To Have and Have Not Study Guide

To Have and Have Not by Ernest Hemingway

BOOKRAGS

Contents

Plot Summary

Ernest Hemingway's To Have and Have Not is the story of an honest, trusting Floridian who is driven to crime during the Depression. Being cheated as a sports fishing guide, Harry Morgan smuggles alcohol and human beings, twice double-crossing the criminals who hire his services. The second time proves fatal for Morgan, who is to widow Marie a good man whose kind will not be seen again.

Pleasure boat captain Harry Morgan tells a tale of woe, being swindled by an inattentive sports fisherman after turning down good money to smuggle Cubans into the Florida Keys. Pal Frankie introduces Morgan to a Chinese businessman, Mr. Sing, who wants him to take illegal aliens to Tortugas. Morgan refuses to take his friends along and sets to sea heavily armed. Alcoholic Eddy stows away and proves useful as Morgan double-crosses Sing. With the aliens locked below decks and money in hand, Morgan kills Sing and sinks his body.

The next spring, Morgan and mate Wesley are shot by Cuban officials while loading bootleg alcohol and survive a major storm en route to Key West. Morgan sinks the contraband in shallow water for another boat to pick up. During the operation, in which Wesley cannot take part because of his pain, a high-ranking U.S. government official happens by on a fishing trip and turns Morgan in. His boat is impounded and his right arm has to be amputated.

By winter, Morgan is desperate to keep his family fed. Sleazy lawyer "Bee-lips" Simmons brokers a meeting with Cuban revolutionaries, and Morgan plans another double-cross. He easily steals his boat from the Navy Yard impound but loses it again when someone sees it hiding. He then charters Freddy's boat and goes home for what proves to be the last time. Lusty wife Marie fetches his Thompson submachine gun, loads clips, and weeps as they say goodbye. The Cubans rob a bank, race aboard, kill Tracy in cold blood, and force Morgan to race seaward. While Emelio expounds on the Cuban revolution, Morgan looks to avenge Albert. Morgan opens fire on the robbers, but merely wounds one who then shoots him in the gut.

While Morgan drifts in agony and despair, both Gordons commit adultery and end their marriage with great acrimony. He ends up in Freddy's bar buying drinks for World War I veterans, and slugs MacWalsey, who is cuckolding him.The Coast Guard tows Freddy's boat into Key West past the yacht basin where the diverse lives of the idle rich are peeked into before revealing Morgan's fate. They include a gay couple, a desperate tax evader, a picture postcard family, two Estonian writers, and a beautiful insomniac with an alcoholic husband and lover. As the basin sleeps, a crowd forms to see Morgan carried ashore and taken to the hospital, where he dies in surgery. The sheriff secures the baffling crime scene, Marie skips the funeral, and a week afterward considers what a man she has lost and prefers to be the victim rather than the survivor.

Part 1, Chapter 1

Part 1, Chapter 1 Summary

Three men wait in Havana's Pearl of San Francisco Café to beg Harry Morgan to take illegal immigrants from Cuba to Florida for $1,000 apiece. Morgan would like to oblige but cannot. He could lose his boat or be jailed. Morgan never carries cargo that can talk. The men are offended. Morgan watches them leave, good looking and well dressed, seemingly wealthy. Morgan sees a car drive up and bullets fly from a submachine gun and an automatic shotgun. The men are killed. Morgan slips out the back way, and down to his boat.

Johnson has chartered the boat for three weeks of fishing. Morgan furnishes the tackle. Eddy arranges the deal and earns $4 a day helping Morgan. Eddy casts off when "the nigger" comes aboard and starts fixing bait. He is a fast, smart worker who spends his pay on rumba every night. They head into the Gulf. Morgan assures his impatient client that conditions are good. A big brown marlin hits the bait but misses. The marlin jumps like a speedboat several times and heads northwest. With the drag screwed down tight, the line inevitably breaks.

At 4 p.m., the biggest marlin Morgan has ever seen, weighing at least 1,000 pounds, hits the bait. Johnson removes the harness to get comfortable. To Morgan, it is a sloppy way to fish, but he is tired of nagging. The great fish flies out of the water and as it splashes, yanks Johnson out of the chair. The butt of the rod hits him in the belly, and as he doubles over, it flies overboard. Morgan declares fish that big not to be enjoyable, a sentiment with which Eddy agrees.

Back at the dock and fed up with fishing, Johnson pays the nigger $1and tips him meagerly, then promises to settle with Morgan after the banks open. Morgan specifies: 18 days including passage both ways, plus the rod and reel at $295, which is less than the cost of replacement. Negligence makes it the client's fault. Morgan will itemize expenses on provisions. Eddy declares this not just reasonable but exceptional, given how some captains treat strangers.

The next morning, Morgan arrives feeling good, despite having only 40 cents in his pocket, but by 5:30, when the plane leaves, he is worried about his $825. Frankie checks Johnson's hotel and learns he is on the plane. Having no alternative, Morgan takes it philosophically. As they drink Morgan's last beers, Frankie tries to cheer him up, but Morgan is broke. He kicks himself for having turned down $3,000 to land three aliens on the Florida Keys. Havana is flooded with booze, so he cannot earn anything smuggling; he cannot afford broker fees or gas. Frankie, who hangs around the waterfront doing odd jobs, promises to look for an opportunity.

Part 1, Chapter 1 Analysis

Pleasure boat captain Harry Morgan tells his tale of woe, being swindled out of $825 by a moody, inattentive rich American. Just before taking Johnson out marlin fishing, Morgan turns down three Cubans who offer big money to be smuggled into the Florida Keys and sees them gunned down in the street. Morgan's helpers and pals, Eddy, Frankie, and "the nigger" are introduced. Writing in the 1930s about his contemporary society, Hemingway shows no sensitivity about race, creed, color, or sexuality.

Part 1, Chapters 2-5

Part 1, Chapters 2-5 Summary

Frankie introduces Morgan to Mr. Sing, a smartly dressed "Chink" who speaks like an Englishman. Sing asks to charter Morgan's boat. Morgan says he can accommodate a dozen of Sing's "unfortunate compatriots" on a trip to Tortugas, where a schooner is to meet them. Sing offers $50, $75, and $100 a head and claims Morgan risks prison only if caught at the pick-up. After that, everything is his discretion. Sing will signal with two lights from shore. The passengers are forbidden baggage and weapons. When Sing leaves, Frankie tells Morgan that Sing has been operating for two years; the previous captain is killed. There are 100,000 Chinese males in Cuba to three women. Frankie warns Morgan that crossing alone is dangerous. .

While Morgan is eating lunch, Frankie delivers a rolled up paper containing a photo of a black man slit ear-to-ear with the following caption: "This is what we do to lenguas largas." The boy does not know the well-dressed men who pay him $1 to deliver it. At the dock, Frankie is waiting, smiling, and casts off for Morgan.

Morgan slips out and heads north toward Key West. Taking advantage of light westerly breezes, Morgan cuts the engine and drifts the 12 miles to Bacuranao. He finds Eddy, who has sneaked aboard with two quarts of booze. Morgan goes below, loads and hangs his pump gun and Winchester in easy reach, and puts his police-issue .38 special in his belt. Figuring he might need Eddy later, Morgan puts off the inevitable. After sunset, Morgan starts the engine and heads in.

They pass Bacuranao and drift back in the dark. When Sing hands Morgan the second installment of money, Eddy is to head out to sea at full speed and pay no attention to what else happens. Eddy is to shoot anyone who comes out of the hold. Morgan sees the signal and heads in to the cove, flashes the running lights briefly, and stops, riding the swell. Shortly, Sing is sculled out with six passengers and hands Morgan a wad of money. They come aboard and Eddy locks them below. Then they fetch the second bunch.

As Sing hands Morgan the money, Morgan grabs him and Sing bounces like a dolphin on a gaff. Sing bites Morgan on the shoulder before having his neck snapped. Morgan collects and counts the money, weights the body, sinks it, washes the deck, reassures Eddy it will not float up recognizable, and explains that he killed Sing to keep him from butchering the aliens, whom Morgan wants off the boat fast before they stink up the cabin. They drive slowly for the long beach and anchor in five feet of water. While Eddy stands guard with the pump-gun, Morgan orders them out and over the side. Cursing him, they obey and wade ashore. As Morgan sets a course for Key West, Eddy finds iodine and sleeps.

Sing had been too trusting to be a good businessman. Eddy is better off dead, but Morgan knows he will be sorry afterward. When Eddy awakens, miserable, Morgan gives him the wheel and checks the cabin for telltale smells. Morgan happens upon the clearance papers and is surprised to see Eddy listed. Morgan stows his gun and tells him he will pay $4, like Johnson. Eddy feels cheated but declares he is a good man and no squealer. Morgan is satisfied that no one will believe Eddy if he talks. With his name on the crew list, it is more dangerous to kill him.

Part 1, Chapters 2-5 Analysis

Frankie introduces Morgan to a slick Chinese businessman, Sing, who talks the financially broke captain into chartering his boat to take twelve illegal Chinese aliens from Cuba to Tortugas. Morgan refuses to take Frankie or Eddy along and sets to sea heavily armed. When Eddy stows away, Morgan's first impulse is to eliminate him, but he decides he may come in handy. He controls Eddy's alcohol consumption to make him brave but not sloppy. At the last minute, he explains the mission, which is a treacherous double-cross on Sing. With the aliens locked below decks and money in hand, Morgan kills Sing and sinks his body. The first-person narration, sounding like a confession, is harrowing. Eddy appears to be next until a reluctant Morgan learns that Eddy has, luckily, gotten his name put on the crew papers. It is safer to keep him alive, and, if he talks while drunk, no one will believe him.

Part 2, Chapters 6-8

Part 2, Chapters 6-8 Summary

Morgan and Wesley "the nigger" cross the Gulf during a major storm and head for the Sand Key lighthouse. Wesley has no confidence in Morgan after being shot painfully in the leg. Morgan, who is shot in the shoulder, steers toward Woman Key, where they are to transfer the liquor sacks to another boat. Wesley has never been shot before and is grousing, lying all night amid ham-shaped sacks with liquor from broken bottles running everywhere. Wesley wonders why "they" start shooting and why Morgan does not surrender the contraband. Morgan reminds him they would go to jail, which Wesley believes is better than being shot, and with Prohibition over, he asks, why smuggle? Morgan spins the wheel with his one good arm and anchors the boat in the mangroves.

The boat is a mess. They have both bled a lot and the smell of booze is dizzying. When Wesley refuses to wait for the rendezvous before getting medical treatment, Morgan begins dumping 40-pound sacks overboard. He is soon exhausted with his right arm dangling stiff and useless. He has never felt pain like this. Wesley is sure it is too windy for anyone to be out looking for them and is unable to help dump sacks.

As Morgan works, Capt. Willie Adams' South Florida charter boat passes with two customers trolling. Morgan waves, knowing they will turn around. He covers Wesley with a blanket. Hurting badly and shaking, Morgan looks nonchalant as they pass, the men no longer fishing and one looking through binoculars. Seeing easily that Morgan is wounded, they record the boat's numbers. Frederick Harrison, an important figure in the Administration, is indignant and points out probable illegalities about not approaching the boat. Looking forward to arresting bootleggers single-handedly without FBI interference, Harrison is furious when Adams warns Morgan about his passengers and heads out to give them the full day's charter they have paid for.

Morgan drops the last sack over, starts the engines, chops the anchor rope, and runs toward the Garrison Bight to find a doctor. He figures the shooting at Mariel means someone has failed to pay someone else off. Wesley declares he has never felt worse and declares Morgan inhuman when he says the doctor probing the wound will be worse.

Part 2, Chapters 6-8 Analysis

In Part 2, the action advances to spring with its heavy Caribbean storms, and uses an anonymous third-person narrator to tell how Morgan and Wesley (formerly called simply "the nigger") receive serious, painful gunshot wounds while smuggling booze out of Mariel, Cuba. They bicker about pain and the need for smuggling once Prohibition ends (in 1933). An important member of the Administration wants to play hero and arrest the criminals, referring to "G-men" and puffed up J. Edgar Hoover, the long-time Director of

the FBI. A fellow pleasure boat captain thwarts Harrison's plans and warns Morgan to abandon the boat as lost. Morgan hopes to avoid losing both his boat and his arm. As will be seen directly, his hopes are in vain.

Part 3, Chapters 9-14

Part 3, Chapters 9-14 Summary

Albert recalls everyone sitting at Freddie Wallace's place when a lawyer comes looking for Juan Rodriguez to give him a job. Getting drunk, Morgan charges that he set Juan up so he can defend him; all lawyers are poison. When the lawyer presses to know how Morgan lost his arm, he tells him to bother someone else, but accompanies him into the booth area to hear his proposition. Morgan and the lawyer return, seeming to agree and Morgan buys Albert a drink. Morgan takes Albert for a drive to a secluded spot to tell about some strangers who want to charter his impounded boat to smuggle someone into Cuba on business. Since losing his boat and his arm, Morgan does whatever he can to feed his family.

Albert thinks Morgan has been looking for an excuse to steal back his boat. He will not be able to keep her, but can make some quick money. Albert needs money but wants to avoid trouble. Morgan never has had any pity for anyone, himself included and is a bully, but Albert likes him.

Morgan asks about Bee-lips, the lawyer, who is in back with four Cubans. The spokesman, Roberto, is a tough man with a nasty manner that shows he has been drinking. Another speaks little but pleasantly. The final two, who look like Indians, say nothing. The Cubans are to be dropped off in Cabañas, Cuba, but balk at Morgan's $300 price. Morgan points out the risk of dealing with strangers and crossing the Gulf in winter. Unsure whether there will be a trip, Morgan takes Albert home.

Morgan meditates about what to do. He has not asked to get mixed up in this but now has no choice. He needs someone beside him, Albert is better off if he does not know the details. Simmons will know everything, but the Cubans will handle him. Morgan is not certain they plan to rob a bank, but if they do, it will be at closing time; after dark the Coast Guard plane cannot follow them from Miami. Stealing back his boat will not be hard. Simmons can rent a speedboat to bring the Cubans to the boat. Eventually they will have to see double-cross, but "in the Gulf you got time." Morgan must think continually and make no mistakes.

Simmons hustles Morgan back to the booths. Simmons claims he is washed up in Key West and needs money to get out. The Cubans are financing a revolution by kidnapping and like means. It is a good cause and no one is going to get hurt. Morgan tells Simmons that he must help steal his boat. The watchman makes rounds hourly and otherwise sits at the Navy Yard gate. Morgan cannot bring her to the Porter Dock as the Cubans want, but will hide her in his usual spot and plans meet Simmons on the road in two hours. With Simmons gone in the skiff, Morgan wonders how the once-good attorney hooked up with the Cuban and how much he thinks he will get. Simmon's bragging scares Morgan.

Morgan tells his wife that he is taking a trip with Albert on his boat. Morgan asks if his arm bothers her; he thinks it looks like a loggerhead turtle's flipper. Marie likes everything about Morgan. As Morgan sleeps, Marie forces herself to stay awake, to get him up two hours before daylight. Morgan fills demijohns with gas and loads them in the car.

At 10 a.m. Morgan is in Freddy's place, denying knowledge about his boat to customs men. Freddy vouches for him. Antagonized by Morgan's attitude, the officers leave. Simmons arrives and without expression informs Morgan that Customs has taken his boat, tipped by a passerby atop a high WPA truck. Morgan declares that Simmons poisons everything he touches. The Cubans are getting restless. Morgan vows to get a boat by 5 p.m. and carry them to hell. He wants his money by noon. Morgan tells Albert he cannot use his services. Albert leaves angry. Freddy will not risk chartering her unless her full $1,200 value is put up for security.

The girls greet Morgan when he comes home for lunch, happy that his stolen boat has been recovered. Morgan sends Marie to fetch his Thompson and fill the clips.He looks around his house, wondering why he has no chance to enjoy his home. He has Marie stuff the gun under the car seat and they say goodbye. She holds him tight.

Part 3, Chapters 9-14 Analysis

Albert, bitterly unemployed, tells about Morgan's meeting with Cuban revolutionaries, brokered by a sleazy lawyer, "Bee-lips" Simmons. Morgan needs money badly. He knows he can steal his boat from the Navy Yard for the job, and foresees another double-cross. The boat heist goes easily and Morgan climbs into bed with Marie. She turns out to be a lusty middle-aged woman thankful for her life. When Morgan reaches Freddy's, he learns that Customs officials on a lucky tip have found and re-confiscated his boat. Desperate for money, he arranges to charter Freddy's. Having offered to put his house up as guarantee, Morgan goes home for what proves to be the last time. After some domestic chatter, he has Marie fetch his Thompson submachine gun and load clips, which he cannot do himself. She weeps as they say goodbye. Marie's musings about her marriage and life are developed further in the final chapter.

Part 3, Chapters 15-20

Part 3, Chapters 15-20 Summary

Freddy is serving three tourists: James Laughton and his wife and Prof. John MacWalsey. Morgan counts the $1,080 that Simmons hands him, having reserved his commission. When Morgan vows that he is good for the shortfall, Freddy agrees to lend him his boat. Freddy is called out front as Morgan says he will tie up at the dock at 4 p.m. He will be working on the engine. The Cubans have to make it look like a hijacking. They agree not to tell Freddy. Simmons will meet the Cubans at the bank when they will arrive by taxi.

Morgan insults the woman again before heading to the dock. As MacWalsey adds snide comments, Laughton wants to get out of the crazy bar, but his wife and the professor strike up a conversation. When MacWalsey bicycles away, the wife enthuses about Morgan's beautiful Genghis Khan face, not noticing his missing arm. Freddy tells her that Morgan practically lives in the bar, so she will see him again. Another gentleman and pretty companion enter, and Laughton greets Richard and Helen Gordon. Freddy admires her as he pours vermouth; she is prettier than Mrs. Bradley. The women banter about who gets MacWalsey. They next discuss the upcoming Bradley party.

At the dock, Morgan makes sure no one sees him transfer the machine gun to Freddy's launch. He rigs a sling to attach the gun next to the hatch and practices deploying it one-handed. The afternoon weather is pleasant and Morgan anticipates a good night for crossing. Albert appears on the dock. He needs work. Morgan asks him to run to the Marine Hardware to buy new plugs, ice, bait, and food supplies, and then stop at the Sinclair for 150 gallons of gas. He should then change the plugs and come find him at Freddy's. Morgan makes it sound like a fishing trip and claims the Cubans have backed out of the crossing. Morgan offers Albert $5 a day. As Albert drives away, Morgan looks at the First State Trust and Savings Bank a block away.

Morgan wants to tell Freddy but knows he will not stand for it. Morgan considers skipping out. With a wife and three girls, no boat, no cash, no education, and only one arm, Morgan knows he cannot lose this chance. He could sell his house. He could squeal to the bank and get thanks but no reward. He thinks about starving Albert. He asks Freddy for two quarts of Bacardi and claims the Cuban charter may be tonight. Freddy says it is a good night for a crossing and there is tackle aboard. When the Laughtons enter and she begins flirting with Morgan, he leaves, calling her "comical."

Albert is aboard with everything loaded as Morgan warms the motors. They hear what sounds like a backfire and see armed men leave the bank, two carrying briefcases running toward the boat. The fourth one fires into the bank door as the bank siren shrieks. A taxi drops the Cubans on the dock. They toss the briefcases aboard, and tumble after them. The big Cuban shoves his machine gun into Morgan's back and orders him to move out. Albert warns they are bank robbers and is killed instantly. With

a gun to his head, Morgan spins the wheel and heads out. As they enter the channel, Morgan considers running aground on Crawfish bar but is sure he will be shot. Roberto orders speed and and fills clips by feel.

Morgan knows there are four speedboats fast enough to catch them but none nearby. Two fishing boats head toward them but can do only ten knots. Still, the Cubans are nervous. The Coast Guard boat can match their 12 knots and Morgan worries about the Coast Guard plane. Morgan puts the boat on 225°, his usual course to Havana. Emilio feels badly about Albert. Roberto is a good revolutionary but a bad man. The two other Cubans are seasick. Morgan puts aside anger, hatred, and dignity, as he starts to plan. He gives Emilio the wheel and setting and goes aft to talk with Roberto. Returning forward, Morgan sees Emilio is 25° off course, proving he is no sailor, which earns Morgan time.

Returning with a bottle, Morgan feels sick seeing dead Albert, and suggests they push him overboard. As they do, Roberto claims he is sorry to have killed him, and will be sorrier when he kills Morgan. Roberto demands a gun to shoot Morgan, but his seasick comrades refuse to lose their captain. They can kill him later.

Announcing he must check the engines. Returning to the deck, he finds Roberto drunker and suspicious and knows something has gone wrong. He relieves Emilio and begins working eastward, not wanting them to spot the lights of Havana too early and believe he is not needed. Morgan vows to kill Roberto. Morgan figures he is doing better than expected.

When Emilio offers Morgan a sandwich, they chat about the pleasant night. Emilio presumes that Simmons is dead and again apologizes for Albert. He says that the phase of the revolution they are in has affected Roberto. To gain Emilio's friendship, Morgan claims to understand. Emilio explains that they are doing away with the old politicians, American imperialists, and tyrannical army. Although they are going to break up the big sugar estates, they are not communists. They are raising money for the fight by whatever means necessary, as Stalin does in the early years.

Disgusted at the hypocrisy of killing an innocent working man to fund a revolution and Cubans double-crossing one another and killing one another, Morgan asks Emilio to take the wheel while he gets a drink. Roberto refuses to share, so Morgan fetches his own bottle. He drinks to fortify his nerves, realizing there will be no better time to strike. Claiming he must check the engines again, Morgan slips below and locks the hatch open. He pulls down the gun. The first burst goes into Emilio's head and he slumps. Next, Morgan fires point blank into the seasick man on his left and fires a burst into the one on his right. That man is tugging at his pistol. Roberto is missing from his chair and Morgan sees that he is crawling toward the third victim's gun. He fires and hears him flopping heavily.

Morgan crouches to retrieve another clip and put it in the gun. He realizes a bullet has hit a gas tank and must cut the engines. Standing, Morgan sees the wounded Cuban on the port side take careful aim and shoot him in the belly. As he lurches backward, the

Cuban fires again, calmly. Morgan empties half a clip into him, then finds Roberto, and empties the rest into his head. He curses the bad luck, and cuts the engines to prevent fire. With no forward movement, the boat begins to roll and, nauseous, Morgan needs to lie down. Most of the bleeding is internal. He wonders what Marie will do and hopes she gets a reward. No one will know what has happened. He wishes he had taken an honest job at the filling station. Morgan's job now is to take it easy and drink no water.

Richard Gordon sees Marie Morgan in the morning heading home from the sheriff's office, eyes red from crying. Leaving his bicycle on the porch, Richard does not want to talk to his wife. He is in a hurry to write this terrible woman into his novel about a strike in a textile factory.

The Coast Guard finds Freddy's 34-foot boat, the Queen Conch, shot up and adrift ten miles outside the northbound tanker lanes. There are four inflated corpses aboard. Sucker fish are swimming alongside, enjoying a feast of dripping blood. One man is barely alive but out of his head. The bilge is full of gasoline and she rolls badly. Morgan believes the noise is his own stomach, as large and cold as a lake. The fearful, aching, growing cold does not numb his pain. He tries hard not to die long after he ceases to think. The launch drifts from 10 p.m. until late afternoon.

Part 3, Chapters 15-20 Analysis

The Laughtons, John MacWalsey, the Gordons, and the Mrs. Bradley are introduced as patrons in Freddy's bar. They will figure prominently, if confusingly, in the next section. Freddy is against his better judgment talked into lending Morgan his boat, and poor Albert talks his way into going along as mate. The Cubans rob the bank, race aboard, kill Albert in cold blood, and head to sea. Morgan befriends the intellectual among them, Emelio, who expounds the Cuban revolution. Morgan is vowed to avenge Albert's blood on Roberto, the tough, desensitized terrorist among them. Morgan opens upon the robbers with his Thompson automatic, but merely wounds one, who shoots him in the gut. A link between the new set of characters and the old comes when Gordon is anxious to write Marie Morgan, whom he has spied on the road, into his new novel.'

Part 3, Chapters 21-22

Part 3, Chapters 21-22 Summary

Richard Gordon and his wife fight when he comes home from the Bardleys' with lipstick on his shirt and face. He finds her being kissed by a drunken slob. She declares the marriage is over, as it should have been long ago. The Bradley woman is the last straw. She lets John MacWalsey kiss her because she is mad at Richard, and MacWalsey has asked her to marry him. He loves her and is rich. She and Richard are not married in the church—which breaks her mother's heart. He makes her get abortions and now she is afraid to say her prayers, figuring she has no right any more.

They exchange nasty names and she continues. MacWalsey is a real man: kind, charitable, and has her father's virtues. She admits that her father drinks, but says he also takes care of his kids, goes to mass to please her mother, is a good union man, and if he cheats on his wife tells the priest and not her about it. Hearing that she hates the very word "love," he slaps her hard. She cries out in pain. He claims he needs to slap her.

Richard Gordon recalls how it had ended that afternoon, at the Bradleys. Helène does not see heavy, bearded Tommy as the door opens, but Richard does and stops. When Richard says he must go, Helène gets angry, slaps him hard, and throws him out. Now his wife rests her head on the table and neither says anything. Eventually she speaks, commiserating with him but saying it is over. The slap does not matter; it is a way of saying goodbye.

Gordon does not take the bicycle but walks through starched, religious, undernourished Conch town, and reaches the brightly lit, crowded Lilac Time. The proprietor greets him by name, says he does not look well, and sets him up with some Spanish absinthe, ojen. Gordon drinks three, feels no better, and switches to whiskey.

Gordon sees the tall, friendly sheriff approach. Earlier, they talked about the bank robbery at the Bradley's party. He invites Gordon to come with him later when Morgan's boat is towed in. Only one person aboard is alive and know one knows what has happened. They agree to meet at Freddy's in 2-3 hours. The sheriff warns Gordon that Freddy's is dangerous tonight, full of Vets up from the Keys raising the devil. The sheriff offers him a lift.

As they pull up outside Freddy's, a man comes hurtling out of the open door with another man on top of him, pounding his head on the cement. The sheriff breaks it up, but both object. Gordon offers to buy them a drink. They reminisce about an earlier fight. Another Vet joins the conversation and Gordon includes him in the next round of drinks. They have come up tonight from Tortugas, where they are raising enough hell the authorities want them out.

They talk about war being a "purifying and ennobling force," and almost everyone present being volunteers, the "top cream of the scum." They have been shipped down here to get rid of them, they will not stand for Tortugas, and do not know where they go next. They are desperate with nothing to lose.

The Communist introduces himself as Nelson Jacks. Gordon envies his travels and introduces himself. Jacks has read his books and thinks they are shit. With $2 left, Gordon buys himself a beer. The red-head boasts about his dutiful, faithful wife, whose whereabouts he cannot remember. Another praises his dead mother. When they ask Gordon, he says he is married—and sees MacWalsey drinking down the bar. Gordon feels sick. When Gordon says MacWalsey has ruined his life, the Vets want to beat him to death, but Gordon refuses.

Gordon refuses to drink with MacWalsey and regrets not letting the Vets beat him up. MacWalsey offers to leave. He says he was widowed in the influenza epidemic of 1918 and believes he will be a better husband this time. Gordon hits him twice and is hit and ejected before he can strike a third time. MacWalsey comes out to make peace, but Gordon wants to fight. The bouncer knocks him out, defending a regular customer. MacWalsey feels obliged to take Gordon home in a taxi. When MacWalsey asks the driver to stop while he buys cigarettes, Gordon gets out. He takes another swing at MacWalsey. The taxi driver advises leaving him alone. Watching Gordon lurch down the street, MacWalsey considers how he is committing a mortal sin. MacWalsey wishes he had let Gordon beat him up. He is ashamed and disgusted with himself and fears things could end badly. He returns to Freddy's.

Part 3, Chapters 21-22 Analysis

Richard Gordon and his unnamed wife fight after both are unfaithful. They throw incriminations at each other about ruined lives and having tried. He heads out into the night, wandering into his favorite haunt in Conch town, the Lilac Time bar. An odd fan bubbles over him and the sheriff gives him an update on the bank robbery. He will pick Gordon up at Freddy's when the Coast Guard tows it in. Freddy's is full of Vets, who drink and fight away their time in camp and bars. Hemingway indulges his passion for describing real he men, using depressed Gordon who is generous with his bankroll, and later MacWalsey as foils, asking questions about the soldiers' lives and politics. The rivals sit together chatting until Gordon slugs MacWalsey and is ejected. Feeling sorry for the man he is cuckolding, MacWalsey tries to take him home in a cab, but Gordon climbs belligerently out. As he watches him stagger away, MacWalsey delivers to himself an eloquent soliloquy about guilt and disgust.

Part 3, Chapters 23-26

Part 3, Chapters 23-26 Summary

The Coast Guard tows the Queen Conch into the channel. The captain expects Morgan to die and wonders if he killed the four Cubans. He and the mate go into the captain's cabin and Morgan begins babbling flatly and slowly about "a man," alone, having no luck. They leave him.

Many people crowd the street outside the gates of the old submarine base transformed into a yacht basin. The Cuban watchman has orders to let no one in. They take no interest in activity at the Coast Guard pier, but disperse to their own boats. Aboard the New Exuma II, Wallace Johnston and his guest, Henry Carpenter, debate the Bradleys. Johnston finding them both detestable. Each has a Harvard M.A. and is unmarried. Johnston, a composer, is rich; Carpenter has seen his monthly trust income drop, but he always lands with his feet beneath a rich man's table. He has lost $300 tonight. Johnson is Carpenter's "last stand," briefly postponing his inevitable suicide. Going to bed, Carpenter promises to be jolly in the morning.

Aboard other yachts, other people have other problems. On one of the largest, a 60-year-old grain broker being investigated by the Internal Revenue Bureau cannot sleep and his doctor has warned him that if he drinks any liquor for three months, he will die. Taxes on the business deals of a lifetime will tie him up for years. His wife divorces him ten years ago after 20 years and when his money is double her original capital, he begins ignoring her. He has confidence, common sense, a mathematical brain, skepticism, no morals, the ability to make people like him without having to like or trust them in return. Having never had a capacity for remorse or pity, he finds himself now, shrunken, bloated, flabby, and sleepless because of remorse. Five years ago he could have paid his taxes without juggling and all would be well. He will not worry about the people he has ruined, causing suicides and making the children of the suicides who clean up the mess consider the best method for themselves, because no one wants what they are reduced to peddling.

In the next yacht over, a dull, upright family sleeps soundly. The wholesome mother is 50 but still pretty. The daughter, Frances, curls up, dreaming about her fiancé, who is due tomorrow. The father is a man of civic pride and good works, generous, sympathetic, and rarely irritable. The crew is well-paid and quartered and thinks highly of the family. The money that keeps them happy comes from selling something everyone uses at a sharp mark-up.

At Pier 4 stands a yacht manned by two of the 324 Estonians who sail the world sending back long articles to the newspapers about the "Sagas of Our Intrepid Voyageurs." When payment comes, they sail on to the next port.

On the Irydia IV, a poster-beautiful professional son-in-law of the very rich sleeps. His mistress, Dorothy Hollis, wife of a rich Hollywood director whose liver is wearing out, stands on deck looking at the dark water. She watches a boat moving up the channel toward the Coast Guard pier, where a black ambulance awaits. Dorothy knows that if she marries Eddie, he will move on to someone richer or younger. She considers setting her hair so she looks good in the morning. Dorothy remembers to turn on her side so the pillow does not make her face look badly. There are two other yachts in harbor, but everyone is asleep on them as the Queen Conch ties up.

Morgan does not feel them load him on a stretcher and carry him off the boat. He has been unconscious since early evening. On the pier, the doctor says merely that he is alive. The boatswain's mate commanding the cutter tells Sheriff Roger Johnson that Morgan has been out of his head or unconscious since being picked up. He has not touched the launch except to keep the two Cubans from falling overboard. The money and the guns are where he finds them. The sheriff approves. They carry Morgan to the cutter, expecting him to die. He makes no sense when he tries to talk. The expected sixth body, Albert Tracy, is not there. They call the bank to send someone for when they open the briefcases. As the skipper and the sheriff examine the bodies, the sheriff identifies Roberto as Simmons' killer. He cannot imagine how these people come to get shot. Perhaps disputing how to split the money. The sheriff orders the bodies covered until morning and confiscates the bags.

A gaunt, middle-aged woman comes running and screaming out of the crowd. The sheriff assures Mrs. Tracy that Albert is not aboard. As the crowd surges forward to look, Mrs. Tracy topples into the green water. Two Coast Guard men dive in and the sheriff hoists her out and wraps her in a blanket. The skipper promises to dive in the morning for her lost false teeth.

Meanwhile, in the Marine Hospital, Marie and her three daughters wait on a bench. The girls cry, and Marie bites her handkerchief. The oldest girl wants silence so she can pray for her father. A doctor tells Marie that Harry is gone. Marie drives the girls home, refusing to talk, telling them to pray for Daddy. At the door, Marie orders the girls to bed and returns to the hospital. The doctor takes her to see the body, assuring her he went peacefully without pain. She cries when she sees his face.

A week later, Marie Morgan wonders how she will make it. The nights are the worst. She figures she will sell the house. Empty and hollow, she curses the killers. She could not attend the funeral. Harry had been good and reliable, never letting her worry about money. Marie wishes she had died instead. It is easier than being the survivor. She thinks about how terribly Harry must have suffered on the boat and wonders if he thought about her. People do not understand why she skipped the funeral, do not know how she feels. She imagines living 20 years alone, sleepless nights. She figures one learns to accept a dead husband the way one learns everything else in life. She will go dead inside and everything will be easy. It will put her ahead of everyone else.

Outside, it is a lovely, cool day. Winter people ride by on bicycles, laughing. Nearby a peacock squawks. The sea looks hard, new, and blue. A large white yacht is coming into harbor and on the horizon a tanker heads westward along the reef to save fuel.

Part 3, Chapters 23-26 Analysis

Morgan is nearly barely alive as the Coast Guard tows Freddy's boat into Key West, to the converted submarine base that also serves as a yacht basin. Hemingway takes a long look at the diverse lives of the rich who live on these pleasure craft before revealing Morgan's fate. They include a gay couple, a desperate tax evader, a picture postcard family with future son-in-law in the Yale University based secret society for the rich and powerful, two Estonian writers, and a beautiful insomniac with alcoholic husband and lover. Three of them are suicidal, the tax evader thinking about all the possible ways and seems to favor gunshot, except for the mess it leaves for survivors (ironic, given Hemingway's end), while the insomniac takes an overdose of luminol (not a sleeping aid). As Dorothy falls asleep, no one in the basin pays attention to the action at the Coast Guard dock. Morgan is brought ashore and taken to the hospital, where he dies in surgery. The sheriff secures the baffling crime scene. Albert's widow arrives hysterical, and falls into the water, comically losing her false teeth. The scene is as exciting as a lynching — a comparison that doubtless seems less tawdry in the 1930s (but consider modern rubber-neckers on freeways). Marie skips the funeral and a week afterwards considers what a man she has lost and prefers to be the victim rather than the survivor.

Characters

Harry Morgan

The novel's 43-year-old protagonist, Morgan is a former Miami, FL, policeman. Morgan is tall, wide-shouldered, flat-backed, narrow-hipped, with sun-bleached blond hair, a broad Mongol face, narrow eyes, broken nose, wide grinning mouth, and round jaw. A tourist, Mrs. Laughton, instantly lusts after his Genghis Khan-like face and large physique, and takes offense when Morgan calls her a whore. The face makes his 45-year-old wife, Marie, cry with pleasure. The Morgans have three girls and lament having had no sons. Morgan owns a 38-foot boat powered by a 100-hp. Kermath engine which he originally uses to smuggle liquor -265 cases at a time — into Cuba. Later, he turns fishing boat captain.

When a rich client, Mr. Johnson, cheats him out of a $825 bill, leaving him with 40¢ in his pocket (before lunch), Morgan, who has just refused good money smuggling Cubans into the Florida Keys, agrees to take a dozen Chinese immigrants into Haiti. He double-crosses Mr. Sing after receiving $1,200 in cash, strangling Sing and returning the angry immigrants to Cuba. Morgan returns to smuggling, although Prohibition is ended and importation of liquor is legal. He and Wesley "the nigger" are both shot in Cuba, cross the Gulf during a major storm, and Morgan steers toward Woman Key Channel, where they are to transfer the liquor sacks to another boat. While Wesley moans and complains, Morgan dumps 40-lb. sacks overboard, with his right arm dangling stiff and useless. He has never felt pain like this.

As he fears, Morgan loses both his arm and his boat, as she is impounded by Federal officials. The stump reminds him of a loggerhead turtle's fin, and embarrasses him, but lusty Marie likes it. Needing to feed his family, Morgan agrees to a deal brokered by crooked attorney Richard ("Bee-lips") Simmons to take four Cuban revolutionaries to Cuba. They are to rob the First State Trust and Savings Bank and pretend to force Morgan to hijack Freddy's launch, the Queen Conch — Morgan having successfully stolen back his own boat but had it discovered in Woman Key Channel and re-confiscated. Morgan has hidden a Thompson submachine gun below deck, preparing to double-cross the Cubans. Angry at the ringleader, Roberto, for murdering his mate, Albert, in cold blood, Morgan takes special delight in gunning him down. One of the Cubans, who is merely wounded, fires a shot into Morgan's gut. The Queen Conch drifts in the Gulf Stream overnight before being reported. The Coast Guard tows her in, as Morgan alternately raves and sleeps in the captain's cabin. He dies in surgery, taking with him the mystery of what happens at sea.

Richard and Helen Gordon

Tourists in Key West, the Gordons drop into Freddy's bar after Harry Morgan leaves for the docks and fellow tourist MacWalsey has bicycles away. Richard is deeply tanned

and Helen extraordinarily pretty, with a dark Irish face and curly hair. Richard explains that MacWalsey is an economics teacher on sabbatical and Helen's friend. The women banter about who gets MacWalsey.

Later, when Richard returns from the Bradley party with Helèn's lipstick on his shirt and face and learns Helen has enjoyed being kissed by MacWalsey, the spouses have a terrible row and decide to end their sham of a marriage. Richard goes to Lilac Time, where the proprietor greets him by name, says he does not look well. Seeing himself in the mirror, Richard knows that drinking will not help. When he wakes up, things will still be wrong. A tall, thin young man recognizes him from a party in Brooklyn and admires his writing. The sheriff, from whom Richard learns about the bank robbery at the Bradleys', gives him an update and offers to take him to the Navy Yard when the boat is towed in. In the meantime, Richard goes to Freddy's bar, where he buys rounds for some rowdy veterans. He confronts and punches MacWalsey and is kicked out of the bar. MacWalsey tries to take him home in a taxi, but Richard refuses and walks.

Capt. Willie Adams

The owner/operator of a white charter fishing boat, the South Florida, Adams is the protagonist to Harry Morgan's mind a good while Adams admires Morgan's cojones for crossing the Gulf during a storm and cannot imagine why anyone would still run liquor from Cuba when importation is legal. Adams is carrying two customers on a charter up Woman Key Channel, when they pass a wounded Morgan on his shot-up booze boat. The client, a self-proclaimed important government official, demands that Adams allow him to capture the criminal, but Adams warns Morgan and heads out to sea, intending to give the men the full charter for which they have paid.

Tommy and Helène Bradley

A rich couple who has a winter home in Key West, FL, Tommy is rumored to be impotent but broad-minded, and Helène simply a broad who collects authors along with their books. When Richard Gordon comes home with Helèn's lipstick on his shirt and face, his wife declares it the last straw in their failing marriage.

Frankie

Protagonist Harry Morgan's loyal, good-hearted, seemingly dumb but really deaf drinking buddy, Frankie talks in a staccato patois. As he hangs around the waterfront doing odd jobs, he looks out for opportunities for Morgan, as he had in the old days when Morgan Morgan smuggles liquor. While Morgan is eating lunch at the Perla, Frankie delivers a rolled up paper given him by some Spanish boy at the docks: a photo of a black man slit ear-to-ear with a caption: "This is what we do to lenguas largas."

Dr. Frederick Harrison

An important figure in the U.S. Administration, Harrison and his unnamed secretary are fishing on Capt. Willie Adams' boat when she passes Harry Morgan's shot-up booze boat anchored amidst mangroves in Woman Key channel. Ruddy faced, high-cheekboned, with deep-set gray eyes and a contemptuous mouth, Harrison wants to take Morgan's boat into custody, but is thwarted by Adams and settles for swearing an affidavit that gets it impounded.

Mr. Johnson

A rich American who hires Morgan's boat for three weeks of fishing in the Gulf. Inept, Johnson hooks and loses three sailfish, the last a 1,000-lb. monster. Failing to follow instructions, he loses not only the fish but Morgan's expensive tackle and rod. Morgan dickers about the cost but agrees to pay, after the bank opens in the morning. He flies out of Cuba, leaving Morgan in the lurch and forcing him to engage in illegal smuggling.

The Laughtons

Tourists in Key West, the Laughtons are drinking at Freddy's bar when Harry Morgan comes to finalize the charter with Attorney Robert ("Bee-lips") Simmons. James Laughton is a very tall, thin, wide-shouldered writer with glasses, a deep tan and close-trimmed sandy mustache. His wife, whose first name is never mentioned, wears her hair cut short as a man's, has a bad complexion, the build of a lady wrestler, and a fresh mouth. She instantly lusts after Morgan's Genghis Khan-like face and large physique, and takes offense when Morgan calls her a whore.

Prof. John MacWalsey

With a swollen red face, rusty-colored mustache, and hat with a green celluloid visor, MacWalsey finds a fellow tourist and drinker at Freddy's bar charming for her use of the obsolete word "nerts." They chat amiably awhile before MacWalsey bicycles away. Richard Gordon explains that MacWalsey is an economics teacher on sabbatical and a friend of Helen Gordon, who is possessive about him. Richard Gordon later finds MacWalsey with his wife and the spouses have a pitched battle, ending their marriage. She declares that MacWalsey is a good man, generous and religious, and wants to marry her.

Later that night, a drunken Richard Gordon meets MacWalsey in Freddy's bar, talks a bit, learns that he is a widower and thinks he can be a good husband to Helen, and punches him twice before being evicted. MacWalsey, feeling remorse, tries to take him home by taxi but is rebuffed. As he watches Gordon stagger away, MacWalsey delivers to himself an eloquent soliloquy about guilt and disgust.

Eddy Marshall

A tall, hollow-cheeked, sloppy "rummy" with joints slung wrong, Marshall gets Morgan the charter with Johnson and feels obliged to take him on at $4 a day. He is a good man to have on a boat. Preparing to smuggle a dozen illegal Chinese immigrants into Haiti, however, Morgan refuses to take Marshall along. Saying that he is poison and bad luck, Morgan tries to shoo him away and then punches him to prove he is serious. He gives him $5. Marshall gets an official to add his name to the crew list and stows away. When Morgan finds him, his first inclination is to make him jump overboard or to otherwise eliminate him. He decides to wait, in case Morgan proves useful. Supervising Marshall's liquor consumption so he is brave not sloppy, Morgan gets him to cover the Chinese and lock them belong decks, and then gun the engines as he murders his erstwhile partner, Mr. Sing. Marshall's having gotten his name on the list makes it safer to keep him alive, and Morgan knows that no one will listen to his drunken ravings.

Marie Morgan

Protagonist Harry Morgan's lusty, post-menopausal 45-year-old wife, Marie worries about being old and about his planned trip with Albert. She considers herself lucky to have such a husband but is sad to have borne only daughters. She forces herself to stay awake their last night together, so she can wake him on time, two hours before dawn. She is a large woman with long legs, large hands, and big hips, still handsome. Morgan asks her not to grow out her short bleached hair, as their daughters want. She gets sexually aroused any time she thinks about her husband. The writer Richard Gordon sees Marie walking up the road from the sheriff's after hearing that her husband's boat has been seen foundering in the Gulf and is inspired to write her into his new novel, comparing her frumpiness with a seductive young heroine. Marie comes to the Marine Hospital when the Queen Conch comes in and learns her husband dies on the operating table. She takes the girls home and returns to see his body. She cannot stand to attend Harry's funeral, and a week later wonders how her life will go on. She does not love her girls as she should and knows she will never find anyone like Harry.

Pancho

The ringleader of a trio of Cubans wanting Harry Morgan to smuggle them into the Florida Keys, Pancho manages to shoot one of the drive-by assassins that open fire on them outside the Perla café. The second gunman wounds Pancho and then dispatches him, execution-style. Morgan thinks of Pancho as a typical hothead.

Roberto

The ringleader of four Cuban revolutionaries who want passage to Cabañas near Mariel, Roberto is a tough, heavyset man with a big face and deep voice and gruff, nasty manner that shows he has been drinking. Attorney Robert ("Bee-lips") Simmons

introduces them to Harry Morgan. Roberto balks at Morgan's $300 price; otherwise, he wants $40 a day on a guaranteed two-week charter and $1,500 security. During the robbery of the First State Trust and Savings Bank, Roberto guns down Simmons and, as soon as mate Albert Tracy opens his mouth aboard the Queen Conch, unloads in his stomach as well. He sits in the stern, drinking, and threatening Morgan.

Morgan tricks Roberto into helping throw Tracy's body overboard so he can kick the Thompson submachine gun over also. Roberto becomes more incensed and wants to kill Morgan immediately, but his comrades refuse to give him a gun because they do not want to lose their pilot. Morgan screws up his courage, pulls out the Thompson he has hidden below decks and shoots all four Cubans. One is only wounded and shoots Morgan in the belly. He fetches another clip, dispatches that robber and fires the rest of his clip into Roberto's skull point-blank, cursing him for killing innocent Tracy.

Robert Bee-lips Simmons

A Key West, FL, attorney whose nickname is never explained, Simmons arranges for protagonist Harry Morgan to take four Cuban revolutionaries to Cabañas. He speaks Spanish well and is so crooked that he prefers being around liars. He has gotten Juan Rodriguez indicted so he can defend him. Simmons meets the Cubans led by nasty Roberto at a roadhouse and has agreed to cash a certified check for them. Morgan has no use for Simmons, calls him poison and various other unsavory names, but needs the job. He makes Simmons help him steal his confiscated boat from the Navy Yard. Simmons is the inside man at the First State Trust and Savings Bank and dies from a burst of Robert's Thompson submachine gun.

Mr. Sing

The "smoothest looking thing" that Harry Morgan has ever seen, Sing is a Chinese man who dresses sharply in white, speaks like an Englishman, and also knows some Spanish. Frankie introduces him to Morgan when the captain is broke. Sing asks to charter Morgan's boat, but Morgan insists on going wherever the boat does, and claims that he can accommodate a dozen of Sing's "unfortunate compatriots" on a trip to Tortugas, where a schooner is to meet them. Sing offers $50, $75, and $100 a head and claims Morgan risks prison only if caught at the pick-up. After that, everything is his discretion. Sing will pay $200 down, which he slips Morgan discretely, $500 as loading begins off Bacuranao, and the final $500 when it is complete. Sing will signal with two lights from shore. The passengers are forbidden baggage and weapons. Morgan and Sing's interests coincide. When Sing leaves, Frankie tells Morgan that Sing has been operating for two years; the previous captain is killed. Off Bacuranao, when Sing delivers the last of the money, Morgan double-crosses him, dislocating his arm and snapping his neck. He weights the corpse with iron and sinks it in deep water. He claims Sing is the easiest man he has ever dealt with but too trusting to be a businessman.

Albert Tracy

The opening narrator of Part 3, Albert Tracy is on the relief, digging sewers and taking up old streetcar rails for $7.50 a week. He has three hungry school-aged children to feed. Albert's wife bawls him out for drinking and coming home late for supper. He is dumb, straight, a good man on a boat, and does not spook easily. Harry Morgan changes his mind and takes Tracy along on Freddy's boat the Queen Conch, ostensibly for a fishing expedition, but in fact to help four Cuban revolutionaries get away from a bank robbery and double-cross them at sea. As the robbers board the boat, Tracy warns Morgan not to start the boat and is instantly shot dead. Hoping to kick the ringleader's Thompson submachine gun overboard, Morgan asks him to help kick Tracy's body overboard. Morgan feels bad about it but knows it will spare his impoverished widow the expense of a funeral. The widow shows up at the Navy Yard when the Queen Conch is towed in and becomes hysterical, hearing her husband is not aboard. She falls into the water and has to be rescued.

Freddy Wallace

The owner of Freddy's bar and the 34-foot boat, the Queen Conch, Wallace has been Harry Morgan's partner on and off since World War I and is the only person in Key West that Morgan trusts. Against his better judgment, Wallace takes $1,200 in security from Morgan and Attorney Robert ("Bee-lips") Simmons on his boat, ostensibly to take some men to Cuba and routine sports fishing — Morgan's boat having been impounded by the Federal government. Freddy' reaction to her being shot and towed to the Navy Yard are not shown. He is, however, shown smacking a customer who tries to shortchange him with a saltcellar when his bar is full of rowdy Vets.

Wesley

Protagonist Harry Morgan's occasional assistant on his fishing boat, the tall, smart, gloomy black man wearing blue voodoo beads and an old straw hat, prepares bait very fast and steers the boat. He gets $1 a day, which he spends on a rumba every night. He likes to read the paper and sleep on board. He has no use for any of the white people he associates with beyond the money. In Part 1, he is referred to simply as "the nigger." In Part 2, he receives the name Wesley, and the description makes it appear they are the same character. Wesley is shot through the leg escaping from Cuba with a load of alcohol, at the same time as Morgan is wounded in the upper arm. They give one another first aid and Wesley sleeps in the cabin while Morgan navigates to Key West. Wesley complains about the pain and demands to see a doctor. He calls Morgan inhuman for tending to the cargo first.

Objects/Places

Bacuranao

The beach near Havana, Cuba, from which a dozen Chinese immigrants are to board Harry Morgan's boat to be smuggled into Tortugas. It has but a few shacks stand there, rebuilt after a hurricane. Like every place on the coast, a government delegate lives in a house back from the beach and is probably paid off. After the aliens are sculled out and the money changes hands, Morgan kills the broker, Mr. Sing, sends his body to the bottom in deep water, and comes into the beach to leave the angry Chinese in Cuba.

First State Trust and Savings Bank

The financial institution in Key West, FL, that the four Cuban revolutionaries rob, First State Trust and Savings Bank is a block up from the dock where Harry Morgan moors Freddy's launch, the Queen Conch. Roberto, the chief terrorist, guns down Attorney Robert ("Bee-lips") Simmons, the organizer and accomplice. They escape with two briefcases full of money, which they do not count, since it is for the revolution.

Freddy's Place

A Key West bar with booths in back, apparently offering prostitutes an area to ply their trade before new vice laws are enacted, Freddy's Place is where Harry Morgan hooks up with attorney Robert ("Bee-lips") Simmons to arrange a getaway for four Cuban revolutionaries planning to rob the First State Trust and Savings Bank. Later in the novel, writer Richard Gordon drops into Freddy's after a few drinks at Lilac Time. The place is swarming with rowdy veterans from Camp Five in Tortugas, where they are raising so much hell that the authorities want them out.Gordon gamely buys drinks for a group of Vets and listens to the boasting and reminiscing. He sits for a while beside Prof. John MacWalsey, who he has just learned is running of with his wife. When he punches MacWalsey, a regular at Freddy's, the bouncer ejects Gordon

Lilac Time

A brightly lit, crowded Key West, FL, bar, Lilac Time is a favorite haunt of writer Richard Gordon. The proprietor greets him by name, says he does not look well, and sets him up with some Spanish absinthe, ojen. Gordon drinks three, feels no better, and switches to whiskey. Seeing himself in the mirror, he knows that drinking will not help. When he wakes up, things will still be wrong. A tall, thin young man with a sparse blond goatee recognizes him from a party once in Brooklyn. Herbert Spellman admires Gordon's books. The sheriff later happens by, updates Gordon on the bank robbery, and offers to take him to the Navy Yard when the Queen Conch is towed in. Gordon has grown tired of Lilac Time and accepts a ride to Freddy's.

Marine Hospital

The medical facility near the Navy Yard to which Harry Morgan is rushed after being rescued from the drifting Queen Conch, Marine Hospital is where Morgan dies in surgery. Marie and her three daughters are waiting on a bench. The girls cry, but Marie bites her handkerchief. The oldest girl wants silence so she can pray for her father. A doctor tells Marie that Harry is gone. She drives the girls home and orders them to bed, and then comes back to view her husband's body. She cries when she sees the face she loves.

Navy Yard

The basin used by the Coast Guard and shared with the yacht club, the Navy Yard at Key West, FL, is a former submarine base. A watchman makes rounds once an hour and otherwise sits at the front gate. Harry Morgan easily sneaks in from sea in a skiff to steal back his confiscated boat. Losing that boat, he borrows Freddy Wallace's Queen Conch to take four Cuban revolutionaries to Cuba after a bank robbery. He kills the robbers but is mortally wounded in the gut. The Coast Guard finds the Queen Conch and tows her to the Navy Yard, where a large crowd pushes past the watchman to witness the most exciting event in years. Albert Tracy's widow falls into the water and is fished out.

Perla Café

A café in Havana, Cuba, where soup is a nickel and everything else a dime, the Perla (Pearl of San Francisco Café) has its front window shot out as three Cubans whom protagonist Harry Morgan refuses to smuggle into the Florida Keys are gunned down, but repairs are made by next day when, with just 40¢ in his pocket after being cheated out of $880 by his customer, Mr. Johnson, Morgan needs a cheap lunch.

Queen Conch

Freddy Wallace's 34-foot long boat, white and "Frolic green," out of Key West, FL, is shot up when Harry Morgan charters it to take four Cuban revolutionaries to Cuba, intending to double-cross them and collect the money they have stolen from a bank. One of them shoots Morgan in the belly before dying. The Coast Guard finds the Queen Conch with splintered wood, shattered windshield, and a punctured gasoline tank drifting ten miles outside the tanker lanes in the Gulf Stream and tows her in. The Coast Guard skipper moves two corpses to prevent their toppling overboard and takes Morgan aboard the cutter, but otherwise touches nothing else.

Richards' Place

A restaurant/bar in Key West, FL, Richard's Place provides the place for a meeting arranged by Attorney Robert Bee-lips Simmons between Harry Morgan and four Cuban revolutionaries. Richards' is run by Freda Richards, formerly a hard-working prostitute in "jungle town."

South Florida

Capt. Willie Adams' charter boat with a coughing two-cylinder Palmer engine, the South Florida is carrying two customers past the mangroves in Woman Key channel, where a wounded Harry Morgan has anchored his booze boat. The South Florida is being chartered by a self-proclaimed important government official and his secretary who demand that Adams allow him to capture the criminal. Adams instead warns Morgan and heads out to sea, intending to give the men the full charter for which they have paid.

Thompson Submachine Gun

The weapon of choice in To Have and Have Not, the Thompson (also called a "Tommy gun") makes a "bop, bop, bop" sound as it fires. "The nigger" uses it to bring down and finish off the Cubans whom Harry Morgan is loath to smuggle into the keys. Later, when he is planning to foil a bank robbery, Morgan hangs a Thompson in a makeshift holster in the engine room where he can access it easily. Roberto, the ringleader kills the Attorney Simmons in the bank with a Thompson, and poor Albert aboard the Queen Conch. Morgan convinces Roberto to help throw Albert overboard, using the occasion to kick Albert's Thompson overboard. Morgan then guns down the four Cubans with his hidden Thompson, changing magazines one-handed in the process.

Tortugas

An island off the coast of Haiti, Tortugas is where Harry Morgan is supposed to drop a dozen Chinese immigrants to be picked up by a schooner. Instead, he murders the broker, Mr. Sing, and sends the angry refugees wading ashore in Cuba. Later in the novel, writer Richard Gordon buys drinks in Freddy's bar for a rowdy bunch of veterans from Camp Five in Tortugas. There, they are raising so much hell that the authorities want them out.

Woman Key Channel

A secluded area of mangroves near Key West, FL, Woman Key Channel is the designated transfer point for a boatload of liquor that Harry Morgan and Wesley bring across the Gulf during a major storm. Wesley has been shot in the leg and Morgan in

the arm by Cuban soldiers as they escape. A passing government official sees them, swears out an affidavit about smuggling and gets Morgan's boat impounded. Later in the novel, Morgan steals his boat back, conceals it again in Woman Key Channel, and has the bad luck of someone atop a tall WPA truck seeing it and reporting it.

Social Sensitivity

Reviewers did not much like Ernest Hemingway's novel To Have and Have Not when it was published in 1937. "[It] is a stupid and foolish book, a disgrace to a good writer, a book which should never have been printed", Delmore Schwartz wrote. Others critics agreed. The consensus of opinion was that the novel was sloppily written and disjointed. What is it about the story of Harry Morgan, a former cop and part-time rumrunner who now makes his living as a charter fishing boat captain, that provoked such harsh reactions?

The 1930s, the time of the Great Depression, was also the era of the proletarian novel in America, of the literary manifesto, and of the socially committed writer. Ernest Hemingway did not fit this picture. In the wake of his second marriage, he began living in relative luxury, going on African safaris, fishing off his forty-foot yacht, and thumbing his nose at the Leftist press, which alternately wooed him or skewered him for ignoring "the Cause." Even worse for a serious writer, he had not published a novel in eight years—not since A Farewell toArms in 1929. If his commercial short fiction told a story, it was that the supernova of his talent was burning itself out, settling into a dull glow. "Famous at twenty-five; thirty a master," as poet Archibald MacLeish put it.

Hemingway struggled for inspiration and artistic direction in the 1930s. At the same time, he resented the critical success of writers like John Dos Passos, who in 1936 was featured on the cover of Time. To Have and Have Not was the result of a prolonged artistic re-invention on Hemingway's part, as well as a response to the Marxists who had pilloried him for daring to go his own way rather than taking up the good fight alongside the masses.

In many ways, To Have and Have Not is the most socially dedicated of all Hemingway's works. It is also the only one of his novels set in America, even if only on the periphery, in the Florida Keys. Key West was Hemingway's home in the 1930s, and his rime there coincided with a period of intensified domestic concerns for him. He was especially concerned about the plight of World War One veterans who were employed by the government on highway construction on the Keys. On Labor Day in 1935—an irony that was not lost on Hemingway—a hurricane struck the Keys, destroying a Civilian Conservation Corps work camp. Hundreds of veterans drowned. After rushing supplies to the survivors on his own boat "Pilar", Hemingway wrote an angry article for the Marxist The New Masses, under the title "Who Murdered the Vets?"

In it, he demanded to know why the homeless and ill-paid veterans had been stranded in the camp despite advance hurricane warning. In effect, Hemingway was accusing the federal government and state bureaucrats of manslaughter. These concerns carry over into Hemingway's novel, both in its economic outlook, and in some of its final scenes in which the drunken, fractious veterans swap stories of Depression-era filth and decay. What is equally obvious is that the novel's social "message" is intrusive and preachy to the point that a case can be made for arguing that critic Schwartz's comments are justified. The first parts of the novel are mostly free of ideological crudities and authorial

commentary, but part three is riddled with Hemingway's none too subtle musings on the lot of society's "haves" and "have-nots". It is in part two of the book that a plaintive question from Harry's black deckhand, Wesley, nails down the ghost of 1930s economics. "Why they run liquor now?" Wesley wonders, even as the two men bleed from gunshot wounds sustained in a botched smuggling run from Cuba. "Prohibition's over. Why they keep up a traffic like that? Why don't people be honest and decent and make a decent honest living?"

One simple answer to that question is that even for many of those who were lucky enough to have a job, honest work paid only starvation wages. Breadlines, soup kitchens, mass unemployment, shanty towns (dubbed Hoovervilles), bankruptcies, abandoned farms, and widespread despair were the order of the day during the Great Depression. If President Roosevelt could say in his inaugural speech: "I see one-third of a nation ill-housed, ill-clad, ill-nourished", so could Captain Willie tell the two Florida bureaucrats who would later seize Harry's boat, and take away his livelihood, "Who the hell do you eat off of with people working here in Key West for the government for six dollars and a half a week?" This dark shadow is never far from the local Conchs, who work for starvation wages, the whores harassed by new curfew regulations, and Harry who turns permanently to illicit hustling when the Depression puts charter boat fishing on the bum.

Another answer to Wesley's question involves the economic twist on the "rags to riches" theme, as enshrined in the American Dream. Harry's post-Prohibition smuggling is a freewheeling form of civil disobedience, a hundred percent American in spirit, directed at government interference through high taxes levied on alcohol. In his own way, Harry Morgan is no different from such figures as Joseph Kennedy, who made a fortune during the Prohibition bootlegging whisky and became a symbol of economic success even as he and his wife were giving birth to a home-grown version of the Royal Family. Like Joe Kennedy, Harry Morgan embodies the spirit of capitalism.

Unlike Kennedy, who had the money to buy his way out of trouble, the lone-wolf small-scale operator Harry ends up in part three without his right arm or his boat, driven only by a gut conviction that "there ain't no law that you got to go hungry."

To Have and Have Not labors in various ways to evoke a class- and society-conscious picture of the times. It depicts drunken, dehumanized veterans, who smash each other senseless just to prove they can take it, two generations of "sporting women" who trade in the only assets they have, Cuban revolutionaries who spew political slogans, vindictive government officials who bristle with disdain for the average working man, and the corrupt, vacuous, and rich "haves". However, it is difficult to shake the feeling that in shedding his political indifference, Hemingway has not transcended his political naivete. His criticism of the upper classes, for example, is developed in such a way (often degenerating into denunciations of sexual impotence, aberration, or promiscuity), that the reader is left to wonder about Hemingway's intentions. Likewise, his contrasts between the privileged haves and underprivileged Harry (who, after all, owns a house in Florida, nice furniture, a piano, a car, several guns, and a big boat with two engines),

are so contrived that, as the left-leaning Nation charged, "nothing could be more inept here, more lacking in true insight."

Such criticism may be harsh, but it was not without merit. Yet even in this uneven book there are glimpses of the old Hemingway—subtle, hard-nosed and ironic, especially in his treatment of the nascent Cuban revolution. Notwithstanding his deep involvement in the Spanish Civil War and his agitprop work for the Loyalists (e.g., on the 1937 film, The Spanish Earth). Hemingway offers a more sophisticated attitude to the slogans about proletarian dictatorship, the brotherhood of working men, or the people's revolution in Cuba. Given the blistering irony which undermines the young Cuban's defense of Stalinist terrorism and Harry's curt comments, it is hard to believe that any Marxist faction could take To Have and Have Not as a piece of orthodox propaganda. That they did, thinking Hemingway a less discerning writer than he was, is clear from Edmund Wilson's 1939 exasperated report: "the Left.. . received his least credible piece of fiction as a delivery of a new revelation."

If Hemingway intended to create a fictional document of the surrounding social decay, his success should be measured not by the volleys he fires at the dissolute rich, but by more subtle scenes which, like his famous narrative iceberg, pack so much veracity that they freeze the spine. "When the fleet's in New York and you go ashore ... there's old guys with long beards come down and you can piss in their beards for a dollar," a masochist veteran gloats. This stark image of old men from the dregs of society inviting strangers to urinate on them says more about the poverty and despair than do pages of indignant prose. The reality that for a buck many people will endure any indignity is as revealing as the realization that a supply of such abnormal services arises in response to the demand. Unflinching, but understated, this image is vintage Hemingway telling us something about the decay of the American Dream.

Techniques

In many ways, the first three quarters of To Have and Have Not are a good adventure story complete with murder, mayhem, and brisk action. The action, which moves swiftly between boat decks and the back of Freddy's bar, is peppered with shady deals hammered out in tough street-talk. Hemingway's real-life model for the bar was an establishment on Key West run by a man named Sloppy Joe. Hemingway drank there, and prior to the book's publication, he repeatedly boasted that it would be a blockbuster. True to his word, To Have and Have Not went through four printings in the first two months, stayed on the best-seller's list from October to December 1937, sold 36,000 copies in the first five months, and earned him his first appearance on the cover of Time. How could anyone be so sure of success? It is likely that Hemingway's conviction had something to do with the popularity of the hard-boiled genre which he knew would sell. In fact, several years later he described To Have and Have Not, tonguein-cheek, as a "frail volume ... devoted to adultery, sodomy, masturbation, rape, mayhem, mass murder, frigidity, alcoholism, prostitution, impotency, anarchy, rum-running, chink-smuggling, nymphomania and abortion." The novel is largely written in a hard-boiled style, with terse and simple diction, repetitive and colloquial sentence structure, plenty of slang, little passive voice, an understated and unsentimental point of view, and on occasion a direct address to the reader. The weakest section of the book, the third part, is replete with slapdash prose, pseudo-modernistic passages in italics, and comic-book contrasts between the floundering haves and the virile havenots. Stylistically, it approaches the stream of consciousness at times.

Short chapters, minimum exposition, and few discursive passages (except at the end), coincide with a largely episodic structure, which reflects the book's piecemeal origin.

During the summer of 1936, Hemingway wrote only part three (which is about twothirds of the narrative) inserting as the first two parts previously published stories: "One Trip Across" (Cosmopolitan, 1934) and "The Tradesman's Return" (Esquire, 1936). The lack of coherence, which led some critics to suggest that the book's only unity was in its binding, was not news to the author who admitted: "It came out as a new novel, but it was short stories, and there is a hell of a lot of difference."

In 1937, Hemingway lobbied his publisher to issue the book in an omnibus volume together with previous short stories, such as "The Short Happy Life of Francis Macomber", "The Snows of Kilimanjaro", and "The Capital of the World." In another brainstorm, he pushed for an anthology (to be titled To Have and Have Not, The Various Arms, or Return to the Wars) which was to contain the novel, the three stories, the New Masses article, one of his news dispatches from Madrid, and a speech he gave at the 1937 American Writers Congress in New York. In the end, on advice from his friend and editor, Max Perkins, the book was published in its now-familiar form. At the urging of his friend Arnold Gingrich, Hemingway deleted large amounts of material, which libeled some of his erstwhile friends— notably John Dos Passos. As Gingrich records, Hemingway simply mutilated the second half of the book "without any sort of replacements for the deleted elements.

I thought the least he might have done would have been to change the title, because, as the book appeared, the title applied about like the 'fifty-fifty' recipe for hamburger: one horse, one rabbit. It was a little disillusioning."

To Have and Have Not experiments with various points of view; the results were mixed. Part one is entirely in Harry's firstperson narration; part two employs a thirdperson narrator with a focus on Harry; part three is a melange of Albert's first-person narration, Harry's internal monologue in a stream of thought more cogent than a typical stream of consciousness, and an omniscient narrator who goes in and out of characters' minds. The imagery, metaphors, and similes are often urban or military in origin—like with a gigantic marlin that is described in terms of an airplane, submarine, or a depth bomb, or with the two icons of the lawless Prohibition: the Thompson machine gun and sawed-off shotgun, which were favorite weapons in gangland shootouts. While the book's irony is often overdone, its symbolism is sometimes subtle and poignant. Swindled by Mr. Johnson of a great deal of money, Harry is reduced, in his own words, to peddling his "cojones" in an effort to make a living. In an evocative parallel, chapter twenty-four begins by introducing Henry Carpenter who, as a lover and hanger-on of Mr. Wallace Johnston, also peddles his cojones to the rich. In general, To Have and Have Not is not convincing, either as a socio-economic study or as a study of the poor or a satire of the rich.

Similarly, it comes up short as a critique of government ineptitude, as a hero study, or even as a novel, for that matter. Despite some strong writing in the sections involving Harry, the plot is disjointed, and in places (especially toward the end), the writing is uninspired. There is a contrived feeling in the modernistic devices, all culminating in the portrayal of the rich, which has the social and intellectual subtlety of a brilliant adolescent.

Themes

Marriage

To Have and Not to Have pictures a number of marriages. Harry and Marie Morgan enjoy a fulfilling sex life after twenty years together, despite economic setbacks and the loss of his right arm. A lusty woman past her prime, Marie enjoys hearing Harry say that she is the best. She loves his stump and does not care if the children hear their lovemaking. She wonders if loggerhead turtles really "coot" (mate) for three days straight and how they feel doing it. By contrast, under the stress of unemployment, Albert is regularly bawled out by his wife. In a brief scene, Big Rodger hassles Hayzooz about getting married a month ago and already having a baby; how can he be sure he is the father?

Tourists in Key West, FL, provide much of the novel's sexual tension. Mrs. Laughton ogles Morgan in Freddy's bar and is offended when Morgan calls her a whore. She strikes up a conversation with Prof. MacWalsey while still enthusing about Morgan's Genghis Khan face and not noticing his missing arm. Richard and Helen Gordon are destined to break up their marriage over the renowned Helène Bradley, a "social phenomenon" who beds many men — Richard insists that writers cannot conform to bourgeois standards — and MacWalsey. Their row is followed in great detail, including how Helène throws Richard out when he cannot accept her impotent and broadminded husband, Tommy, walking in on them.

When Richard calls her a bitch, Helen Gordon declares the marriage over, as it should have been long ago. She claims to have been a good wife, and catalogs his selfish and conceited foibles. She has had abortions as he demands and lost her religion. MacWalsey has asked her to marry him. MacWalsey is a real man: kind, charitable, and has her father's virtues. She admits that her father drinks, but says he also takes care of his kids, goes to mass to please her mother, and, if he cheats, it is not for curiosity or pride, but because mother is away over the summer and he drinks with the boys. She cannot imagine Helène Bradley in bed with him. Later, in Freddy's bar, Richard Gordon and MacWalsey meet. He says he is widowed in the influenza epidemic of 1918 and believes he will be a better husband this time around.

Part 3 looks in on a few marriages in the yacht basin. A 60-year-old grain broker married for money 30 years ago and when his money is double hers, begins ignoring her. She divorces him ten years ago and the Internal Revenue Bureau is after him and his doctor forbids him to drink. In the next yacht over, a dull, upright family sleeps soundly. The daughter, Frances, is engaged to a Skull and Bones man who is probably no good in bed. .Dorothy Hollis has a husband and young lover both incapacitated by alcohol. She considers how males cannot keep from running around and figures that she has probably already entered "bitch-hood" without knowing. Bitches have the most fun but one must be stupid, well-intentioned, and selfish to be good at it — like Helène Bradley.

The final word goes to Marie Morgan who cannot bring herself to attend the funeral. She feels lucky to have had Harry. There are no other men like him, and now he is dead, and her nights in particular will be lonely. People do not understand why she skips the funeral, because they do not understand how she feels.

Radicalism

While Harry Morgan navigates out of Key West following a bank robbery and the murder of his mate Albert, Morgan listens to the musings of the pleasant Cuban, Emilio, while vowing to kill the killers. Emilio declares that his accomplice Roberto, who fires the shots, is a good revolutionary but a bad man. Serving under Machado gives Roberto a taste for killing. Emilio hates killing but declares that the phase of the revolution they are in has affected Roberto. Cubans must do away with the old politicians, American imperialists, and the tyrannical army that has no external enemies to justify its size. Although they intend to break up the big sugar estates, the revolutionaries do not consider themselves communists. They are raising money for the fight by whatever means necessary, as Stalin does in the early years. They trust few people. Morgan encourages Emilio to talk about the terrible conditions in Cuba, the murderous tyranny, the corrupt, blood-sucking 25,000-man army with officers worse than in Machado's day. The seeming bond allows him to slip up behind Emilio with his Thompson submachine gun and blow off his head.

In Freddy's bar, a group of rowdy American soldiers, veterans of World War I whom the government keeps moving around, not knowing what to do with them, talk about war being a "purifying and ennobling force," and how almost all of them are volunteers, the "top cream of the scum." They are more desperate than Spartacus' followers, with booze their only solace and the ability to "take it" — beatings — their only source of pride. Some also hand it out. Only about 40 out of 2,000 are communists because rummies lack the needed "discipline and abnegation" to join the party. One communist introduces himself to author Richard Gordon, who writes about social issues, and offends him by saying his his books are shit.

In another kind of radicalism — careerism — Frederick Harrison, an important figure in the U.S. Administration, is shown wanting to seize Harry Morgan's boat, which he suspects of running illegal alcohol — after Prohibition ends. He sees it as an opportunity to show up J. Edgar Hoover and the vaunted FBI and put a feather in his own political cap. He is thwarted by the fishing boat captain, but files an affidavit that gets Morgan's boat seized none the less.

Destitution

To Have and Have Not is set in Cuba during the Great Depression in the fall of 1932, when Franklin D. Roosevelt is elected President, and in the spring and winter of 1933, as early programs are getting underway to ease the strain of unemployment. Albert Tracy is picture "on the relief," digging sewers and taking up old streetcar rails in Key

West, FL, for $7.50 a week. When he is cut back to three days a week, he does not know what his wife will do. With a wife and three girls, no boat after Federal officials impound it for smuggling alcohol from Cuba, no cash, no education, and only one arm (the right one having been lost in a shoot-out in Cuba while smuggling), Morgan knows he cannot lose the chance to double-cross a gang of Cuban bank robbers who want a fast crossing to Cuba. Albert is willing to take the risk of coming along for the same reason: he needs to feed his family. Morgan sounds a strong theme of working men in the 1930s down on their luck: he may have lost an arm, but he is still a man. He steals his impounded boat from the Navy Yard and hides it in a secluded spot but, ironically, a gang of Work Projects Administration (WPA) heading to a work site on a tall truck spot the boat and report it.

The rich are largely immune to the general destination. Bars do a lucrative business as does Morgan at the beginning of the novel, taking rich men out fishing in the Gulf. Morgan turns down $3,000 to smuggle three Cubans into the U.S., fearing he could lose his boat and go to jail. He complains how few tourists know how to fish, suggesting a fair volume. Capt. Willie Adams' runs another charter boat. When a careless fisherman loses a rod and reel, Morgan demands the original price, $295 rather than the replacement cost of $350. When the man runs off without paying the $825bill, Morgan kicks himself for being so trusting and for having turned the Cubans down. Havana is flooded with booze, so he cannot go back to smuggling, and he cannot afford broker fees or gas. Morgan has 20¢ in his pocket after finishing a 25¢ meal. His friend Frankie, who hangs around the waterfront doing odd jobs, introduces him to Mr. Sing, who smuggles illegal Chinese aliens out of Cuba. Morgan cannot afford not to take this risky job for $1. Morgan is next shown losing his boat and his arm smuggling liquor from Cuba to Key West, after Prohibition ends. A sidekick, also wounded, wonders why he bothers.

Albert. who has always liked Morgan and had gone with him on his boat many times, sees that he has changed. He has gotten mean, talking about Albert's children starving. He has pity on no one, himself included, and is a bully. He takes a final job brokered by a crooked attorney, "Bee-lips" Simmons, to take some Cubans revolutionaries across. When Morgan asks to borrow Freddy's 34-foot boat because his is impounded, Freddy demands a $1,200 cash guaranty, suggesting the overhead in this business. Morgan insists that after they rob a bank the Cubans make it look like they are hijacking him. They make it too realistic, killing Albert, and threatening Morgan. Morgan has hidden a submachine gun, intending all along to double-cross the robbers and collect a reward. He is foiled when one dying robber shoots him in the belly. As he is dying, he wonders what his poor widow will do, being too old to "peddle her hips." He wishes he could get the stolen to Marie, but more he wishes he had taken an honest job at the filling station.

Significant Topics

For a writer who once said that writing is architecture and not interior decoration, Hemingway's book betrays the haphazard story of its genesis. The many disparities between the three parts are but a sign of a mid-course switch from a hard-boiled and

hard-hitting story of the decline of an individual, to an unfocused and watered-down novel about Harry Morgan and society.

Still, enough remains of the initial design to make a major theme of Harry's tragic downfall, played out with an almost classical relentlessness. Like Oedipus Rex, whom we also encounter at the top of his station in life, Harry's efforts to cheat fate are tinged with the premonition of doom. His fall is traced by the subtitles of the book's parts: Spring, Fall, and Winter, the last one a symbol of death. In Spring, Harry suffers only a bite wound; in Fall, he is shot and loses an arm; in Winter, he loses his life. If in Spring he still appears in control of his destiny, refusing to smuggle Cuban revolutionaries, by Winter he is sufficiently ensnared in the web of his declining fortunes to do those things that he has resisted earlier—namely ferrying them across to their island.

Harry's decline accelerates with each loss he suffers. But even if his course in life is mapped by the economic forces beyond his control, he never fully surrenders the helm.

By not relieving Harry of the responsibility for his actions, Hemingway explains another theme: the limits of primitive individualism in the increasingly domesticated and bureaucratic America. Harry's uncompromising and lawless self-reliance is the embodiment of the twin ideals to which so many literary intellectuals who read Ralph Waldo Emerson and Henry David Thoreau pay lip service. This is not to suggest that Harry is a budding working-class agitator.

His rebelliousness, like his morality, is crassly pragmatic ("what's moral is what you feel good after," he says), another theme in Hemingway's fiction.

Harry is not interested in stirring-up class consciousness in the oppressed Conchs, aiding the simmering Cuban revolt against the American-sponsored regime, or even in symbolically defying the Big Business government. His aims, like those of Walter Huff's in James Cain's Double Indemnity, are much more selfish and less systematic. Hemingway's hero wants to beat the system designed more and more for government statistics and mass economics rather than individuals like him. This is why he flatly refuses to help Cuban revolutionaries get to their island, why he unceremoniously robs Chinese poor of the passage which they had paid for, and why he guns down four militants in order to steal the cash set aside for the revolution. Hemingway touches on one of the great American themes: the cult of the romantic nonconformist in a nation where mass production and mass culture are defining concepts.

Another theme which runs through Hemingway's fiction is the eye-for-an-eye credo—the need to respond to aggression with aggression. Although focusing so often on the value of human relationships or the importance of the individual's conduct in society, Hemingway has been labeled as an aficionado of machismo brutality. The waterfront milieu is akin to a city-jungle; there are tough guys, no-nonsense attitudes, coarse talk, dark bars, crooked deals, guns, liquor, and the violent echoes of revolt in Cuba. It is a harsh environment in a hard book in which thirteen characters are killed.

Even so, it is not half as hard as the picture of the world-at-war that is so often depicted in Hemingway's novels. It is a harsh, indifferent world, with little hope for the lot of man. It is a place into which people are brought only to take a beating from life. What saves them, in the end, even while they lick their wounds, is their code of honor: the only saving grace of those doomed to suffer may be the style with which they go down.

In this light, Harry's famous last words ("No matter how a man alone ain't got no bloody fucking chance") seem a betrayal of the code, a breach of unwritten contract with the harsh, but never valueless, natural world, and a denial of all that he had been in his life. In truth, these words read like a banner headline inserted by the author for the sake of giving a moral to the story—and for this reason it can be argued that they ring false. Some critics have interpreted these parting words as Hemingway's call to solidarity among the oppressed working poor. That may have been the author's intention, but it rings false when considered in the context of Harry's thoughts and conduct prior to this.

If we interpret To Have and Have Not in terms of famous last words, we should remember that the last statement belongs not to Harry, but to his wife. For readers familiar with Ulysses, it may be hard to shake the feeling that Marie's soliloquy is patterned of Molly Bloom's free association from the end of Joyce's novel. The connection between the two novels is not as farfetched as it might at first seem. In 1922, Hemingway went around Paris collecting subscriptions for Joyce's new novel, and eventually he even devised a plan to smuggle forty copies into the U.S. (his own copy, however, had pages cut only in the first half and in the final soliloquy). In a theme that weaves in and out of Hemingway's best fictions, Marie seems, in her muted outpouring of grief, not that different from Frederic Henry in A Farewell to Arms, who sees people's lives mirrored in the behavior of frantic and meaningless ants on a burning log, forever scrambling to nonexistent safety. Yet akin to Molly's life-affirming "Yes," out of Marie's despair emerges a resigned acceptance that life must go on— with or without the people we care for.

"The sun also rises," Ecclesiastes teaches, and Hemingway's characters always struggle to be in harmony with that notion.

Style

Point of View

Ernest Hemingway varies the point of view frequently in To Have and Have Not. In Part 1, protagonist Harry Morgan's speaks in the first person, assuming a reader who is familiar with the Cuban waterfront and Gulf Stream. In Part 3, Morgan meditates about the situation he has gotten himself into with Cuban revolutionaries, and how he must think constantly and make no mistakes.

Part 2 is told in the third person omniscient by a neutral narrator. Dialog between Morgan and his ship mate, Wesley, fills much of the three chapters. Part 3 has mixed narration, opening with Albert Tracy describing a meeting with four Cubans. That they are Tracy's reflections is carefully noted; Tracy is destined to die on the ill-fated voyage, so this gives him his say. Morgan's meditation follows, setting up the danger of the mission. The anonymous third-person narrator then takes over for the second half of the book

Twice in Part 3 the narrator enters a character's stream-of-consciousness to such an extent that the character takes over as de facto narrator. First Dorothy Hollis, wife of a rich Hollywood director whose liver is wearing out and whose stud of a boyfriend is uselessly passed out with drink, contemplates the male nature and decides to overdose on sleeping potion. The second de facto narrator is Marie Morgan, wondering how to go on a week after her husband's death.

Setting

To Have and Have Not is set in Cuba and Key West, FL, during the Great Depression. Part 1, set in the autumn, supposes Prohibition is in effect in the United States. Part 2, set in the spring, shows it repealed. These details allow the novel to be set precisely in 1932-33.

The novel opens in Havana, Cuba, and shows a former Florida policeman who has earlier run liquor in his boat but now takes tourists marlin fishing in the Gulf Stream. He turns down some Cubans who want to be smuggled into the U.S. for big money, because he refuses to risk h is boat and freedom. They are gunned down, gangster style. Through Morgan, Hemingway paints rich word pictures of the sporting life on a beautiful day at sea in the Caribbean. Being cheated by his customer, Morgan is forced economically to return to the shady side of life. He agrees to smuggle a dozen illegal Chinese aliens from Cuba to Haiti. The cove is pictured in detail, as is Morgan's grizzly murder of the man who arranges the trip.

Part 2 shows Morgan and his mate Wesley on the boat, anchored in an obscure mangrove swamp near Key West, unloading liquor sacks for another boat to pick up. Both have received painful gunshot wounds. Part 3 shows Morgan an amputee with his

boat impounded by the U.S. government, and looking for a way to make a living. He agrees to run some Cuban revolutionaries to Cuba after they rob a bank. The channel out to sea is described in great detail as the boat outruns pursuers as dusk falls. Morgan again double-crosses a crooked customer, but one Cuban fires a mortal round into his belly before being dispatched. The borrowed boat drifts in the Gulf Stream until found by the Coast Guard and towed into Key West.

Part 3 introduces a number of upper-class tourists through whom the bar life of Key West is shown. It also includes a long aside, as Morgan's boat is being towed in, visiting the supreme elite aboard their opulent yachts in the same basin where the Coast Guard docks. With everyone asleep, the action moves to the crime scene and hospital where Morgan dies. The final scenes are at the Morgans' home, where his widow wonders how she will go on.

Language and Meaning

To Have and Have Not is a gritty story about an honest man forced into illegal activities to feed his family. It includes vivid pages filled with joyous descriptions of fishing the waters of the Caribbean and equally vivid depictions of cold-blooded murder and searing pain from untreated gunshot wounds.

Hemingway makes extensive use of dialog to drive the story forward. The book is full of Depression-era slang (e.g., "plugged" for upset). Racial epithets are used routinely ("nigger," "chink," and "conchs"). A scene late in the novel shows the locals gathering to watch a shot-up boat arrive awash in blood with bodies strewn. They disperse, happy to have witnessed something as great as the last lynching. Modern readers must make an effort not to read back into the 1930s the racist intent that such language signals today. The local rummies whom protagonist Harry Morgan uses on his boat speak in broken English. Two groups of Cubans who want to be taken other than where they are said to converse among themselves in Spanish, but very few Spanish words are introduced into the text, even at the most heated moments. World War I veterans, who are being moved around by the government because it cannot figure out what to do with them, reminisce and quarrel and gossip in typical tough-guy fashion, contrasted with the two literary types who drink among them.

Hemingway rarely settles for generic descriptions. Brand names attach to most alcoholic beverages and menu items that characters consumed, along with prices that no longer signify anything to readers. Boat engines' horsepower and manufacturer are specified, even when such details are irrelevant to the story line. Colors and textures are carefully specified as are cloud cover, wind speed and direction, wave heights, and what vegetation is floating in the water. The novel is rich in arcane nautical and fishing terminology. Thompson submachine guns and various pistols are described at length. In the midst of a marriage-ending fight, a wife even catalogs by name and smell the various means of abortion that her husband has forced on her. The names of radio and movie stars, U.S. presidents, a Soviet dictator, and an FBI director are dropped. Such rich detail would helps draw a reader in the 1930s or 1940s into scenes, and today

causes minimal frustration because the gist is clear enough even when specifics are lost in mists of history.

Structure

To Have and Have Not consists of three titled sections, of unequal length. Part 1, "Harry Morgan (Spring)," consists of five untitled chapters. It is narrated by protagonist Harry Morgan. Part 2, "Harry Morgan (Fall)," consists of three untitled chapters (6-8), anonymously narrated. Together they fill a third of the novel. Part 3, "Harry Morgan (Winter)," consist of fifteen untitled chapters, with a variety of narrators, beginning with Albert Tracy, then a meditation by Morgan, and then the anonymous narrator. Twice characters' streams of consciousness take over to the point that they are de facto narrators.

The feel of the three parts is so different that the reader may suspect it is a compilation of previous works. Searching the book title online confirms the feeling and provides specific details. A surface reading shows Morgan in Part 1 overly trusting of human nature and for the most part bemused by life. His treacherous turn on Mr. Sing thus comes as a shock, prepare for only by his last-minute debriefing of his stowaway mate. Morgan describes what it sounds like to snap someone's neck as matter-of-factly as he does adjusting the drag on fishing tackle. He then goes calmly home to his wife and daughters. Part 2 shows Morgan on his boat with Wesley (probably the mate referred to simply as "the nigger" in Part 1), both shot while smuggling booze out of Cuba. Wesley calls Morgan "inhuman" for not abandoning the cargo and taking him to a hospital, but it seems not to fit. In Part 3, economic desperation again drives Morgan to illegal activities, and this time he plans treachery from the start. While one pulls for him vis-a-vis Albert's murderer, Morgan's making friends with the idealistic revolutionary to lull him before pulling the trigger is unnerving,

Once the Cubans are dead and Morgan dying, adrift at sea, Hemingway introduces a few high-class socialite types vacationing in Key West, FL, and follows their adventures, drinking, cavorting, breaking up, and hanging out with brawling World War I veterans. He shifts to the yacht basin and looks in on a series of lives before moving to the Coast Guard dock and hospital to witness Morgan's tragic end. He then enters Marie Morgan's mind to contemplate how much easier it is to be a victim than a survivor.

Quotes

"YOU KNOW how it is there early in the morning in Havana with the bums still asleep against the walls of the buildings; before even the ice wagons come by with ice for the bars? Well, we came across the square from the dock to the Pearl of San Francisco Café to get coffee and there was only one beggar awake in the square and he was getting a drink out of the fountain. But when we got inside the café and sat down, there were the three of them waiting for us.
"We sat down and one of them came over.
" 'Well,' he said.
" 'I can't do it,' I told him. 'I'd like to do it as a favor. But I told you last night I couldn't."
" 'It isn't that. I can't do it. That's all.'
"The two others had come over and they stood there looking sad. They were nice-looking fellows all right and I would have liked to have done them the favor." Part 1, Chapter 1, pg 3.

"About four o'clock when we're coming back close in to shore against the Stream; it going like a mill race, us with the sun at our backs; the biggest black marlin I ever saw in my life hit Johnson's bait. We'd put out a feather squid and caught four of those little tuna and the nigger put one on his hook for bait. It trolled pretty heavy but it made a big splash in the wake.
"Johnson took the harness off the reel so he could put the rod across his knees because his arms got tired holding it in position all the time. Because his hands got tired holding the spool of the reel against the drag of the big bait, he screwed the drag down when I wasn't looking. I never knew he had it down. I didn't like to see him hold the rod that way but I hated to be crabbing at him all the time. Besides, with the drag off, line would go out so there wasn't any danger. But it was a sloppy way to fish.
"I was at the wheel and was working the edge of the stream opposite that old cement factory where it makes deep so close in to shore and where it makes a sort of eddy where there is always lots of bait. Then I saw a splash like a depth bomb, and the sword, and eye, and open lower-jaw and huge purple-black head of a black marlin. The whole top fin was up out of the water looking as high as a full-rigged ship, and the whole scythe tail was out as he smashed at that tuna. The bill was as big around as a baseball bat and slanted up, and as he grabbed the bait he sliced the ocean wide open. He was solid purple-black and he had an eye as big as a soup bowl. He was huge. I bet he'd go a thousand pounds." Part 1, Chapter 1, pgs 19-20.

"I got his arm around behind him and came up on it but I brought it too far because I felt it go. When it went he made a funny little noise and came forward, me holding him throat and all, and bit me in the shoulder. But when I felt the arm go I dropped it. it wasn't any good to him any more and I took him by the throat with both hands, and brother, that Mr. Sing would flop just like a fish, true, his loose arm flailing. But I got him forward onto his knees and had both thumbs well behind his talk-box, and I bent the whole thing back until she cracked. Don't think you can't hear it crack, either.
"I held him quiet just a second, and then I laid him down across the stern. He lay there,

face up, quiet, in his good clothes, with his feet in the cockpit; and I left him." Part 1, Chapter 4, pgs 53-54.

" 'We'll go into Key West,' Frederick Harrison said; but he said it without great conviction.
" 'No, sir,' said Captain Willie. 'You gentlemen chartered me for a day. I'm going to see you get your money's worth. You called me a halfwit but I'll see you get a full day's charter.'
" 'Take us to Key West,' Harrison said.
" 'Yes, sir,' said Captain Willie. 'Later on. But listen, sailfish is just as good eating as kingfish. When we used to sell them to Rios for the Havana market we got ten cents a pound same as kings.'
" 'Oh, shut up,' said Frederick Harrison.
" 'I thought you'd be interested in these things as a government man. Ain't you mixed up in the prices of things that we eat or something? Ain't that it? Making them more costly or something. Making the grits cost more and the grunts less?'
" 'Oh, shut up,' said Harrison." Part 2, Chapter 7, pgs 83-84.

" 'There ain't any work,' I said. 'There ain't any work at living wages anywhere.'
" 'Why?'
" 'I don't know.'
" 'Neither do I,' he said. 'But my family is going to eat as long as anybody eats. What they're trying to do is starve you Conchs out of here so they can burn down the shacks and put up apartments and make this a tourist town. That's what I hear. I hear they're buying up lots, and then after the poor people are starved out and gone somewhere else to starve some more they're going to come in and make it into a beauty spot for tourists.'
" 'You talk like a radical,' I said.
" 'I ain't no radical,' he said. 'I'm sore. I been sore a long time.'
" 'Losing your arm don't make you feel better.'
" 'The hell with my arm. You lose an arm you lose an arm. There's worse things than lose an arm. You've got two arms and you've got two of something else. And a man's still a man with one arm or with one of those. The hell with it,' he says. 'I don't want to talk about it.' Then after a minute he says, 'I got those other two still.' Then he started the car and said, 'Come on, we'll go see these fellows.'" Part 3, Chapter 9, pgs 96-97.

"He sat at the table and looked at the piano, the sideboard and the radio, the picture of September Morn, and the pictures of the cupids holding bows behind their heads, the shiny real-oak table and the shiny real-oak chairs and the curtains on the windows and he thought, What chance have I to enjoy my home? Why am I back to worse than where I started? It'll all be gone too if I don't play this right. The hell it will. I haven't got sixty bucks left outside of the house, but I'll get a stake out of this. Those damn girls. That's all the old woman and I could get with what we've got. Do you suppose the boys in her went before I knew her?" Part 3, Chapter 14, pg 127.

" 'Geta going,' said one. The big one with the machine-gun poked it into Harry's back.
" 'Come on, Cappie,' he said. 'Let's go.'

" 'Take it easy,' said Harry. 'Point that some place else.'
" 'Cast off those lines,' the big one said. 'You!' to Albert.
" 'Wait a minute,' Albert said. 'Don't start her. These are the bank robbers.'
"The biggest Cuban turned and swung the Thompson gun and held it on Albert. 'Hey, don't! Don't!' Albert said. 'Don't!'
"The burst was so close to his chest that the bullets whocked like three slaps. Albert slid down on his knees, his eyes wide, his mouth open. He looked like he was still trying to say, 'Don't!'" Part 3, Chapter 18, pgs 152-153.

"Harry sat down in a backward lurch. He felt as though he had been struck in the abdomen with a club. His back was against one of the iron-pipe supports of the fishing chairs and while the Cuban shot at him again and splintered the fishing chair above his head, he reached down, found the Thompson gun, raised it carefully, holding the forward grip with the hook and rattled half of the fresh clip into the man who sat leaning forward, calmly shooting at him from the seat. The man was down on the seat in a heap and Harry felt around on the cockpit floor until he could find the big-faced man, who lay face down, felt for his head with the hook on his bad arm, hooked it around, then put the muzzle of the gun against the head and touched the trigger. Touching the head, the gun made a noise like hitting a pumpkin with a club. Harry put down the gun and lay on his side on the cockpit floor.
" 'I'm a son-of-a-bitch,' he said, his lips against the planking. I'm a gone son-of-a-bitch now. I got to cut the engines or we'll all burn up, he thought. I got a chance still. I got a kind of a chance. Jesus Christ. One thing to spoil it. one thing to go wrong. God damn it. Oh, God damn that Cuban bastard. Who'd have thought I hadn't got him?'" Part 3, Chapter 18, pgs 172-173.

"Richard Gordon was next to Professor MacWalsey at the bar now. When Red and Poochy had started fighting he had been pushed down there and he had not resisted the move.
" 'Hello,' Professor MacWalsey said to him. 'Do you want a drink?'
" 'Not with you,' said Richard Gordon.
" 'I suppose you're right,' said Professor MacWalsey. 'Did you ever see anything like this?'
" 'No,' said Richard Gordon.
" 'It's very strange,' said Professor MacWalsey.
" 'They're amazing. I always come her nights.'
" 'Don't you ever get in trouble?'
" 'No. Why should I?'
" 'Drunken fights.'
" 'I never seem to have any trouble.'
" 'A couple of friends of mine wanted to beat you up a couple of minutes ago.'
" 'Yes.'
" 'I wish i would have let them.'
" 'I don't think it would make much difference,' said Professor MacWalsey in the odd way of speaking he had. 'If I annoy you by being here I can go.'
" 'No,' said Richard Gordon. 'I sort of like to be near you.'
" 'Yes,' said Professor MacWalsey.

" 'Have you ever been married?' asked Richard Gordon.
" 'Yes.'
" 'What happened?'
" 'My wife died during the influenza epidemic in 1918.'
" 'Why do you want to marry again now?'
" 'I think I'd be better at it now. I think perhaps I'd be a better husband now.
" 'So you picked my wife.'
" 'Yes,' said Professor MacWalsey.
" 'Damn you,' said Richard Gordon, and hit h im in the face." Part 3, Chapter 22, pgs 216-217.

"As it was, Wallace Johnston, with his rather special pleasures, was Henry Carpenter's last stand, and he was defending his position better than he knew for his honest courting of an end to their relationship; hi subsequent brutality of expression, and sincere insecurity of tenure intrigued and seduced the other who might, given Henry Carpenter's age, have easily been bored by a steady compliance. Thus Henry Carpenter postponed his inevitable suicide by a matter of weeks if not of months.
"The money on which it was not worth while for him to live was one hundred and seventy dollars more a month than the fisherman Albert Tracy had been supporting his family on at the time of his death three days before.
"Aboard the other yachts lying at the finger piers there were other people with other problems." Part 3, Chapter 24, pgs 232-233.

"Some made the long drop from the apartment or the office window; some took it quietly in two-car garages with the motor running; some used the native tradition of the Colt or Smith and Wesson; those well-constructed implements that end insomnia, terminate remorse, cure cancer, avoid bankruptcy, and blast and exit from intolerable positions by the pressure of a finger; those admirable American instruments so easily carried, so sure of effect, so well designed to end the American dream when it becomes a nightmare, their only drawback the mess they leave for relatives to clean up.
"The men he broke made all these various exits but they never worried him. Somebody had to lose and only suckers worried." Part 3, Chapter 24, pgs 237-238.

"Now the woman was screaming, 'Albert! Albert! Oh, my God, where's Albert?'
"In the back of the crowd two young Cubans who had just come up and who could not penetrate the crowd stepped back, then ran and shoved forward together. The front line of the crowd swayed and bulged, then, in the middle of a scream, Mrs. Tracy and her two supporters toppled, hung slanted forward in desperate unbalance and then, while the supporters wildly hung to safety, Mrs. Tracy, still screaming, fell into the green water, the scream becoming a splash and bubble." Part 3, Chapter 24, pg 252.

Adaptations

In 1945 Hollywood released the first film adaptation of To Have and Have Not. With a screenplay developed by William Faulkner and Jules Furthman, and with very close directions from producer-director Howard Hawks, the film was essentially a screen version of chapter one (of the book's twenty-six chapters) of the book. Although it bore the title of To Have and Have Not, thus capitalizing on Hemingway's marketability, Hawks agreed with those critics who felt that the book was "not worth much." It held little promise as movie material, he said, since it was too much of a proletarian novel of the 1930s. For this reason the book's peacetime setting in Key West was changed in the film to the island of Martinique, the echoes of revolt in Cuba become the echoes of World War II, and the smuggled revolutionaries are replaced by a member of the French resistance and his attractive wife.

With Humphrey Bogart playing Harry Morgan, and a local hotel as the backdrop, this all begins to sound suspiciously like a remake of the classic 1943 film Casablanca, and indeed there is evidence that the studio intended as much. In fact, after the preview the studio chief sent out a memo to the staff: "Polish up the picks, shovels and pans for the gold mine on the way in Howard Hawks' production of Ernest Hemingway's To Have and Have Not ... which is not only a second Casablanca but two-and-a-half times what Casablanca was."

The final product, a hundred-and-oneminute black-and-white epic, photographed by Sid Hickox, and co-starring the thennew starlet, Lauren Bacall, the veteran character actor Walter Brennan as Eddie, as well as Dolores Moran and Hoagy Carmichael, is a story of an American fishing boat captain who gets involved with a young female drifter and some French freedom fighters who are pursued by Nazis. While Bogart and Bacall smoke cigarettes, trade wisecracks and double entendres, the movie serves several musical numbers, lots of hardboiled dialogue and the kind of Hollywoodcooked plot that makes it clear that the film was nothing more than a vehicle for Humphrey Bogart. In the 1948 film Key Largo, which also starred Bogey and Bacall, director John Huston used another sliver of the book—the gun fight on the boat—as the film's climax. The second significant version of Hemingway's material is The Breaking Point, made in 1950 by director Michael Curtiz (of Casablanca fame), starred John Garfield and Leona Charles. Key West has become Newport, California, and there are no revolutionaries; in fact, in this production there is nothing political at all. Charter boat captain Harry is happily married with two daughters. He inadvertently gets involved in smuggling Chinese for Mr. Sing, whom he kills in self-defense. Once again, this is roughly the subject of only the first part of Hemingway's novel; still, the author said the movie suited him.

The last film to be inspired by To Have and Have Not appeared in 1958. The Gun Runners was filmed under various working titles: Rub My Back, One Trip Across, and Ernest Hemingway's Gun Runners. Despite the fact the references were designed for publicity, the movie is some ways closer to the book than either of the previous versions. Produced by Clarence Green, directed by Don Siegel, with the script by Daniel Mainwaring, it introduces Sam Martin (played by Audie Murphy) and his sexy wife Lucy

(Patricia Owens). Martin, who runs a charter boat service, loses a valuable rod and reel when he takes a Mr. Peterson fishing. When he fails to settle the debt, Sam partners with a shady operator named Hanagan in smuggling some machine guns to Cuba. In the last fateful run, Hanagan reveals himself as a double-crosser and, while he shoots Sam in the shoulder, Hanagan is himself killed in the big shootout at the end of the movie.

Key Questions

Although the literary hard-boiled detective has entered the realm of cliche, the eternal divisions and have-nots in society have only become more pronounced. With individuals effectively disfranchised by the political system, and with less than ten percent of the nation owning most of its wealth, Hemingway's protest novel strikes a surprisingly topical chord on the cusp of the new millennium. In forming your response to this novel you may wish to consider the following questions: 1. Does the book develop as a unified and seamless narrative, or do you agree with those critics who dismissed it as a collection of shorter pieces? How does it affect your appreciation of the story?

2. Is Hemingway's portrayal of Harry Morgan closer to that of a ruthless and selfcentered killer or a solidarity-questing, working class have-not?

3. Does Hemingway's criticism of the proletarian writings of Richard Gordon also apply to To Have and Have Not?

4. Can you identify references and allusions to the Cuban revolution? What role do the island and the revolution play in the novel?

5. Is Marie's final soliloquy a condemnation of the world and the social system, or is it an acceptance of life with all its tragedies and iniquities? Or is it both?

6. Did you find the depiction of the novel's "haves" convincing? Why or why not?

7. Why do you think Hemingway used so many points of view and styles of narration in this novel?

8. How much did you learn about America in the 1930s from reading this novel?

9. How do you interpret the book's closing image of a yacht and a tanker at sea?

Topics for Discussion

What reservations make Harry Morgan not smuggle the first group of Cubans into the Florida Keys?

What drives Morgan back to illegal activities?

How are communism and revolution depicted in the novel?

What are "the rales" and why do they warrant so much discussion in the novel?

Why does Hemingway spend so long painting vignettes of the yachtsmen? Is it pure voyeurism?

Is Wesley correct calling Harry Morgan inhuman?

How are lawyers depicted in the novel? Does "Bee-lips" seem an exception?

What is Helène Bradley's role in the novel?

Related Titles

It is difficult to talk about To Have and Have Not outside the context of hard-boiled fiction, that distinctly American literary form that emerged in the early years of the twentieth century reaching its apogee during the 1930s and 1940s. The interest in and production of crime fiction grew so fast that almost overnight the detective story became a separate category in the magazine industry, even getting its own heading in The Reader's Guide to Periodical Literature as early as 1905. By the early 1930s, there had been a virtual explosion of hard-boiled fiction on news stands, as witnessed in the proliferation of pulp magazines such as Action Detective, Clues, and Black Mask. Although Hemingway professed to dislike the hard-boiled school of writing, he did acknowledge his admiration for Raymond Chandler, one of the most renowned practitioners of the hard-boiled detective genre. Published in 1937, To Have and Have Not appeared several years after Chandler's contributions had begun to appear in Black Mask and other magazines but before Chandler's celebrated first novel, The Big Sleep (1939).

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