Abstract

**Purpose:** Hard-boiled mystery fictions were treated as low-level literature simply because they were mostly published in cheap pulp magazines and their readers were mostly uneducated manual workers. Thus, by examining the circumstances of the time portrayed in Dashiell Hammett’s Red Harvest, the influence of Red Harvest on other fields of art and its background, and how Dashiell Hammett viewed the chaotic US society at the time and suggested solutions, the author intends to re-evaluate the value of the hard-boiled mystery fictions.

**Method:** First, this paper is intended to examine the characteristics of the characters in the hard-boiled mystery fiction, the story development, and how Hammett reflects the chaotic US society in the 1920s in his work with focus on Red Harvest. Second, Red Harvest influenced later films Yojimbo and A Fistful of Dollars. By examining how Red Harvest was incorporated into other fields of art.

**Results:** Through Red Harvest, it could be seen that the detective in the hard-boiled mystery fictions was portrayed as a worker demanding remuneration, unlike previous righteous detectives and that the evil, the basis of the story, was not limited to individuals, but was prevalent in social structures such as villains, capitalists, and public authorities, thus reflecting the situation of the time. As a result, the author could find the justification for the hard-boiled mystery fiction to be re-valuated as valuable literature in that it reflected the situation of the time, suggested solutions, and influenced other fields of art.

**Conclusion:** Hard-boiled mystery fictions, in fact, gave the most vivid view of the situation of the time. The need of most ordinary people, who were treated ignorant but in fact supported the chaotic era, for social purification could be seen through the detective. These merits were attractive enough to be incorporated into other fields of art, such as film. Thus, hard-boiled mystery fictions should no longer be treated as low-level literature, and their value should rather be re-evaluated.

**Keywords:** Dashiell Hammett, Red Harvest, Hard-Boiled Mystery Fiction, Hard-Boiled Detective Fiction, The Value of Hard-Boiled Fiction

1. Introduction

The U.S in the 1920s was seemingly a period of peace and prosperity. At that time, the average annual economic growth rate of the U.S was maintained at 9% or above, and the Dow Jones Index, the US stock market index, rose to a whopping 245%. US citizens were allowed to borrow money freely from banks at low interest rates because of economic boom, and anyone could invest in real estate independent of their ability to repay. Land price continued to rise several times over a short period of time, and people were intoxicated with the economic boom. The rapid industrial growth and innovation led to large-scale job creation and overall income increase in the 1920s, so the U.S could popularize many things that most people in the world could not imagine at the time, such as automobiles and home appliances, emerging into the center of the global economy[1][2][3].
In contrast to this economic boom, the US was a series of chaos inside. Thanks to the economic boom, the business of the capitalists prospered, yet it was only enjoyed by a few, and the majority of ordinary people became increasingly addicted to alcohol due to the frustration and a sense of loss brought by the gap between the rich and the poor that can never be bridged. The US government enacted the Prohibition Act to prevent social problems by alcohol, yet the crime rate has soared since the enforcement of the Prohibition Act. People were drunk on the moonshine produced and sold by the mafia. Although the mafia was involved in various businesses such as gambling, prostitution, and drugs, they naturally flocked to the alcohol, a stable income source.

On this wise, the US at that time was overflowing with lust, crime, alcohol, and violence, and the mafia, the police, and the powerful colluded with each other, preventing the governmental authority from functioning, which brought chaos to the society. In this chaotic era, the hard-boiled mystery fictions appeared in the US literature. In his *Hard-Boiled Is My Strength*, Kim Bongseok says that the 'hard-boiled' was originally an adjective meaning the 'hard-boiled eggs', but the meaning has been diverted to a literary term meaning 'unsympathy, cruelty'\[4\]. He also says that the hard-boiled style generally depicts naturalistic or violent themes or events with a cold attitude with no emotion or from an impersonal view point that completely excludes moral judgment, and in UK and US literature, it is called Ernest Hemingway’s heartless style\[2\] that excludes all rhetoric and focuses on description. In *The Genealogy of Crime Fiction*, Gye, Joengmeen says that in the 1920s, the US was ruled by extremely barbaric capitalism, and if it was possible to maximize profits, illegal investment and violent suppression of laborers were also tolerated and that it was revived more radically and violently in hard-boiled mystery fictions that revealed hostility to the reality of US society, which ran towards the Great Depression\[5\].

In his first full-length mystery fiction *Red Harvest* in 1929, Hammett vividly reflected the realities of the US society at the time. *Red Harvest* influenced later films as well as other hard-boiled mystery fictions. For example, there is *Yojimbo* directed by Japanese director Akira Kurosawa’s in 1961, which most critics consider to have been influenced by *Red Harvest*. The story of the film is very similar to the story of *Red Harvest*, which was also quoted in *A Fistful of Dollars* directed by Sergio Leone and released in 1964, and *Last Man Standing*\[3\], directed by Walter Hill and released in 1996. The society depicted in the film is also similar to that of *Red Harvest*. In a corrupt city, the chaos cannot be resolved by the power of public authorities, and a cold-blooded man similar to the detective in Hammett’s fiction solves problems with violence, murder, and alienation and then leaves absentmindedly. On this wise, *Red Harvest* inspires not only other contemporary hard-boiled fiction writers but also later film directors, who are in other fields of art, using it as a efficient way to look at the reality of society at the time in a ruthless, heartless and unemotional way\[7\][8][9][10].

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1 Since the enforcement of Prohibition Act, the crime rate has risen by 24%, homicides by 12.7%, shootings by 13%, drug addicts by whopping 44.6%. As a result, the US Congress repealed the Prohibition Act in 1933.

2 Hemingway’s heartless style is a hard-boiled style that concisely expresses the harshness and ruthlessness of reality, in a short and cold narrative without any extravagance.

3 *Last Man Standing* directed by Walter Hill was released in 1966. Similar to *Yojimbo* and *A Fistful of Dollars*, but it was made later than the two films, and it is evaluated as a remake of the two films, so it has been excluded from this paper.

**Figure 1.** One of pulp magazines. *Red harvest* is published in a black mask.
In this paper, the characteristics of the characters in the hard-boiled mystery fictions, the story development, and how Hammett reflects society at the time in his work will be examined with the focus on *Red Harvest*. Also, with focus on *Yojimbo* and *A Fistful of Dollars* influenced by *Red Harvest*, how *Red Harvest* was incorporated into other fields of art will be examined with the purpose of reevaluating the value of hard-boiled mystery fictions evaluated as low-level and cheap literature by exploring the similarities in those films. Finally, by looking at the society of the time when *Red Harvest* was released in the 1920s and when the above films were made, how Hammett’s work expressed the chaotic US society in the 1920s and how heartless detective “I” in the work understood a society of chaos will be discussed.

2. The Background of the Hard-Boiled Mystery Fictions and the Characteristics of the Characters in *Red Harvest*

Hard-boiled mystery fictions have different backgrounds and different characters from those of existing mystery fictions. Gye, Goengmeen says that crimes in conventional mystery fictions are violations that deviate from the norms of class domination, and the detective eradicates criminals to restore class order. In hard-boiled mystery fictions, the ruling class and the capitalist class embody criminality, and even the police colludes with the ruling class and capitalists who are not the guardians of society and protect them, and due to these social structural problems, order is not restored by individual detective. He also points out that the detective is not a hero who devotes himself to society, but a person who performs his tasks for survival.

*Red Harvest* was set in mining town Personville. In the eyes of the detective, Personville is not a beautiful city. Downtown of Personville is covered in yellowish smoke and excavated and soiled by mining, resulting in an ugly city of 40,000 people. Yellowish smoke is a metaphor for the evil that pervades society, and the writer expresses the structurally depraved appearance of the US society in the 1920s as an ugly city covered in yellow smoke, and excavated and soiled city. On this wise, the society in hard-boiled mystery fictions depicts a corrupt society in a gloomy way. Shin, Hyewon says that this is not simply an interesting mystery fiction, but has a meaning as a modernist literature criticizing the dehumanization of modern society and corrupt US society. Holding this not-beautiful city Personville in his hands, Elihu made his villains subdue the workers of his mining company when they go on strike demanding better treatment. During the strike that has lasted eight months, Elihu employed not only money-driven gangs, but also the National Guard and some regular soldiers, causing a lot of bloodshed, indicating that governmental authority in the society at the time colluded with the capitalists who had wealth and suppressed citizens, the workers of the mining companies who went on strike.

The story about of the detective, I who comes to see his client in Personville, the setting of the work, is not explained enough. In addition, unlike the typical detective in the conventional mystery fictions who is aristocratic, just, curious, and willing to solve cases without repayment for the poor, he is simply an office worker who values pay and works for the Continental Detective Agency. When his client Donald is dead and his father Elihu commissions him to eliminate criminals in Personville, he tells Elihu that he belongs to the Continental Detective Agency, and demands $10,000 USD as a down payment. Unlike the detectives in the conventional mystery fictions, the detective in *Red Harvest* does not take on the case just with a sense of justice and curiosity, but proudly demands payment from his client. If ordinary detectives jump into the case to save society based on justice, the detective in the hard-boiled mystery fiction demands an appropriate amount of material compensation from his client.

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4 Hard-boiled mystery fictions were mainly published in pulp magazines from 1896 to the 1950s. Main readers were uneducated workers and manual workers such as seafarers and miners. Printed on low-quality and cheap pulp paper, a large portion of the magazine was filled with sexual content and advertisements, including violence and sex. For these reasons, the hard-boiled mystery fictions published here were also imprinted as cheap and low-level fictions.
shows that the crime in hard-boiled mystery fiction is impossible to solve with the detective’s efforts because it is a structural problem in society. So the detective is reproduced as a cynical worker or a heartless businessman, demanding remuneration from his client[12].

In hard-boiled mystery fictions, the evil that is the basis of the story is not limited to individuals, but is pervasive throughout the structure of society. The detective in *Red Harvest* expresses that the first impression of Personville is not beautiful. And the city’s governmental authority is also portrayed as unbelievable. The National Guard and some regular soldiers are employed by Elihu to suppress the mining company employees, and the police officer who is the cane of the people that protects social justice and sustains order from collapse near citizens is also portrayed as pathetic and unbelievable in the detective’s eyes. The police officer does not even shave. He wears a shabby uniform with two buttons off, smokes a cigarette, and clears traffic. A police chief Noonan is portrayed as a fat and cunning villain with glimmering eyes. It shows the dismal image of the US society at the time when the police, capitalists, and criminals colluded with each other and the entire society was evil[15][16][17].

Witnessing this corruption of Personville, the detective vows to uncover all the injustices associated with the people who have thrown the city into chaos: Noonan, Pete, Lew Yard, and Max Thaler. In order to clean the city again, the detective induces a fight between the police and the criminal group, and as a result, people continue to die, but he says, "I tried to handle this in the best way, but that method ended up killing many people. I had no choice"(*RH* 154)[18]. Like an detective in a hard-boiled mystery fiction, he is ruthless and has no sense of guilt. The detective gathers those who have ruined the city and arranges a peace conference, but it is actually a detective’s scheme. The villains kill each other with hostility. As the detective intended, all the villains are killed, and Personville is eventually cleaned up. The analysis by Gye, Joengmeen that the crime scene of hard-boiled mystery fictions is shockingly portrayed in the ending, that defines and eliminates all legal and illegal organizations, public legal representatives and members of criminal groups as corrupt criminals alike is reasonable[12].

Unlike existing mystery fictions, in the hard-boiled mystery fictions, the ruling class and the capitalist class manifest themselves as evil. They become entangled with criminal groups to commit crimes, and even the police collude with them, protect them, and overthrow the existing order. This provides a vivid sense of reality to the readers at the time who witnessed how capitalists and criminals colluded with public authorities and remained unpunished despite numerous violence and murders that they committed. As the corruption of society in hard-boiled mystery fictions is structural, even if the case is solved by the detective, the order is not restored. The gangs and corrupt police are eliminated in *Red Harvest*, but they are brought under the control of capitalist Elihu. This also shows that the capitalist class in the US society at the time never collapses, and it also gives a sense of helplessness to the manual workers, who at the time were the main readers of hard-boiled mystery fictions[19][20][21].

The detective tells Elihu to shut down all police functions in Personville to rebuild the city and let the National Guard keep public peace until a new police force is organized, and threaten him by saying he will inform reporters of what he has done if he does not do so. He then returns the city back to Elihu, saying, "You will find again a city that has been thoroughly cleaned up, yet can be dirty again"(*RH* 203). Elihu trembles, not because of fear, but because of anger at being insulted by the detective. However, Personville is still Elihu’s, so Elihu does not need to be afraid of the detective. In this hard-boiled mystery fiction, even if individual crimes are solved through the efforts of an individual detective, the ruling system of the capitalist class is not shaken or collapsed[12]. Thanks to many deaths, i.e. *Red Harvest*, Personville appears to have been cleaned up. But in fact it is not. In the end, Personville, where the villains and corrupt police officers have been eliminated by the detective as Elihu intended, is again controlled by Elihu, which means Elihu made a very efficient transaction with the detective.

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5 The text citation of *Red Harvest* follows *Red Harvest*(New York: Vintage Books, 1992), and subsequent citations of the text are abbreviated as *RH* and the number of page is indicated.
using his money[22][23].

3. Re-Evaluation of Hard-Boiled Mystery Fictions with Focus on the Film *Yojimbo* and *A Fistful of Dollars*

Hard-boiled mystery fictions published in the pulp magazines were treated as low-level and cheap fictions read by uneducated manual workers, but ironically enough they influenced other fields of art. The film that has been praised by critics as being almost a copy of *Red Harvest* is *Yojimbo* directed by Japanese director Akira Kurosawa and released in 1961. The story begins with the arrival of an unknown samurai to a village during the Warring States period in Japan. In this village, Seibei, which maintains its power based on silk and inn, and Ushitora, which maintains its power based on alcohol, are competing with each other. The rivalry between the two factions left the village almost in ruins. Recognizing the skills of the samurai, the two factions try to use him to destroy the other, and the samurai threaten and deceive the two factions and extort money from them. Eventually he succeeds in getting rid of the both factions, and then leaves again[24][25][26].

The cold-hearted detective in *Red Harvest* is transformed into a samurai in the film. The samurai commits murder if necessary. Also, in *Red Harvest*, Personville becomes a ruined town where Seibei and Ushitora compete against each other, and a samurai cleans up evil to his heart’s content. Treated with a bowl of cold rice by the tavern owner, the samurai kills as much as he wants to repay to the owner, cleans up the town and then leaves absentmindedly, which is similar to how the detective in *Red Harvest* makes villains kill each other and eventually cleans up Personville.

In 1964, Sergio Leone’s *A Fistful of Dollars* was released, a work that was copy of *Yojimbo*, and it was highly controversial and criticized. The movie was a huge box office hit and became a new genre called “Spaghetti Western”. It was a plagiarized work of *Yojimbo*, but gained great popularity around the world despite being sentenced to legal compensation. The outline of the film is as follows. An unnamed wandering gunfighter arrives on horseback in a village in the west. In the village, the Rojo family, leader of the Mexican gang, and the Sheriff Baxter family, are fighting each other, and the gunfighter one day sees Ramon from Rojo family tricking the cavalry into selling weapons, killing them and stealing their gold. The gunfighter tricks a soldier’s corpses as if they are alive, entices the two factions to misunderstand each other with his shooting skills and intelligence, and sets up a fight, eventually succeeding in eliminating both factions. After that, the gunfighter rides his horse again and leaves leisurely[27][28].

In *Red Harvest*, the detective becomes a gunfighter, and Personville becomes a town where Rojo gang and Sheriff Baxters compete against each other. Like the detective in *Red Harvest*, the gunfighter wrapped the villains around his finger with lies and trickery as he pleased and induced them to kill each other to clean up the village, disappearing leisurely. *Yojimbo* and *A Fistful of Dollars* borrow the background and characters of *Red Harvest* and criticize the society at the time.

The 1960s in Japan was a period of rapid growth. Like in the 1920s, when *Red Harvest* was released, Japan was economically booming. Due to the Korean War, Japan supplied military supplies, such as weapons and vehicles, to the US, and earned 3 billion dollars in a short period of time with “gracious blessings from heaven”, achieving high growth in the 1960s, which is regarded as a period of great and unprecedented social change in Japanese history. However, Japanese society, like the US in the 1920s, suffered from conflicts between the capitalist class and the working class due to rapid growth, and the collusion between the Yakuza and political power. As a result, it was an era of chaos and there were social problems comparable to Personville in *Red Harvest* due to those who fell into anger and frustration, and the violence and immoral thoughts that were prevalent in society. And the US in the 1960s is also similar to the chaos in the US at the time when *Red Harvest* was released. In the 1960s in the US, divisions among US citizens and racial conflicts intensified due to the Vietnam War. At that time,
in the US, there was severe discrimination against the minority, so black people could not go to restaurants or hotels used by white people and the gap between the rich and the poor was so great that the wealthy accounting for 1% of population could have as much income as the poor accounting for 20% of population. It was difficult for the government to come up with any solutions to bridging this gap, creating social conflicts in various forms. Under these circumstances, the easy tools to express the social chaos between in Japan and the US at the time were the background, characters, and cynical solutions of hard-boiled mystery fictions.

The background, characters, and the solution chosen by the detective in the hard-boiled mystery fictions, which were considered low-level and cheap, were so attractive that they were used in other fields of art such as films, and it was the most effective way to vividly and realistically show the society at the time. It is because in every era and in every society, there have been helpless and frustrated manual workers who knew that they could never bridge the economic gap from the capitalists and the cities and villages that became full of evil due to collusion among the capitalists, the powerful, and criminals. Therefore, the value of hard-boiled mystery fictions that can express the irrationality of society and the frustration and sense of loss of ordinary people living there must be re-evaluated regardless of the age and generation, country and field of art.


In the detective's eyes, Personville's first impression is not beautiful. He thinks that the buildings that were once slick became dirty because of the yellowish smoke coming out of the towering chimneys of the smelter factory against the clogged mountains to the south. It can be thought that slick building is Personville, which was clean before being defiled by capitalists, public authorities, and criminals. The towering chimneys of the smelter are greedy capitalists like Elihu, corrupt governmental authorities like police chief Noonan, and all the evils that have messed up Personville like Pete, Lew Yard, and Thaler, who can do anything for money. Also, evil hordes in Personville are expressed as yellowish smoke. They continue to commit evil deeds, polluting the city like yellowish smoke from the chimney. When his client Donald's wife asks the detective whether he likes the city, he lies, saying he does not know because he has not seen the city enough yet. The detective was fully aware of the structural problems in Personville, but he had no intention of actively solving problems yet.[29]

When the detective approached the crowd to find out what happened after learning that his client Donald was dead, a man in a crumpled suit, a little over 30, told him about Donald's death lightly: "Donald Willsson sat at the right hand of God, unless God hates bullet holes"(RH 6). This man is the head of the Miners' Union in Personville, who represents the majority of citizens, workers, etc., as opposed to the absurd forces, and we can see how ordinary citizens view greedy capitalists. They suffered a great deal of exploitation by the capitalists, and for this reason they had no sympathy about his death, and they had no interest in the reason why he died. But the detective says that what he wants is the "truth". With Noonan, the detective goes to meet Donald's wife. She does not want to see them, but the detective says, "Anyone has to see the police chief if he wants"(RH 23), and Mrs. Willsson is no exception. This shows the detective's respect for governmental authority in the beginning. The detective did not yet know that Noonan was also the villain in Personville, so he acknowledges the authority and honor of the police chief, the guardian of society, but the governmental authority does not care about individual opinions.

The detective treats the capitalist Elihu differently from the way he treats police chief Noonan. Elihu tells the detective that Personville is a city that he built, so it is up to him to leave it or destroy it, no one can threaten him, and if keep meddling, he will show them who he is. The detective treats Elihu's words as verbose obscene, loud things like clowns. This is because, as we saw earlier, the social class of the detective in hard-boiled mystery fictions like Red Harvest is just ordinary men, and inevitably,
he cannot empathize with the capitalist class like Elihu. However, since Elihu commissions the case and gives him money, the detective cannot openly ignore him. The detective says he will clean up Personville, pointing out those who messed up Personville and try to uncover all their unlawful deeds, but excludes Elihu, saying "I hate Elihu, but I do not want to treat him harshly because he is my client" (RH 84). Although Elihu and himself are not of the same class, he needs to be protected because he gives him a job and pay in return. Since it is directly related to survival for ordinary people, even though he is treated unfairly by the capitalists and his pride is hurt, their behaviors like clowns can be ignored unless they do not cross the last line.

However, when the last line was crossed, the detective, an ordinary man, decided to wipe them out. The last line is directly related to survival. When the detective returns from dinner and turns on the light in the room, someone shoots him. He senses danger to his survival and tries to break the light to avoid the bullet. What he uses then is the Bible. The detective threw the Bible to break the light, and the Bible is the detective’s coldness about the case that he is keeping to the end. Whereas detectives in the existing mystery fictions intervened in the case with stopping at nothing, the detective in *Red Harvest* lied, saying "I don’t know", and asked Elihu for down payment, even though he had fully figured out the structural absurdity of Personville. He keeps his cool when intervening in the case. However, the detective sends the readers a signal before intervening in the case by throwing a sacred Bible as if to break the absurdity of Personville because they crossed the final line when someone tries to shoot him. And the detective vows to clean up Personville, saying, "The evils of Poisonville are ripe and they must be harvested, this suits my taste and I will do it" (RH 68).

On this wise, the detective in *Red Harvest* is also connected to how ordinary men in the 1920s viewed the US society at the time, based on the background where capitalists, public authorities, and criminals were entangled and messed up Personville. As seen earlier, in the 1920s, the US achieved mega economic growth due to World War I, but not everyone was able to enjoy its sweetness. The majority of people were poor, and the government implemented policies centered on capitalists, which prevented ordinary people like manual workers from protecting their rights. They had to work under the capitalists to survive, and they tried to make up for the inscrutable hierarchical separation through alcohol and cheap hard-boiled mystery fictions published in the pulp magazines. They would not dare to clean up the society, but heartless and ruthless detective satisfies their deep-seated desire for social purification with violence, sometimes with lies and trickery.[30][31]

5. Conclusion

Through *Red Harvest*, the representative work of Dashiell Hammett who is recognized as representative writer of hard-boiled mystery fictions, we have examined the background, characters, and the way in which events have been resolved that are characteristic of hard-boiled mystery fictions. Unlike the existing mystery fictions, the background of the hard-boiled mystery fictions is a city of evil in which the ruling class, capitalists, and criminals have colluded with each other, and even the police officers who are the guardians of society protect them or even collude with them. Unlike the detectives such as Sherlock Holmes in the existing mystery fictions, the detective who intervenes in the case does not have a specific character, and is portrayed as a professional who does not intervene in a case hastily with sense of justice or curiosity and confidently demands down payment. The method they use to solve the case is also not as gentle as it was in the existing mystery fictions. In *Red Harvest*, the detective uses the tactics of using a foe to strike the other foe through lies and trickery and eliminates the capitalist Elihu who messed up Personville, the corrupt police chief Noonan, and the criminal gangs Pete, Yard, and Thaler, destroying everything and cleaning up Personville as planned. Looking at the detective controlling them at will, readers who do not have the courage to punish huge and evil groups feel vicarious satisfaction.

In addition, by connecting the various absurdities prevalent in the US society in the 1920s, when a
hard-boiled mystery fiction was born, to the cases that took place in Personville in Red Harvest, the author could understand why the poor manual workers at the time became so fascinated with hard-boiled mystery fictions through the appearance of the US, which was seemingly prosperous due to the great economic boom, yet was a series of chaos inside; the capitalists who got richer from the economic boom, the cause of the chaos; the governmental authority that tried to control the society by enacting the Prohibition Act; and the ugly criminals who made a fortune by selling moonshine; and detective’s gratifying way of solving such problems.

Hard-boiled fictions were treated as cheap literature simply because they were published mainly in sensational pulp magazines and their main readers were uneducated workers, sailors, and miners. By examining the absurdities and problems of the 1920s society through the background, the words and behaviors of each character, the resolution of the case, and the ending described by Hammett in Red Harvest, it was revealed that the hard-boiled mystery fictions were not just stories read by uneducated manual workers to pass their time and enjoy themselves but the literature in which the writer suggested solutions to social absurdities and problems through a detective.

Yojimbo and A Fistful of Dollars, which borrow the background and characters of Red Harvest are different from Red Harvest in specific times, background, and cases, but in a broad framework, they are very similar. The detective in Red Harvest turns into a samurai and a gunfighter in the film, respectively, and the setting is a city and town ruined by villains. And a detective, a samurai and a gunfighter let the villains fight each other with lies and deceit, causing them to die and eventually cleaning up the city, the den of evil. Hammett’s portrayal of the chaotic US in the 1920s through Red Harvest is similar to that of the US and Japan in the 1960s, when the film was made. It has a great value in that it evoked a great empathy among people at the time, and it was revealed that a re-evaluation of the literary value of hard-boiled mystery fictions is necessary.

In summary, Red Harvest was low-level literature that was published in cheap magazines and read only by the poor and powerless. Given that it was borrowed as it is in the film, different fields of art and that it made readers at the present think about the chaos and absurdity of our society, it is necessary to re-evaluate Red Harvest as precious literature for its inherent value.

6. References

6.1. Journal articles


6.2. Books

7. Appendix

7.1. Author’s contribution

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