Marlowe's Hemingway

remarks. Also, by framing the comment the way he does, Chandler also tells the reader one of his criteria for a well-read individual: Shakespeare and himself.

Chapter 28 serves to reveal information about Anne Riordan. She comes from a little oil money. Marlowe has a chance to make mental notes on Anne's surroundings. The furnishings are lush and tasteful. In this scene, the two do not begin their customary tug of war game until the end of the chapter. In the meantime, Anne and Marlowe walk through the events since Marlowe heard from Marriott. More importantly, including "recap" conversations like this one between Marlowe and Anne gives the reader a chance to stay abreast of what is happening while still being engaged in the text. This technique also signals a shift in the major action of the novel. It signals an intermission of sorts during which characters debrief before continuing to a new chapter. The pace at which characters enter and leave the narrative is not especially disruptive to this novel. The cast of characters featured in Farewell, My Lovely is extensive without being chaotic. The only character not well-used in the narrative to this point is Captain Blane. The chapter ends with Marlowe and Anne engaged in one of their now customary struggles. As such, Anne tries to assert her will in Marlowe's direction. This smacks of domestication to Marlowe and he simply refuses to be influenced by the woman. His reaction keeps her in check in that she is not in control of the pacing of their friendship. If Anne has designs on Marlowe in a romantic sense, she makes no effort to hide it. Marlowe is accustomed to his own familiar brand of discomfort. Once again, he puts himself forth as a man who travels light and travels alone.

Chapters 29-32

Chapters 29-32 Summary

In Chapter 29 Marlowe wakes up at home, not sure if he wants to get out of bed or not. Detective-Lieutenant Randall comes by unexpectedly. He has been looking for Marlowe for two days. He questions Marlowe about his comings and goings. Marlowe tells Randall he's been in the hospital but will not give the policeman any specific details. Over morning coffee, Marlowe spills the details of his abduction from Amthor's house and how he ended up in Sonderborg's hospital. Randall asks Marlowe's reason for taking the marijuana cigarettes off of Lindsay Marriott's dead body, then admits that Anne Riordan told him what happened. Marlowe shares his theory about Marriott's murder. He believes that Marriott outlived his usefulness to the jewel thieves and they simply liquidated him. Randall inquires again as to exactly how Marlowe met Lindsay Marriott to begin with. Marlowe says the man found his name in the phone book. The lieutenant tells Marlowe what he knows about Lindsay Marriott and the trust deed to Jessie Florian's home. This lead Randall to Moose Malloy who had committed murder recently at a black nightclub called Florian's. Marlowe is on record with the police as an eyewitness to the killing. Randall had been in touch with Nulty who had given him the details of the case. Marlowe says the Velma angle is a dead end since she's purported to be dead. Marlowe gives Randall the location of Dr. Sonderborg's dope hospital and hideout.

In Chapter 30, Marlowe and Randall pay a call on Jessie Florian's neighbor, the nosy Mrs. Morrison. The old woman is caught in a lie that lessens her credibility with the detective. The two men leave and go next door to Mrs. Florian's house. They knock, but the place is locked up so the men break in. Upon entering the house, they notice an abundance of flies and empty gin bottles. Examining further, Marlowe and Randall find Jessie Florian dead on her bed. The woman has been beaten to death by someone with massive hands. At the end of the chapter, Marlowe remarks that Nulty is not going to be happy about having another murder to solve.

Chapter 31 opens as Marlowe waits for Detective-Lieutenant Randall to return to his office at the police station. He watches a black bug with a pink head crawl across Randall's desk. Randall warns Marlowe once again to stay away from the Marriott investigation; it has gotten him into enough trouble already. Marlowe and the detective talk about the possibility that Moose Malloy killed Jessie Florian in a fit of passion. Marlowe reminds Randall that Mrs. Grayle is his client. Marlowe refuses to swear out a complaint against Amthor and his accomplices. Dr. Sonderborg has disappeared and the hospital is closed. Randall divulges to Marlowe that Lindsay Marriott kept letters that Jessie Florian wrote him. He then surmises that Marriott took care of Jessie Florian out of some obligation he felt for his former servant.

Chapter 32 finds Philip Marlowe at City Hall. He meets with John Wax, Bay City's Chief of Police. Marlowe has come to inquire about the two men who roughed him up after his

less than productive encounter with Jules Amthor, the shady psychic. More than registering his dissatisfaction, however, Marlowe is on a mission at City Hall. The two men, Wax tells him, are both members of the Bay City Police force. The larger one, whom Marlowe nicknamed Hemingway, is Sergeant Galbraith. The other man, the one wearing a mustache, is Captain Blane, Bay City Chief of Detectives. Marlowe comes clean and informs Chief Wax that he wants to get even with Amthor. Marlowe wants to use Galbraith as muscle. Wax calls Marlowe a liar. Marlowe tells Wax that Mrs. Grayle is his client. The two men have a drink and Wax telephones the Grayle estate to verify Marlowe's claim. After talking to Mrs. Grayle on the telephone, Wax relents and calls Galbraith into his office. Galbraith behaves as though he does not recognize Marlowe until after they leave Chief Wax's office. Galbraith and Marlowe leave to pay a call on Mr. Amthor.

Chapters 29-32 Analysis

Randall comes by to square off with Marlowe, but Marlowe does not take the bait. Their conversation takes place just in time to answer questions the reader may still have about particular plot points. For instance, Laird Brunette is mentioned in this chapter as well but no direct statement is made that would solidly connect Brunette to any of the operations Marlowe is currently involved with. Most important about this chapter is the fact that Randall's visit is meant to be a re-telling of the story so far. He is simply there to recapitulate the details, thereby insuring the smooth flow of what follows in the next section. At this better than halfway point in the novel, the pace is due to increase as situations near resolution. Randall has a short fuse and Marlowe does what he can to keep Randall off balance. Regardless of the temperature of their exchanges, the two men still hold one another in some esteem and the rather lengthy conversation turns out to be quite productive for both characters. In addition to smoothing out details, Marlowe and Randall are now embarking on a professional relationship as well as a friendship. They have established their own pattern of communication, even making allowances for Marlowe's sarcastic remarks. This also marks the first successful collaborative relationship Marlowe forms with the police.

Marlowe and Randall work together when they get to Mrs. Morrison's house. Marlowe plays the part of the "heavy" and Randall plays the part of the sympathetic partner. Between the two of them, the men are hoping to shake more information out of Jessie's next door neighbor. Chapter 30 accomplishes two things. First of all, it gives the reader an opportunity to observe the difference in work styles between Randall and Marlowe. It is clear from Marlowe's description of his police counterpart that he finds Randall to be somewhat more suave and sophisticated than himself. Randall is a handsome man and in this chapter he uses his charm and good looks to placate Mrs. Morrison and draw more information out of her. Secondly, this chapter rescues Mrs. Morrison from being just a one-dimensional nosy old woman. When Randall and Marlowe catch the old woman in a lie, it causes her such embarrassment that she retreats to her bedroom in tears. It is not their intention to push the woman into lying, but it being a bit rough with her is necessary for Randall and Marlowe to substantiate her credibility as a witness to the goings-on at the Florian home. By accompanying Marlowe to the Morrison woman's

house and subsequently next door to Mrs. Florian's home, Randall, whether as official or unofficial police presence, lends legitimacy to Marlowe's business dealings. Jessie Florian's unexpected death closes this narrative avenue and re-directs the focus back onto Moose Malloy.

Chapter 31 finds Marlowe in Randall's territory at the police station. Marlowe is there to sign forms having to do with that morning's visit to Mrs. Morrison and the discovery of Mrs. Florian's body. The two men continue to iron out details of the Marriott case. At this point in the narrative, Marlowe's visit to the police station gives Randall another opportunity to further the story by alerting the reader to which characters are still in motion and which are not. By having the Randall character launch another recap, the author is clearing the stage, as it were, for the final act of Farewell, My Lovely. For example, in this chapter the reader learns that Amthor and his wife, along with Second Planting, have disappeared. Dr. Sonderborg has also left the scene. The two Bay City policemen Marlowe that claims abducted him are nowhere to be found as yet. Jessie Florian is out of the way, as is Mrs. Morrison. Lindsay Marriott has, of course, been murdered. The Grayles and Anne Riordan are still presumably involved. Of course, Laird Brunette is still at large and there is still nothing concrete connecting him to Dr. Sonderborg and the clinic. The pink and black bug whose progress Marlowe tracks reminds the reader of the solitary nature of Marlowe's life. On another level, the reader is allowed to see an unexpected softness in the character which is rather refreshing.

This is the first time that Marlowe visits Bay City City Hall. Chief of Police John Wax is the final link in the chain of command and Marlowe has, once again, come seeking answers. Wax is the sort of man who believes his own positive press. His name appears in three distinct places outside the Chief's office. This is telling, given the type of character he turns out to be. Overall, Chief John Wax is not interested in hearing anything disparaging said about his beloved community of Bay City. At the beginning of their conversation, Wax comes across as unhelpful and defensive. The Chief realizes that in this situation he is the one with all the power. Marlowe is simply a lowly private detective who has run afoul of a couple of Wax's officers. Wax is not the sort to want to get his hands dirty; he is too closely connected with the mayor. By extension, Wax is connected to Laird Brunette, whose $30,000 helped clinch the election for Bay City's current mayor. The fact that Wax and Marlowe finish their meeting behind a locked door with alcoholic beverages in their hands lets the reader know that Wax is accustomed to back-room dealings and that there are times when the Chief himself bends the rules just a bit.

Chapters 33-36

Chapters 33-36 Summary

In Chapter 33, Marlowe and Sergeant Galbraith are riding in the car discussing what happened between them at Amthor's home. Marlowe wants to know why Galbraith and Mr. Blane put him into Sonderborg's hospital. The sergeant tells Marlowe that he and Blane took him to Sonderborg because they believed the doctor was an honest man. Amthor knows nothing about the hospital. The two men continue to talk about Sonderborg and what his racket might be. As it happens, Sonderborg is in the business of hiding criminals who are wanted by the police. Marlowe tells Galbraith about Moose Malloy and Jessie Florian. Once they arrive at Sonderborg's place, Marlowe begins asking Galbraith about Laird Brunette, a powerful citizen who is not shy about spreading his wealth around if it will get him what he wants. There's no noticeable activity at Sonderborg's. Galbraith takes Marlowe back to City Hall. Marlowe decides to do some poking around for information about Laird Brunette's gambling boats.

Marlowe is in a hotel at the opening of Chapter 34, waiting for it to get dark outside. Once the sun goes down, Marlowe heads for the oceanfront hoping to learn something about Laird Brunette's gambling boats. Pretending to be a man looking for some action, Marlowe approaches a hot dog vendor who is not very helpful. The hot dog vendor wants fifty dollars in exchange for giving Marlowe information. Finally, the man tells Marlowe just a little of what he wants to know, but not nearly enough. The man cautions Marlowe not to waste his good time gambling on the Royal Crown. Marlowe leaves the hot dog vendor a dollar. This insults the man but he later reconsiders and puts the bill in the cash register. Disheartened, Marlowe stops for a dry martini and a nearly tasteless dinner that costs him eighty-five cents.

Philip Marlowe begins Chapter 35 riding out on the Bay in a water taxi. Marlowe decides to check out the Montecito, another gambling boat, instead of taking his chances on the Royal Crown. There are several other people on the water taxi with the same idea. Marlowe asks to speak to Mr. Brunette. The bouncers on the Montecito do not like the looks of Marlowe and he is turned away from the floating casino. Also, the men notice that Marlowe is wearing a gun, which does not please them at all. Marlowe retreats into a busy bingo hall to regroup. He meets a young man named Red, a former police officer with violet eyes. Red offers to get Marlowe onto the Montecito for twenty-five dollars. Marlow pays Red. An unknown man questions Marlowe about Red. The man says Red looks familiar to him. Marlowe tells the man that Red is a police officer. The beak-faced man walks away.

Red and Marlowe meet. Marlowe tells Red about the beak-faced man. Red recognizes the man as Officer Olson who works for the Pickpocket squad. Once on Red's boat, Marlowe tells the young man all about Moose Malloy and the jewel heist as well as other significant details, including information on Sonderborg and the hospital. Marlowe still thinks Sonderborg is somehow connected to Laird Brunette and possibly Bay City's

local government; even Laird Brunette's supposedly bought and paid for mayor. Red convinces Marlowe that Brunette is a businessman, not a thug, and that Brunette is probably not mixed up with Sonderborg at all.

Chapters 33-36 Analysis

Chapter 33 is relatively brief. This section features Galbraith's take on Mr. Blane. Marlowe is able to hear the man's side of the story from his own lips. The reader does receive more insight into the personality of Sergeant Galbraith. Galbraith, it turns out, is a clean, not very bright policeman who just follows orders. He speaks rather philosophically about police personnel having difficulty staying on the right side of the law. Galbraith is not that sort of cop, however. One has the impression that even if he wanted to break the law, Galbraith would be constitutionally unable to go crooked. It is another matter entirely, however, that "Hemingway" got mixed up with Mr. Blane to begin with. Galbraith has a gullibility about him that borders on innocence. At other times in the chapter, though, he plays the tough guy with maximum effectiveness. By the end of their outing, Marlowe is certain that Galbraith is an upstanding member of the Bay City Police, even if he is not the most intelligent. The payback mission at Sonderborg's place never comes to fruition, but the characters are able to relate to each other on a one-to-one basis. Galbraith has a very roundabout way of answering Marlowe's questions which indicates that corruption in the Bay City area is rampant.

The better part of Chapter 34 is comprised of Marlowe's internal monologue recounting the characters in the novel who have crossed his path. He does not mention all of their names, but each individual Marlowe has dealt with appears on the list. Since the first scene featuring Moose Malloy, Marlowe has been exposed to people from all walks of life; each operating according to his or her own private agenda. The darkness prompts such thoughts in Marlowe as on this particular evening he finds himself alone. There is a sour overtone to the chapter as the private detective attempts to draw information out of a churlish hot dog vendor. Marlowe becomes increasingly surly as the chapter progresses. The observations he gives about his surroundings reflect the character's feeling of disillusionment with his current circumstance. This is overshadowed by Marlowe's description of a young man in the bar. Marlowe refers to the man at the piano as "a male cutie with henna'd hair" (204). This description is reminiscent of those Marlowe gives for Marriott and Amthor, albeit less detailed. Even so, the few words Marlowe uses to paint a picture of the piano player give physical clues which result in moral judgments.

Chapter 35 follows Marlowe as he tries to close in on Laird Brunette and his role in keeping Sonderborg's hospital afloat. The possibility of Brunette's having his hand in Sonderborg's hot-boy hideout business is not well-established in the narrative. One reason for this could be the fact that Sonderborg and Marlowe never discuss the doctor's connections before Marlowe escapes from the sanitarium. Secondly, the fact that Sonderborg disappears so suddenly and completely does nothing to support Marlowe's suspicions about the wealthy man. Almost immediately, Marlowe describes yet another alluring younger man. Red, who takes Marlowe to the Montecito on his

speedboat, has beautiful eyes like a pretty girl and angelic, silky skin. Red also has lovely reddish-gold hair and a rather unremarkable face. There is in Marlowe's description of Red, however, the same sensitivity and romantic quality present in previous chapters of Farewell, My Lovely. The use of the word romantic in this instance refers more to the delicacy of Marlowe's observation, than to any specific sentiment on Marlowe's part. Red is presented very late in the narrative and seems almost an afterthought, tacked onto the Laird Brunette- Sonderborg storyline. Also, Lieutenant Olson enters the story at this point as well. He is a less than secondary character whose only distinguishing feature is his beak-like nose.

In Chapter 36, Marlowe's questions about Laird Brunette are all resolved by Red. Red is no longer part of the police force, and he works on both sides of the law. Thus, he would have access to information that a legitimate law enforcement officer might not enjoy. One thing that remains evident, even in light of his own possibly illegal activities, is Red's "good cop" demeanor. Red is basically an honest man. What sets him apart from others, though, is that the young man provides Marlowe with solid answers the other characters in the narrative are unable to give. Thanks to Red, Marlowe now knows that Brunette's main interest is in keeping his water taxis moving. Marlowe's thoughts on the young lad's lovely purple eyes notwithstanding, Red does gain narrative credibility by supplying the most significant piece of the puzzle.

Chapters 37-41

Chapters 37-41 Summary

In Chapter 37, Red manages to get Marlowe onto the Montecito. From the lower decks, the two wend their way through halls and ventilator shafts and the ship's hold before they part company. Red refuses to accept Marlowe's money for bringing him this far. It is obvious the younger man is extremely concerned for Marlowe's safety and Red asks more than once if he may accompany Marlowe. As usual, Marlowe thanks Red for the offer, but says that he prefers to do this alone. Red gives Marlowe some final pointers before returning to his own boat leaving Marlowe on the Montecito to fend for himself.

Marlowe finally reaches topside as Chapter 38 begins. He is cold and worried. After climbing out of the ventilator, he sees two men smoking, standing near a machine gun. The men cordially ask Marlowe to leave the boat deck. He pulls a gun on the men and tells them he wishes to see Laird Brunette. Finally, Marlowe is escorted to Brunette and the two of them have a conversation. Marlowe unloads on Brunette, giving him the complete rundown on Sonderborg and Moose Malloy. Brunette is a wealthy man with connections all over Bay City. It is possible Brunette is corrupt but Marlowe has other worries at the moment. He suspects Brunette knows where the Moose is hiding out and leaves a business card with instructions for Malloy to contact Marlowe as soon as possible. Brunette agrees to use his connections to get to the Moose. Marlowe tells Brunette all about the loading port where Red dropped him off. He tells Brunette to investigate it for himself. Marlowe meets up with Red briefly at a bingo hall before returning to his apartment.

In Chapter 39, Mrs. Grayle agrees to visit Marlowe at his apartment. Suddenly, Marlowe notices Moose Malloy has let himself into the apartment. Moose is curious as to why Marlowe wants to speak with him in person. Marlowe asks Malloy about what happened between him and Jessie Florian. Marlowe knows that Moose killing Jessie was a mistake. Mrs. Grayle arrives and Moose hides in the dressing room. Mrs. Grayle and Marlowe get closer over drinks, after which the subject turns to Lindsay Marriott. Marlowe presses the point, accusing Mrs. Grayle of murdering Lindsay Marriott. She pulls a gun on Marlowe and Moose Malloy comes out of his hiding place. Moose recognizes the multimillionaire's wife as Velma and admits to knowing that it was she who turned Moose in to the authorities eight years previously. Mrs. Grayle shoots Moose five times and escapes. Moose dies in the hospital later that evening.

Chapter 40 opens with Marlowe in Anne Riordan's apartment. Marlowe is re-capping the events around Moose's demise and Mrs. Grayle's escape. Mr. Grayle refuses to give anyone any information about his lovely wife's past. No one has been able to locate Mrs. Grayle. Anne asks for and receives clarification of Laird Brunette's involvement in the whole affair. The chapter ends with Anne Riordan demanding that Marlowe give her a kiss.

In Chapter 41, the final chapter, Marlowe tells Randall what happens to Velma. She kills another man after being discovered in a nightclub, then she shoots herself through the heart twice. Marlowe reminds Randall that Velma Valento/Mrs. Grayle had actually done her much-older husband a favor by committing suicide. A trial full of scandal and murder, not to mention his wife's tawdry past, would have had a devastating effect on the man. Marlowe and Randall agree that this view is slightly sentimental and Marlowe leaves the office, but not before asking about the pink bug.

Chapters 37-41 Analysis

Chapter 37 shows Red and Marlowe in action rather than conversation. The action presented in this section is transitional in that it provides a stepping-stone and heightens the anticipation prior to Marlowe's eventual meeting with Laird Brunette. Red proves his worth in the field by taking care of the Italian. The two men say a more or less formal goodbye at the end of the chapter. This is an interesting choice on the author's part, because it slows the pace more than is perhaps useful. They are on the water at night. The situation is a tense one because they are doing something illegal and especially dangerous. By allowing them this transitional stop, Chandler is emphasizing an emotional attachment between the characters. Marlowe actually tells Red, "Good-bye," as though the two are simply leaving the office after a long day at work.

Chapter 38 is extremely important in that it contains the entire story as Marlowe understands it. Also, this chapter clarifies Brunette's involvement with Sonderborg and Moose Malloy. This connection had not been well-established in previous chapter. The result of this is a thin, difficult to reconcile, plot thread. Brunette makes a kind of anti-impression on Marlowe. Perhaps this is due to the amount of anticipation the character is able to build before finally coming face to face with the other man. Brunette's yellow eyes are just exotic enough to catch and keep Marlowe's attention. Finally, Marlowe plays another hunch by giving Brunette a message for Moose Malloy. The entire scene, prior to Marlowe's reconnecting with Red at the bingo parlor, is rather flat in terms of the pay off, given the amount of time and energy Marlowe devotes to gathering information on Bay City's most famous citizen.

In Chapter 39, Marlowe continues tying up loose ends. The fact that he contacts Mrs. Grayle is no accident. By this time, Marlowe has a sneaking suspicion as to her true identity but this is never revealed to the reader. Of special note is the speed with which Mrs. Grayle becomes unattractive to Marlowe. Perhaps knowing about the people Mrs. Grayle killed in order to protect herself from being found out was what changed things for Marlowe. In the end, whatever passion he had felt for her had all but worn off. Marlowe set Mrs. Grayle up to be confronted by Moose Malloy once and for all. With Moose in prison, Velma had a clear path in front of her. She never planned on Moose finding out that is was she who turned him over to the police. This fact is especially painful for Malloy because at one time he had genuinely loved Velma, now Mrs. Grayle. True to form, Velma/Mrs. Grayle shoots Moose Malloy. Not because she is angry with him, but out of a sense of needing to survive at all costs.

By the time Marlowe meets with Anne Riordan once more the plot is revealed in its entirety. The ending of Farewell, My Lovely is fairly tidy. Velma Valento's suicide is rather shocking. What makes it intriguing, however, is the character's motivation. After all the killing and lying to maintain her anonymity, Velma, like the majority of Chandler's characters, shows herself to be a multi-faceted character. While she might not have loved her elderly husband, it is nonetheless a sign of true attachment to want to spare him the fallout of a scandal and further heartache.

Characters

Phillip Marlowe

A tough-talking private detective with a soft heart. The novel's main protagonist, Phillip Marlowe is a scrappy character who does not know when to give up. He is happily unmarried; he lives alone, he works alone. Marlowe enjoys being a detective because he prefers to be in charge of himself. In fact, Phillip Marlowe spends a great deal of time by himself. He does, however, have an eye for beauty and danger. Women are not shy about expressing their attraction for him. He is non-committal with the women in Farewell, My Lovely, although he does manage to have close dealings with two of them and a one-sided fascination for a woman who is supposedly deceased.

Marlowe exemplifies the bachelor; he is not above plying women with liquor to get information and he is in no hurry to form any long-term attachments. He has a sarcastic sense of humor that sometimes gets him in trouble. A real man's man, he is not afraid to take a punch and can give as good as he gets. Unfortunately, Marlowe takes a significant number of punches during the course of this investigation. However, his persistence and intelligence serve him better than the .38 in his shoulder holster. Most of all, Marlowe has keen survival instincts and a solid working knowledge of what happens on both sides of the law.

Anne Riordan

The daughter of a former Bay City chief of police, Anne Riordan is intelligent and persistent, and a little naive as well. She inherited her late father's nose for crime. Anne is employed as a freelance feature article writer. She knows how to use a gun. Anne is quite energetic and not afraid of much. She is unmarried, lives alone and has a penchant for taking long evening drives. Anne Riordan has a small face and lively eyes. She has a very pretty face; a face a man like Marlowe could get used to. If he were that kind of man. She certainly is not the kind of pretty that requires a man to be on his guard around other men. One of her best features is her lovely auburn hair, which according to Marlowe, is what makes her look Irish. One of the first observations Anne makes about herself is that she refuses to let anyone call her "Annie." This is evidence that the character is very interested in having others take her seriously as a journalist and as a capable woman. Marlowe estimates that Miss Riordan is approximately twenty-eight years old. It is Anne Riordan who puts Marlowe in touch with the enticing Mrs. Grayle. Anne is very attracted to Philip Marlowe. She is rather inexperienced in matters of the heart, however, and this shows when she speaks critically about Mrs. Grayle or otherwise behaves jealously toward Marlowe. She becomes sullen on more than one occasion when Marlowe ignores her catty remarks. She finds Marlowe difficult to read and therefore mysterious.

Lieutenant Nulty

Nulty has been on the police force for eighteen years. He is a bitter, sallow-faced man who has been relegated to solving low-priority crimes involving African-Americans; a fact that he is not happy about. He feels he deserves better assignments than these. Nulty is not a friendly sort of person. Nor does he attempt to be anything other than himself; disgruntled, humorless, sour. Nulty is convinced that someone higher up in the police force is holding a grudge against him; this is why he is given the forgettable cases. Nulty's vulnerability shows through his bitter exterior when he asks Marlowe to help him solve the case of Moose Malloy's first murder at Florian's.

Moose Malloy

Six feet five and one half inches tall, two hundred sixty-four pounds of recently-released convicted bank robber. Moose Malloy is called such because of his enormous size. Someone turned him over to the police and after being away for eight years, Malloy comes out of prison with questions that need answering, looking to put to rest an old score. What is also evident about the character is his devotion to his one-time girlfriend, "Little Velma" Valento. It can be said that Moose is a sentimental man with a habit of killing people because sometimes he is unaware of his own physical strength. In addition to his size, Moose Malloy's personal taste in clothes further distinguishes him. When the character is first introduced, he is wearing a brown suit coat with golf balls for buttons, a garish yellow tie and alligator shoes "with white explosions on the toes" (pg. 1). The police force's pursuit of Moose Malloy provides a sub-plot in the novel. The fact that he is so outrageously dressed has Marlowe convinced that Malloy will be easy to apprehend. For the majority of the novel, however, this is not the case at all. Police missteps in capturing Moose Malloy also manage to provide comic relief.

Velma Valento

Velma Valento was once the girlfriend of ex-convict Moose Malloy. "Little Velma" as Moose calls her, was at one point in time a singer and dancer at Florian's night spot when the club was owned by and catered exclusively to white patrons. Velma had been close to Moose before he was sent away, but six years into his eight-year stint, Velma stopped visiting Malloy in prison. Now he is out and he is looking for his old lover. All that remains of Velma is a photograph of her in a Pierrot costume which Marlowe keeps in his pocket. According to Jessie Florian, Velma died of a chest cold several years prior while she was living in Texas.

Mrs. Jessie Pierce Florian

The frowzy, nearly-alcoholic widow of Mike Florian, one-time owner of Florian's night spot. Since her husband's death, Jessie has been somewhat down on her luck. A former house servant for his family, Lindsay Marriott carries the current trust deed on Jessie's

house. Jessie has a very expensive radio in her home which Marlowe and Randall both make note of. Mrs. Florian is a large woman whose personal hygiene is questionable at best. The one thing she does pay attention to, however, is a drink. When Marlowe is inside Jessie's house snooping around with Randall, he finds no fewer than nine empty gin bottles left lying around. She is middle-aged and the years have not been especially kind to her. Jessie meets her untimely end when she is inadvertently strangled by Moose Malloy.

Lindsey Marriott

Something of a dandy. The first and only time Philip Marlowe meets Lindsay Marriott, the man is dressed in a white flannel suit wearing a violet silk scarf around his neck. From the beginning, Marlowe pegs Marriott as a man who preys on rich women for purposes of blackmailing them. Marriott has blond hair and is fairly tall at just over six feet. He is rather good-looking and Marlowe can understand why a woman might want to spend time with a man like Lindsay: smooth, sophisticated with a dimple in his chin and a confident air about him. It is difficult to discern whether or not Marriott is part of the jewel heist ring, but Marlowe thinks not. Lindsay is simply small-time; setting women up to be taken for a few thousand dollars at a time. It is clear that Marriott is not a brave man. As a matter of fact, he is not even particularly good at what he does, which has a direct connection to why Lindsay Marriott is murdered at the Purissima Canyon money drop.

Jules Amthor

Mr. Jules Amthor is a psychic consultant and generally all-around shady character. What makes him more dangerous than most is the company with which Amthor chooses to surround himself. He employs thugs and murderers to protect him and to run interference for him. Second Planting, the "Hollywood Indian" with the terrible body odor, is Amthor's right-hand man (119). Amthor is strangely ageless. His hair is of a very fine silky texture and Marlowe notices that he has exquisite hands. Amthor's distinct facial features include shallow eyes that register no emotion whatsoever and skin "as 'fresh as a rose petal" (125). Even Marlowe is fascinated by Amthor's appearance. The strange man is slim and lithe, he moves easily and well and his clothes are impeccably tailored.

Mrs. Amthor

Serves as secretary for her husband's psychic consultation business. Mrs. Amthor is old; at least her hands are old. There is something strange about her husky voice beyond her thick accent. Ever the consummate observer, Marlowe judges that Mrs. Amthor's hips are unusually large given the proportion of her waist. Marlowe notices that the psychic's wife appears to be at least partly Asian (123). He associates Mrs. Amthor with extreme dryness. For instance, he says that she has "a dry tight withered smile that

would turn to powder if you touched it" and that "[h]er lips rustled like tissue paper" (123). Mrs. Amthor's airy, dry quality gives one the impression that the woman barely exists. It is clear, however, that she is of the same ilk as her charlatan husband when it is later revealed that she claims never to have heard of Marlowe at all.

Detective-Lieutenant Randall

Detective-Lieutenant Randall is a police officer who works for Central Homicide in Los Angeles. He is approximately fifty years old. Randall is well-dressed and well-groomed. His most prominent feature is his attractive "smooth creamy gray hair" (65). He is a cool customer, all business. Randall is as interested in the truth surrounding the Marriott murder as anyone. Although he plays the role of the thorn in Marlowe's side, Randall turns out to be a staunch advocate for Marlowe and the two men come to mutually respect one another.

Mrs. Lewin Lockridge Grayle

Mrs. Grayle is the resident blond bombshell. Carelessly beautiful, she could have any man she wants. In Chapter XX, the man she wants happens to be Philip Marlowe. Rather a good time girl, Mrs. Grayle enjoys drinking, dancing and socializing. She and LIndsay Marriott are companions and Marriott is present when her jade necklace is stolen. Mrs. Grayle has a secret past that she will go to great lengths to keep others ignorant of. She is married to Mr. Grayle, a man some years older than she is whose health does not appear to be very robust. Mrs. Grayle treats her husband with such obvious disdain that one might assume the character lacks any significant feeling for him. However, this proves to be untrue later in the narrative.

Mr. Grayle

Considerably older than his wife, Mr. Grayle is the only man, in Marlowe's opinion, who ever gave his wife a break (249). Obviously powerless to affect his wife's outlandish behavior and promiscuity, Grayle has no choice but to put up with her partying and going out on the town with men like LIndsay Marriott or worse. When he first meets his client's husband, Marlowe notices that the man's hands are cold and that there is a discernible sadness in his eyes. When he interrupts Marlowe and his wife kissing, Grayle simply apologizes quietly for intruding and backs out of the room. Mrs. Grayle's long-suffering spouse was certainly the object of at least one man's pity. After the kissing incident, Marlowe admits to feeling as though he'd picked a poor man's pocket (114).

Laird Brunette

Owner of the Belvedere Club as well as one or two floating casinos. Rumor has it that Brunette spent a considerable sum of his own money to see to it that his candidate

became mayor of Bay City. He is an associate of Mrs. Grayle although how close the two are is never dealt with in the text (114). Physically, Marlowe describes Brunette as middle-aged with a nice head of wavy hair and a nice smile. Brunette's near-yellow cat-like eyes are his most prominent feature. Even in their beauty, however, Laird Brunette's eyes still reveal "a delicate menace" (224). This observation establishes Brunette as a shadowy figure who hides in plain sight. That is to say, the character's darker nature is not always immediately apparent to those he interacts with.

Second Planting (The Big Indian)

What sets Second Planting apart from the other characters is his smell. Marlowe claims that the man smells more like the earth than the city (118). Second Planting is one of Jules Amthor's hoodlum helpers. Also a supposed "psychic," Second Planting refers to himself as a "Hollywood Indian" and speaks the typical broken English common in Western films of the day. For example, Second Planting tells Marlowe, "Great White Father say come quick. He say me bring you in fiery chariot" (119). Interesting, too, is Chandler's choice to have the character acknowledge his own status as an artificial version of himself. For example, Marlowe and Second Planting both know that his stereotypical "Indian-speak" is a version of something constructed by the film industry. When the two first meet, Marlowe instructs Second Planting to "cut out the pig Latin," because both characters know that Second Planting is just putting on a show (119). Why Second Planting works for the infamous Jules Amthor is never solidly established in the narrative. It can be asserted, however, that his role as head henchman in Amthor's operation offers better job security than feature films.

Captain Blane

Bay City Chief of Detectives. Blane is a less-than-secondary character in the novel. He does not talk much at all, but his connection to Sonderborg's hideout belies a tendency on the part of some Bay City police officers to play fast and loose with the rules. Blaine is small and somewhat elderly. He sports a gray mustache and has a cast (something like a milky shadow) over one eye, which leads Marlowe to observe that the man looks to be partially blind (134). Blane calls the shots when he and Galbraith turn Marlowe over to the sketchy Dr. Sonderborg. As it so happens, putting Marlowe in the "hospital" is Blane's idea.

John Wax, Bay City Chief of Police

Given the number of placards and nameplates in and around his office, Police Chief John Wax is a man who likes the look of his own name and title. Wax is a small, stocky man with small eyes that dart back and forth. Wax is reluctant to believe Marlowe's claim that Galbraith and Blane are somehow crooked. However, upon hearing Marlowe's thorough explanation of the events, the Chief allows Galbraith to accompany Marlowe on a payback visit to Amthor. The chief seems like the type of person who is

more likely to bury his head in the sand rather than risk conflict. It is obvious that Chief John Wax is aware of the importance of big campaign donors. He follows the Mayor's directive to extend all the necessary courtesies to citizens like Mr. and Mrs. Grayle. For the time being, Wax's position with the Bay City Police seems to be secure. After a couple of stiff drinks and a call to Mrs. Grayle, Marlowe finds himself in the chief's good graces.

Sargeant Galbraith

Sergeant Galbraith is a big, tough cop, long on brawn but short on brains. Basically a good man and a good police officer, Galbraith can be counted on to follow orders, even if it means suffering negative consequences. One example of this is the sergeant's involvement with Captain Blaine. Galbraith has nothing personal against Marlowe, he simply does as he is told. Eventually, Marlowe and Galbraith set their differences aside and Galbraith helps Marlowe settle things with Jules Amthor once and for all, or so he is told.

Mrs. Morrison

Jessie Florian's elderly neighbor, Mrs. Morrison has lived in the neighborhood for more than twenty years. The widow Morrison is the type for every nosy neighbor, complete with her sharp nose and snow white hair. She watches out her windows for suspicious goings-on and when something strikes her as particularly out of order, she contacts the authorities right away. Mrs. Morrison enjoys a certain amount of personal celebrity when Marlowe separately and then Marlowe and Randall come to her for a thorough report on Jessie Florian's activities. Mrs. Morrison is not a fan of alcohol, even for medicinal purposes. She and her husband George relocated to Bay City from Mason City some years earlier.

Red

Young man, beautiful red hair that glints gold. Beautiful soft skin, violet eyes like a girl. Former police officer. Now he works outside the law, shuttling people and dry goods back and forth to the Montecito floating casino in his speed boat. Marlowe trusts him although he is not sure exactly why. Red is eventually reinstated to the Bay City Police force after helping to bring down Brunette. Pg. 208

Officer Olson, The Tall, Beak-Faced Man from Chapter 35

Pickpocket squad. Follows Red and Marlowe around the bingo hall after Marlowe is turned away from the Montecito.

Objects/Places

The Hotel Sans Souci

Located across the street from Florian's night spot, the Hotel Sans Souci is a place where people go to get away; maybe for an hour, maybe longer. The hotel has been in the neighborhood for quite a long time, given the looks of the interior and the age of the man working the reception desk.

Lindsay Marriott's House

Located in an upscale section of town, Lindsay Marriott lives near the water. The house is well-decorated and features a grand piano. Marriott likes fabrics that are soft to the touch. This is evident from the piece of peach velvet atop the piano.

Jules Amthor's Octagonal Room

Also located in a pricey area, Amthor's home doubles as a business location. As such, there is one specific room in the house that Amthor uses to meet those clients in need of a psychic. The room is octagonal in shape and draped floor to ceiling in black velvet. Because everything is black, it is impossible to distinguish exactly where the doors are. A "milk white globe on a black stand" is at the center of a white octagonal table (124).

The shape of the room denotes the inability to hide from Amthor during one of the psychic sessions. Also, the blackness could be disconcerting enough to produce a claustrophobic reaction in some individuals. This is also the mysterious room where Marlowe is knocked unconscious when the lights go out.

Anne's Riordan's Apartment

Decorated in a rather masculine way, Marlowe likes the apartment. He says it is the sort of place a man could get used to coming home to each day. Because of oil money, Miss Riordan can afford expensive furnishings that she would otherwise be unable to purchase on a freelance writer's pay.

Philip Marlowe's Office

One of the character's sanctuaries. Marlowe's small, dusty office is much like any other. It is equipped with a typewriter, telephone, and the private detective's customary bottle of bourbon. Interestingly, however, the character always leaves the outer waiting room unlocked, in case a client comes by when he is indisposed.

Mr. and Mrs. Grayle's Home

The Grayle estate is in an exclusive part of the community. The house itself is protected by iron gates and guarded by some less than savory characters. When Marlowe asks the man on duty, "Dartmouth or Dannemora?" he is asking the man which prison he was in. The man can tell by Marlowe's question that he was at one time associated with law enforcement.

Florian's Night Spot

Described by Marlowe as "a second floor dine and dice emporium" located in what is soon to become an all African-American neighborhood. Florian's was at one time owned by Mike Florian, deceased husband of Mrs. Jessie Florian who herself meets a rather untimely end, thanks to Moose Malloy. Florian's is a place people go to unwind, have a meal while listening to music or perhaps do a little casual gambling with other locals.

Dr. Sonderborg's Hospital and Hot-Boy Hideout

This is the location of Marlowe's temporary imprisonment. It is also where he happens up on Moose Malloy lounging in one of the bedrooms reading a newspaper. On the outside, Philip Marlowe claims that the "hospital" where he is held against his will resembles a charming cottage owned by elderly people who like to garden. The description Marlowe gives on page 198 provides a valuable hint in the last line of the third full paragraph: "The late afternoon sun on it had a hushed and menacing stillness." This sentence informs the reader that external appearances can be deceiving and that the light of day can sometimes have an ominous effect on a place constructed to hold secrets.

Jessie Florian's Home

This house is all the the widow Jessie Florian has left of her husband Mike. The house is rather run down and in somewhat poor condition. One of the outer stucco walls is visibly cracked. Last year's poinsettias have been left out in the yard. The inside of the house is not much better by comparison. The furniture is junk; a few dirty worn out pieces well past being useful. The only thing worth having is the "large cabinet radio" that keeps Jessie company.

Police Stations

During the course of the novel, Marlowe visits policemen in three separate departments. The final visit he makes is to Chief John Wax's office. Earlier in the narrative, Marlowe has business in Randall's office and in Nulty's cubbyhole.

Social Concerns And Themes

In Farewell, My Lovely, Chandler again satirizes modern man as a failed romantic hero and sets him on a quest for an ultimately inconsequential goal.

And he again relies on characterization rather than a recognizable thematic message to propel the story. Chandler's main target in this novel is corrupt city government, represented here by Bay City, both a thinly-disguised depiction of Chandler's own Santa Monica and a microcosm of all civic authority that is rife with dishonesty. Chandler invested the fictional Bay City with his studied observations of the corrupt Santa Monica police force, which like the Bay City department, allowed illegal gambling in return for a percentage of the profits. The town is depicted as a virtual monument to hypocrisy, peopled with citizens who are outwardly pious but inwardly ruthless, for a small, wealthy handful own the whole town. As Chandler remarked of his novel, "law is where you buy it in this town." Marlowe derogates these ostensibly upright citizens every chance that Chandler gives him. His dislike of the wealthy in The Big Sleep here becomes complete disgust.

Techniques

In this novel, Chandler perfected the technique that he had been practicing from his days as a pulp fiction writer.

He aimed to present a steady accumulation of concrete detail which, in its raw force, would suppress the subjective emotionality that attends the incident of a murder. Chandler called this technique the "objective method." He maintained that by focusing attention on the minutiae of the everyday world — manifested in the abundance of descriptive detail — in the midst of a murder scene, readers would realize the absurdity of life, the inconsequential nature of much human endeavor, and the often outrageous demands that the very form of the melodramatic detective story makes on the imagination. Some critics have even said that Chandler was slightly mocking the genre in which he wrote.

Chandler's adroit handling of dialogue again gives Farewell, My Lovely much of its vitality and its satiric bite.

As if to take the edge off some of the more sordid scenes in the novel, Chandler has Marlowe make wisecracks, often at the most inopportune moments in a scene, as when in a tense interview with Nulty, Marlowe describes Mrs. Florian, the wife of the former owner of the club where Velma performed, as not having washed her hair "since Coolidge's second term."

Marlowe's (and perhaps Chandler's) irreverence extends to the literary profession, too, as when he alludes to Hemingway as, "A guy that keeps saying the same thing over and over again until you begin to believe it must be good." (Even the cadence of this sentence is Hemingwayesque.)

Plot is characteristically sacrificed for pace and movement. The chapters are short; the emphasis is on quickly moving the reader from scene to scene.

The novel is structured through a series of brief encounters between two different characters. This technique invests the novel with a solid dramatic unity because by the close of the story all the characters have interacted with one another in these intense one-onone confrontations, which resemble in some ways the structure of a play. It is also reminiscent of some stage comedies, for the plot turns on the familiar device of concealed identity and the central character is placed at the apex of a love triangle involving two women who are complete opposites.

Themes

You Can't Keep a Good Man Down

Given the number of times Marlowe is attacked in this novel, one can surmise that it is part of his character to simply pick himself up and continue moving forward. Being beaten, kidnapped or drugged are all possible scenarios in Marlowe's line of work and that is how he responds to physical violence most of the time. It is surprising that he does not use his gun more often. This only proves, however, that while Philip Marlowe may be streetwise, he still possesses a certain kind of intelligence that enables him to think his way out of particularly troublesome spots. There are other times when Marlowe simply relies on sheer will to see him through. An excellent example of the strength of the character's will is the way in which he manages to sober himself up enough to escape from Sonderborg's clinic. Marlowe is under no illusions about his chosen profession. Dealing with killers, bail jumpers, missing husbands and shady ladies is to be expected when one does not have a badge or an entire police force to fall back on.

Even though the character chooses to work solo much of the time, it is evident that this tactic is invaluable to Marlowe in the field. By not forming deep attachments, Marlowe protects his own vulnerability and keeps the way clear for whatever may present itself in the future. While he admittedly could become accustomed to settling down with a woman like Anne Riordan, there is always a chance that Marlowe may eventually encounter another, possibly even better, version of Mrs. Grayle.

The City is a Place Where Anything Can Happen

Farewell, My Lovely's urban backdrop adds grit to the novel's plot lines. In Bay City, there are corrupt rich citizens behind the scenes, blackmailers of women, fake psychics and people like Mrs. Grayle who entirely re-invent themselves and their lives out of a sense of self-preservation. What is fascinating, though, is that none of Chandler's characters qualify as either completely good or completely evil. What this tells the reader is that city lives and city relationships are complicated, as proven by Mrs. Grayle's final act of selflessness. Also, it is possible and sometimes even preferable to take full advantage of the anonymity that the city affords. The city is the ideal environment for a person like Mrs. Morrison in that people are on the move, in the mix, unconcerned for the most part about what their counterparts are up to and are therefore less likely to catch an old woman spying on them through her lace curtains.

Chandler's Bay City area is full of possibilities for the people who reside there. The city is non-judgmental of its inhabitants. Those who live in accordance with the law live elbow-to-elbow with those who choose to break the law. The urban experience is an intricate enough web to fully support every story that one might find there.

A Private Detective Belongs to Two Distinct Worlds

Philip Marlowe has a number of contacts in law enforcement. This works to his advantage when difficult administrative or bureaucratic matters arise and it becomes necessary to consult someone with greater resources and greater leverage in that area. Conversely, there are things that Marlowe can do as an investigator which would not be options for some of his police officer colleagues. Not being officially affiliated with the police allows Marlowe more freedom when dealing with the criminal element. Those individuals on the wrong side of the law might be more apt to trust someone who does not carry a badge and whose priorities are geared toward self-concern. Marlowe is enough of a morally ambiguous figure to have no problems justifying behavior that might be interpreted by some as slightly illegal.

One significant challenge for a private detective like Philip Marlowe is that to certain members of the public, investigators such as himself and police personnel are interchangeable. Jessie Florian, for instance, constantly refers to Marlowe as a "copper" (27). Of equal interest is the manner in which "good" characters like Anne and Randall give Marlowe the benefit of the doubt in personal and professional matters. That is to say, Randall is willing to entertain Marlowe's theories surrounding the Marriott murder and Moose Malloy's exploits. Anne feels comfortable enough with Marlowe to express her feelings of attraction for him. Furthermore, Anne Riordan does enjoy a certain amount of privilege with the Bay City police because of her father's years as Chief. This is only pertinent because she nonetheless omits details from the story she tells Randall about what happens immediately following Lindsay Marriott's killing. She tells Marlowe the truth about the Russian cigarettes. This shows that Anne is aware of the flexibility that Marlowe's professional position gives him.

Style

Point of View

The entire novel is narrated in the first person by the main protagonist Philip Marlowe. The first person narrative form used by the author serves more than one purpose. First of all, the vehicle itself is fashioned around the character of Philip Marlowe. As such, he is the primary subject of the novel; someone larger than life. It stands to reason, then, that he would tell his own story more effectively than someone else. Secondly, Marlowe is established for the reader as a private investigator first and foremost. Therefore, any anecdotal information is going to be conveyed in that particular manner. That is to say, the character's account of events as they happen read like case notes from one of Marlowe's investigations. As with anyone in his line of work, Marlowe pays special attention to time of day and is a meticulous observer of small details. After all, this is Marlowe's livelihood. Paying attention to the setting and surroundings can, for someone in his profession, amount to the difference between life and death. Each encounter with a new character brings with it a first-hand description of what the person looks like, how they are dressed, and what Marlowe's instinct tells him about the individual. Finally, using Marlowe as an eyewitness to the events in the novel relieve the author of the burden of unreliable narrators. The story itself is straightforward, the detective fiction genre requires a narrative form which solidly supports its function.

Setting

The novel takes place at a number of different locations in and around the fictional town of Bay City. Characters' lives are decidedly urban, morally complex and extremely social in nature. Primarily, though, the settings Chandler uses in Farewell, My Lovely reflect characters' geographical and social mobility. Marolwe and the others interact at the police station, in wealthy neighborhoods and on floating entertainment boats. The characters also venture into multi-ethnic residential areas such as the neighborhood where Florian's is located. Furthermore, these settings also provide plot symmetry in that the reader is introduced to a wide array of points comprising the entire fictional landscape. For example, the posh, guarded Grayle estate contrasts well with Marlowe's tacky office space. Likewise, the exclusive Belvedere Club, its lights twinkling from shore, provides a balance for the garish gambling boats on the Bay. Also, each location featured in the novel represents a distinct place on the social ladder. Moving from one location to another with relative ease means that Chandler's characters understand the elasticity of status in society.

Language and Meaning

The language employed in Farewell, My Lovely is primarily the vernacular. That is to say, the majority of the characters use speech that leans toward the popular or

common. Vernacular is one's everyday language which includes slang. The Marlowe character is especially fond of slang and the narrative provides innumerable examples of older terms; some of which remain in use today. Thus, it is especially important in terms of this novel, that the reader pay close attention to vocabulary words. Since the novel was written more than a half-century ago, not all of the words used will still be part of popular language. Also, some of the word choices used in Chandler's novel register as decidedly racist from a twenty-first century standpoint. It is important to remember that the epithets used by Chandler's characters show how these people were very much of their time. Marlowe does not use a slur every time he refers to an African-American or an Italian-American. An experienced reader will note that his use of certain terms is purely situational; Marlowe subtly shifts back and forth depending on the circumstance. This is an indicator of some sensitivity on the character's part. It shows that Chandler's private detective possesses at least a modicum of something like racial awareness.

Chandler's characters often speak sarcastically, using exaggeration to make a point. In one instance, Marlowe says, "I looked at the dimple in [Lindsay Marriott's] broad, fleshy chin. You could have lost a marble in it" (41). In another, the character remarks, "He was a hammered-down heavyweight, with short pink hair and a pink scalp glistening through it" (186). To Chandler's credit, each character's voice is singular to that person. The author pays particular attention to character inflection and emphasis. This is certainly true when examining Jessie Florian's dialogue patterns. Since a fair amount of information is revealed through characters' conversations, the word choices are simple without being elementary. The choice to use simpler language also provides evidence that Chandler was well-aware of his audience. There are no high-brow moments in Farewell, My Lovely, even among the upper crust characters.

Finally, in the case of Second Planting, the self-proclaimed "Hollywood Indian," Chandler makes a very astute series of choices. First of all, the author allows the character to speak stereotypical Native American-style broken English. For example, as Second Planting and Marlowe are leaving to meet Amthor, Second Planting tells Marlowe, "Gottum car" (120). Allowing the character to speak in such a way shows that the author and the Second Planting acknowledge that the stereotype exists. Secondly and most importantly, though, the author also gives the character an opportunity to poke fun at the ridiculous stereotype. Given that the book was first published before the Civil Rights Movement, this move is one that reveals a progressive attitude on the author's part. Second Planting knows that he is playing a part. It is this knowing that adds depth and texture to the character and increases the narrative's social relevance.

Structure

Farewell, My Lovely's structure follows the requisite form for the detective fiction genre. The book consists of forty-one chapters of varying lengths. The lengthier chapters in the novel are those in which a great deal of plot-furthering information is revealed. The novel's happenings are chronological and episodic in nature. That is to say, the chapters in Chandler's novel follow a linear time progression. In actuality, very little actual time passes between the beginning of the novel and the end. In this way, the narrative is a

glorified "slice of life" type of text. The reader follows along with Marlowe as he goes about the business of solving a murder with connecting sub-plots. The story unfolds one detail at a time, in a seemingly random chain of events. The further the novel progresses, however, the more evident it is that the unfolding was very well-planned and executed by the author. The novel moves between its points without regressions or unnecessary or unexplained tangents. The novel has a rather compact structure. This fact supports the kind of language used in the narrative. In turn, there is also a connection to the character of Philip Marlowe himself. The character's personal style and the novel's style and structure are methodical without being plodding while remaining absent of anything extraneous.

Quotes

"He was a big man, but not much more than six feet five inches tall and not wider than a beer truck." (Chapter 1, page 1)

"His smile was as cunning as a broken mousetrap." (Chapter 3, page 15)

"I hadn't had any business in a month. Even a no-charge job was a change." (Chapter 3, page 15)

"1644 West 54th Place was a dried-out brown house with a dried-out brown lawn in front of it." (Chapter 5, page 20)

"A couple of frayed lamps with once gaudy shades that were now as gay as superannuated streetwalkers." (Chapter 5, page 21)

"The women had good legs and displayed their inside curves more than Will Hays would have liked. But their faces were as threadbare as a bookkeeper's office coat." (Chapter 5, page 25)

"Yet it was a very ordinary face and its prettiness was strictly assembly line." (Chapter 5, page 27)

"It was Malloy, all right, taken in a strong light, and looking as if he had no more eyebrows than a French roll." (Chapter 6, page 29)

"She's a charming middle-aged lady with a face like a bucket of mud and if she has washed her hair since Coolidge's second term, I'll eat my spare tire, rim and all." (Chapter 6, page 30)

"[...] I plied her with liquor and she is a girl who will take a drink if she has to knock you down to get the bottle." (Chapter 6, page 30)

"The end of my foot itched, but my bank account was still trying to crawl under a duck." (Chapter 7, page 34)

"It was a nice walk if you liked grunting." (Chapter 8, page 38)

"His blond hair was arranged, by art or nature, in three precise blond ledges which reminded me of steps, so that I didn't like them. I wouldn't have liked them anyway." (Chapter 8, page 39)

"The carpet almost tickled my ankles." (Chapter 8, page 40)

"It was the kind of room where people sit with their feet in their laps and sip absinthe through lumps of sugar and talk with high affected voices and sometimes just squeak." (Chapter 8, page 40)

"His aquamarine eyes had a faintly thoughtful expression, but his lips smiled. The kind of smile that goes with a silk noose." (Chapter 8, page 41)

"I could have driven about in those curving, twisting streets for hours without making any more yardage than an angleworm in a bait can." (Chapter 9, page 49)

"This car sticks out like spats at an Iowa picnic." (Chapter 9, page 50)

"A bar was right in front of me and I was shaking again. But it seemed smarter to walk into the West Los Angeles police station the way I did twenty minutes later, as cold as a frog and as green as the back of a new dollar bill." (Chapter 11, page 64)

"I lit my pipe again. It makes you look thoughtful when you are not thinking." (Chapter 13, page 77)

"She was a well-built woman, and no paper flower." (Chapter 18, page 112)

"Sitting there alone, I felt like a high class corpse, laid out by an undertaker with a lot of good taste." (Chapter 21, page 121)

"He had a heart as big as one of Mae West's hips." (Chapter 25, page 141)

"He's so crazy about her, he doesn't care whose lap she sat in." (Chapter 40, page 243)

Adaptations

Farewell, My Lovely was filmed twice, each time under a different title. The first film version was released by RKO in 1941 and starred George Sanders as Philip Marlowe. In an attempt to capitalize on the recent success of the film version of Hammett's The Maltese Falcon, RKO issued the movie under the title The Falcon Takes Over. The following year RKO remade the picture, this time calling it Murder, My Sweet and placing Dick Powell in the starring role.

Topics for Discussion

Compare Anne Riordan to Mrs. Lewin Lockridge Grayle. Using specific textual examples, discuss which of the older married woman's traits or characteristics influence Marlowe's preference for Mrs. Grayle.

Discuss what Second Planting means when he calls himself "a Hollywood Indian" on page 119. What kind of language does Second Planting use the first time he meets Marlowe?

Choose three examples of vernacular language and explain how the meanings have changed or not since the time Farewell, My Lovely was first published in 1940.

What is Velma Valento's real identity? Why is finding Velma so important to Moose Malloy?

What does nosy neighbor Mrs. Morrison do that causes her to lose credibility with Lieutenant Randall? Why does the elderly woman go to another room and begin to cry?

On page 2, Philip Marlowe describes a man being thrown out of Florian's. What is unusual about the character's language in this passage? Why does Marlowe use "it" rather than "he?" Are there other such examples of objectification in the narrative? If so, discuss possible reasons Raymond Chandler may have had for choosing to have the character express himself in such a way.

Explain the ways in which Velma's death establish her as a sympathetic character. What justification does Marlowe give for Velma choosing to die the way she does? Why does Randall discount Marlowe's reasoning?

What is the final outcome of the theft of Mrs. Grayle's rare jade necklace?

Discuss Mr. Grayle's reaction to interrupting his wife and Marlowe kissing. What does it indicate is the reason for the marriage in the first place? How could one read his wife's reaction in terms of her level of commitment to the marriage?

The beginning of Chapter 15 is a telephone conversation between Marlowe and Mrs. Amthor after one of her husband's business cards is found on Lindsay Marriott's dead body. Marlowe notices that the woman has a thick foreign accent, a fact which is reinforced by the way her words appear on the page. What, in your estimation, is the author's purpose in writing out the woman's speech this way? Explain how the impact of the conversation would have differed if the narrator had simply said, "Amthor's wife speaks with a Spanish accent."

The opening passage of Chapter 18 describes what Mr. and Mrs. Grayle's street, Aster Drive, is like. Marlowe says of the neighborhood: "[A]nd inside, if you could get inside, a special brand of sunshine, very quiet, put up in noise-proof containers just for the upper

classes" (101). What, exactly, does Marlowe mean by this remark? Also, discuss the significance of the remark in terms of the Grayles' marriage.

Re-read Marlowe's description of Amthor's clientele on page 87. It ends with the statement, "Rich bitches who had to be dunned for their milk bills would pay him right now" (87). In your opinion, could Marlowe's language in this passage be considered sexist? Why or why not? Use other examples from the text to support your position.

Discuss the ways in which the pairs of Nulty and Randall, John Wax and Red represent complementary perspectives of police work. How do the paired characters provide contrast to one another?

Examine the number of situations in which Marlowe and the other characters in Farewell, My Lovely consume alcohol. Is this amount of alcohol consumption typical for a fictional character from the 1940s? Is the inclusion of alcohol in detective fiction from this time period something that can be attributed to genre?

Why is it humorous that Second Planting smells bad? What does Amthor say about his henchman's body odor?

Copyright Information

Beacham's Guide to Literature for Young Adults

Editor - Kirk H. Beetz, Ph.D.

Library of Congress
Cataloging-in-Publication Data

Beacham's Guide to Literature for Young Adults
Includes bibliographical references.
Summary: A multi-volume compilation of analytical essays on and study activities for fiction, nonfiction, and biographies written for young adults.
Includes a short biography for the author of each analyzed work.
1. Young adults□Books and reading. 2.Young adult literature□History and criticism. 3. Young adult literature□Bio-bibliography. 4. Biography□Bio-bibliography.
[1. Literature□History and criticism. 2. Literature□Bio-bibliography]
I. Beetz, Kirk H., 1952
Z1037.A1G85 1994 028.1'62 94-18048ISBN 0-933833-32-6

Copyright ©, 1994, by Walton Beacham. All rights to this book are reserved. No part of this work may be used or reproduced in any form or by any means, electronic or mechanical, including photocopy, recording, or in any information or storage and retrieval system, without written permission from the copyright owner, except in the case of brief quotations embodied in critical articles and reviews. For information, write the publisher, Beacham Publishing, Inc., 2100 "S" Street, N.W., Washington, D.C. 20008.

Printed in the United States of America First Printing, November 1994