

to have and have not ernest hemingway

****The Enduring Legacy of To Have and Have Not Ernest Hemingway****

to have and have not ernest hemingway is a phrase that instantly calls to mind the vivid storytelling and gritty realism that define one of America's most influential authors. Ernest Hemingway's novel **To Have and Have Not** is not just a tale of crime and survival; it is a profound exploration of human nature, economic hardship, and the stark contrasts between wealth and poverty. In this article, we'll dive deep into the novel, its themes, historical context, and why it remains a significant piece of literary work in Hemingway's repertoire.

The Background of To Have and Have Not Ernest Hemingway

Ernest Hemingway wrote **To Have and Have Not** in 1937, during the Great Depression, a period marked by severe economic downturn and social upheaval in the United States. Unlike many of Hemingway's earlier works which often explored war and personal struggle, this novel shifts focus to the economic disparities and moral dilemmas faced by ordinary people trying to survive.

Set in the Florida Keys, the story follows Harry Morgan, a fishing boat captain who is forced into smuggling and illegal activities when legitimate work dries up. This setting is crucial, as the Florida Keys represented a liminal space – a boundary between the law and lawlessness, between the wealthy and the impoverished. Hemingway uses this backdrop to explore themes of desperation, loyalty, and survival.

Historical Context and Inspiration

Hemingway's experiences living in Key West and Cuba heavily influenced the novel. The 1930s were tough times, and many fishermen and workers in the region faced economic hardships similar to those of Harry Morgan. Hemingway was known for his journalistic eye and ability to capture the essence of a place and time, and **To Have and Have Not** reflects this keen observation of social realities.

The novel also subtly touches on the political tensions of the era, including the effects of Prohibition and the looming shadow of World War II. This complexity adds layers to the story beyond a simple crime narrative.

Exploring the Themes of *To Have and Have Not*

Ernest Hemingway

When discussing *To Have and Have Not* Ernest Hemingway, one cannot ignore the powerful themes that resonate throughout the novel. These themes contribute to its lasting appeal and relevance.

The Divide Between the “Haves” and “Have Nots”

At its core, the novel is a social commentary on economic inequality. Harry Morgan's descent into smuggling is a direct result of the economic pressures that force him to choose between integrity and survival. The title itself speaks volumes about the disparity between those who possess wealth and power and those who are struggling to make ends meet.

Hemingway doesn't romanticize crime; rather, he presents it as a symptom of a broken system. This nuanced portrayal encourages readers to empathize with characters who might otherwise be judged harshly.

Morality and Survival

Another compelling aspect of the novel is its exploration of morality under pressure. Harry Morgan operates in a world where traditional moral codes are constantly challenged by necessity. Hemingway presents a protagonist who is flawed yet deeply human, navigating a landscape where the lines between right and wrong blur.

This tension is a hallmark of Hemingway's writing style – minimalistic yet deeply evocative, allowing readers to grapple with the ethical ambiguities alongside the characters.

Man and Nature

The Florida Keys setting is more than just a backdrop; it is an active force in the story. Hemingway's vivid descriptions of the sea, storms, and natural environment highlight the precarious relationship between man and nature. The sea represents both livelihood and danger, freedom and entrapment.

This interplay enriches the narrative and is a reminder of Hemingway's lifelong fascination with the natural world.

Literary Style and Narrative Techniques in *To Have and Have Not* Ernest Hemingway

Hemingway's distinctive writing style is evident in **To Have and Have Not**. Known for his sparse prose and iceberg theory – where much is left unsaid beneath the surface – Hemingway crafts a story that is both accessible and profound.

Minimalism and Dialogue

The novel's dialogue is sharp and realistic, often conveying more through what is left unsaid than what is explicitly stated. This minimalist approach draws readers into the world of the characters, making their struggles and emotions more palpable.

Multiple Perspectives

Unlike some of Hemingway's earlier works that focus on a singular point of view, **To Have and Have Not** occasionally shifts perspectives, offering insights into different characters' motivations and experiences. This technique creates a richer, more layered narrative.

Adaptations and Cultural Impact

To Have and Have Not Ernest Hemingway has left a significant mark not only in literature but also in popular culture. The most famous adaptation is the 1944 film directed by Howard Hawks, starring Humphrey Bogart and Lauren Bacall.

Differences Between the Novel and the Film

The movie adaptation takes considerable liberties with the source material, transforming the story into a romantic thriller set against the backdrop of World War II. While the film is highly regarded and has its own place in cinematic history, it diverges from Hemingway's original focus on economic hardship and moral ambiguity.

Enduring Influence

Despite changes in adaptations, the core themes of **To Have and Have*

Not*—economic disparity, survival, and moral complexity—continue to resonate. The novel is frequently studied for its portrayal of the human condition during times of crisis and remains a touchstone for understanding Hemingway's broader literary contributions.

Why Read *To Have and Have Not* Ernest Hemingway Today?

In an era where economic inequality and social challenges are still very much at the forefront of public discourse, *To Have and Have Not* offers timeless insights. Hemingway's ability to humanize his characters and present their struggles without judgment encourages readers to reflect on the systemic issues that affect society.

Whether you're a fan of classic literature, interested in the Great Depression era, or drawn to stories about human resilience, this novel provides a compelling and thought-provoking experience.

Tips for Readers

- **Pay attention to the setting:** Understanding the geographical and historical context enhances the novel's themes.
- **Observe Hemingway's style:** Look for what is implied rather than stated outright—this deepens your engagement with the text.
- **Reflect on the characters' choices:** Consider the ethical dilemmas they face and how those decisions relate to larger societal issues.

Exploring *To Have and Have Not* Ernest Hemingway* is like embarking on a journey through a turbulent period in American history, seen through the eyes of a master storyteller. The novel's blend of adventure, social critique, and psychological depth ensures it remains a powerful work that continues to captivate and challenge readers decades after its publication.

Frequently Asked Questions

What is the main theme of Ernest Hemingway's 'To Have and Have Not'?

'To Have and Have Not' explores themes of survival, economic disparity, and

moral ambiguity during the Great Depression, focusing on the struggles of the working class.

When was 'To Have and Have Not' by Ernest Hemingway first published?

'To Have and Have Not' was first published in 1937.

Who is the protagonist of 'To Have and Have Not' and what is his occupation?

The protagonist is Harry Morgan, a fishing boat captain who turns to smuggling to support his family.

How does 'To Have and Have Not' reflect Ernest Hemingway's writing style?

The novel reflects Hemingway's signature economical prose, use of dialogue, and themes of stoicism and resilience.

What historical context influenced 'To Have and Have Not'?

The novel was influenced by the economic hardships of the Great Depression and the social tensions in Key West and Cuba during the 1930s.

Has 'To Have and Have Not' been adapted into other media?

Yes, it was famously adapted into a 1944 film starring Humphrey Bogart and Lauren Bacall, though the movie differs significantly from the novel.

What role does the setting play in 'To Have and Have Not'?

The setting of Key West and the Caribbean is crucial, highlighting the isolation, economic struggles, and smuggling culture central to the story.

How does 'To Have and Have Not' address issues of morality and choice?

The novel presents characters facing difficult moral decisions driven by poverty and survival, blurring lines between right and wrong.

What distinguishes 'To Have and Have Not' from other Hemingway novels?

'To Have and Have Not' is notable for its focus on economic struggle and crime, differing from Hemingway's usual themes of war and personal courage.

Additional Resources

****To Have and Have Not: Ernest Hemingway's Exploration of Morality, Survival, and Class Struggle****

to have and have not ernest hemingway is a phrase that immediately evokes a complex narrative deeply rooted in issues of social disparity, morality, and human endurance. This novel, published in 1937, stands as one of Hemingway's more controversial and multifaceted works, diverging in tone and style from his earlier, more restrained prose. As a critical piece in Hemingway's oeuvre, **To Have and Have Not** offers a penetrating look into the lives of those caught between economic desperation and ethical ambiguity during the Great Depression era.

Hemingway's narrative is set against the backdrop of Key West and Cuba, regions rife with socio-economic tensions that reflect the global unrest of the 1930s. The novel's protagonist, Harry Morgan, is a fishing boat captain who turns to smuggling in an attempt to provide for his family. This premise serves as a conduit for Hemingway's exploration of broader themes such as the divide between the wealthy and the impoverished, as well as the moral compromises individuals make in the struggle to survive.

A Closer Examination of Hemingway's **To Have and Have Not**

Unlike some of Hemingway's more celebrated works, **To Have and Have Not** is notable for its rawness and less polished stylistic approach. This novel presents a more overtly political narrative, reflecting Hemingway's increasing engagement with social issues and leftist politics during the 1930s. Its departure from the classic "iceberg theory" of understated writing reveals a more direct and sometimes blunt storytelling style, which has invited both praise and criticism.

The novel's structure is episodic, weaving together multiple storylines and characters that illuminate the harsh realities of economic hardship. This fragmented approach mirrors the instability and unpredictability of the time, while also allowing Hemingway to portray a spectrum of social classes and moral perspectives.

Thematic Depth: Morality, Survival, and Class Conflict

At its core, **To Have and Have Not** is a meditation on the tension between survival instincts and ethical boundaries. Harry Morgan's descent into smuggling is not portrayed as a simple choice but as a complex response to systemic economic inequalities and personal desperation. Hemingway uses Morgan's character to question the nature of morality when conventional social structures fail to protect the vulnerable.

The novel's title itself, echoing the biblical dichotomy of "the haves and the have-nots," underscores the central theme of class struggle. Hemingway illustrates the stark contrast between the privileged few and the struggling many, highlighting how economic disparities breed resentment, violence, and moral ambiguity. This theme resonates with contemporary audiences, considering ongoing global conversations about wealth inequality.

Characterization and Narrative Style

Hemingway's portrayal of Harry Morgan diverges from the archetypal Hemingway hero who is stoic and morally unambiguous. Morgan is flawed, pragmatic, and often conflicted, embodying the complexities of human nature amidst adversity. Supporting characters, such as his wife and various clients, further enrich the narrative by representing different facets of society—from the complacent wealthy to the desperate poor.

Stylistically, the prose in **To Have and Have Not** is more straightforward and less elliptical than in Hemingway's earlier works like **The Sun Also Rises** or **A Farewell to Arms**. This change has been interpreted as Hemingway's attempt to reach a broader audience and engage more directly with pressing social issues. However, some critics argue that the novel's uneven style detracts from its literary cohesion.

Comparative Context: **To Have and Have Not Within Hemingway's Body of Work**

When compared to Hemingway's other novels, **To Have and Have Not** occupies a unique position. It is often seen as a bridge between the author's early, more introspective works and his later, more politically charged writing. The novel shares thematic concerns with **The Grapes of Wrath** by John Steinbeck, particularly regarding the plight of the disenfranchised during the Depression era, yet Hemingway's approach remains distinct in its focus on individual moral choices rather than collective social movements.

Moreover, the novel's setting in the Caribbean introduces an element of

geographical and cultural specificity that is less prominent in Hemingway's other works. This setting allows for an exploration of colonial and economic dynamics that complicate the narrative's social critique. The tension between American capitalism and Cuban poverty is palpable throughout the text, adding layers to the novel's examination of power and exploitation.

Film Adaptations and Cultural Impact

To Have and Have Not has also been immortalized through its multiple film adaptations, most notably the 1944 version directed by Howard Hawks and starring Humphrey Bogart and Lauren Bacall. The film adaptation, while taking significant liberties with the source material, helped cement the story's place in popular culture and introduced Hemingway's themes to a wider audience.

These adaptations often emphasize the romantic and adventurous elements over the novel's socio-political commentary, which has led to divergent interpretations of the story. Nevertheless, the continued interest in **To Have and Have Not** underscores its enduring relevance and the compelling nature of Hemingway's exploration of economic and moral conflict.

Critical Reception and Legacy

Upon its release, **To Have and Have Not** received mixed reviews. Some critics praised Hemingway's bold engagement with social issues and his vivid depiction of a marginalized community, while others lamented the novel's perceived lack of subtlety and structural coherence. Over time, however, literary scholars have revisited the novel with renewed interest, recognizing its significance as a social document and as an insight into Hemingway's evolving worldview.

In academic circles, **To Have and Have Not** is often analyzed for its portrayal of masculinity under duress and its interrogation of the American Dream's limitations. The novel's relevance continues to be discussed in relation to modern economic crises and debates about ethical survival in capitalist societies.

The interplay between narrative innovation and political engagement in **To Have and Have Not** enriches Hemingway's literary legacy. It serves as a testament to the author's willingness to confront uncomfortable realities and to experiment with form and content in pursuit of a more honest depiction of human experience.

Ernest Hemingway's **To Have and Have Not** remains a provocative and essential work for understanding the complexities of economic hardship, moral

ambiguity, and social stratification. Its vivid characters and turbulent setting provide fertile ground for reflection on the enduring challenges faced by individuals navigating the divide between “the haves” and “the have-nots.” As contemporary readers continue to grapple with similar issues, Hemingway’s narrative offers both historical insight and timeless questions about the human condition.

To Have And Have Not Ernest Hemingway

to have and have not ernest hemingway: *To Have and Have Not* Ernest Hemingway, 2014-05-22 *To Have and Have Not* is the dramatic, brutal story of Harry Morgan, an honest boat owner who is forced into running contraband between Cuba and Key West as a means of keeping his crumbling family financially afloat. His adventures lead him into the world of the wealthy and dissipated yachtsmen who swarm the region, and involve him in a strange and unlikely love affair. In this harshly realistic, yet oddly tender and wise novel, Hemingway perceptively delineates the personal struggles of both the “haves” and the “have nots” and creates one of the most subtle and moving portraits of a love affair in his oeuvre. In turn funny and tragic, lively and poetic, remarkable in its emotional impact, *To Have and Have Not* takes literary high adventure to a new level. As the Times Literary Supplement observed, “Hemingway's gift for dialogue, for effective understatement, and for communicating such emotions the tough allow themselves, has never been more conspicuous.”

to have and have not ernest hemingway: *Little Dorrit* Charles Dickens, 2020-06-20 *Little Dorrit* is a novel by Charles Dickens, originally published in serial form between 1855 and 1857. The story features Amy Dorrit, youngest child of her family, born and raised in the Marshalsea prison for debtors in London. Arthur Clennam encounters her after returning home from a 20-year absence, ready to begin his life anew. The novel satirises the shortcomings of both government and society, including the institution of debtors' prisons, where debtors were imprisoned, unable to work, until they repaid their debts. The prison in this case is the Marshalsea, where Dickens' own father had been imprisoned. Dickens is also critical of the lack of a social safety net, the treatment and safety of industrial workers, as well as the bureaucracy of the British Treasury, in the form of his fictional Circumlocution Office. In addition, he satirises the stratification of society that results from the British class system.

to have and have not ernest hemingway: *To Have and Have Not* Ernest Hemingway, 1937

to have and have not ernest hemingway: *To Have and Have Not* Jules Furthman, William Faulkner, 1980 The story of the making of *To Have and Have Not* (1944) is an exciting and complex one, ranging from the widely reported romance between its stars, Humphrey Bogart and the unknown nineteen-year old Lauren Bacall, to one of the more subtle developments in the wartime alliance between the United States and the Batista regime in Cuba. Bruce F. Kavin's substantial and informed introduction reflects this excitement while explaining the complexities, helping all film scholars, students, and buffs to gain a fuller appreciation of one of Hollywood's most memorable melodramas. This is a story also of a collaboration among four important writers: Ernest Hemingway, Howard Hawks, Jules Furthman, and William Faulkner.

to have and have not ernest hemingway: Quicklet on Ernest Hemingway's To Have and Have Not LeAnne Bagnall, 2012-04-04 ABOUT THE BOOK Based on his personal experiences and observations from living in Key West and Cuba, Hemingway composed the non-stop adventures of the indefatigable yachtsman Harry Morgan, an ex-policeman struggling to survive the Great Depression in the depths of Cuban revolutionary waters. The Morgan story was originally intended to be published in three separate short stories (Baker xvi) a narrative genre which Hemingway

himself was redefining at the time. Hemingway had already published the first and second stories of Harry Morgan in *Cosmopolitan* and *Esquire* magazines (1934, 1935), and decided to revise all the tales into one novel. Yet the melding of the three stories, along with the intervening story of Richard Gordon, created a novel lacking in unity. Hemingway even admitted that *To Have and Have Not* was a procedural error (Baker xv), and his least gratifying book (Baker 205). The novel was crafted during a time in Hemingway's life that experts describe as an interim period of artistic regression between his better glory days (Baker xvi). The start of the Spanish Civil War also influenced Hemingway's time and focus on the novel, in that the main character as an individual comes to share the same fate as the oppressed proletarians of his society (Meyers 267). Hemingway worked and reworked with the manuscript, even relying on the unbiased editorial eyes of trusted friends (Mellow 485), until its final publication by Scribner in 1937. It opened to critical reviews which considered the work to be an anti-capitalist stance against the U.S. government with Marxist undertones, and as a novel divided against itself telling multiple stories which just didn't cohere as a single novel (Mellow 488; Baker 205, 206).

MEET THE AUTHOR LeAnne Bagnall is a professional Los Angeles-based writer and editor who specializes in American literature, culture, lifestyle, health, and community. LeAnne has been writing on topics of charity, philanthropy, health and wellness, and current events for a number of publications over the past five years. She earned a BA in English from the University of California, Santa Barbara with a Specialization in American Cultures and Global Contexts in 2006, and is trained in non-profit board management. She enjoys writing fiction, reading 20th century American and non-Western literature, swing dancing, watching classic film, collecting antiques, volunteering to support veterans, and spending her free time appreciating classic car culture.

EXCERPT FROM THE BOOK 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? Most likely, you do not know and could not possibly even know what it would be like to see this scenario, yet this is the world into which Hemingway plunges his reader at the start of *To Have and Have Not*. The novel is ultimately about the perils of the Haves and Have Nots trying to survive the economic crisis of the Great Depression within the locale of Key West and Havana. It is a tumultuous political and social climate; the desperate and helpless population (especially those Cubans running their political revolution) are forced to take any means of income available to them, including the black market, murder, robbery, and smuggling. This is the world to which Harry Morgan, the story's main character, belongs as well. Harry is a tough, bold, cynical, and exceptionally smart yachtsman with a wife and three daughters living in Key West. Harry is forced to run contraband as well as human smuggling on his boat to make a living and survive the societal decay of the region.

CHAPTER OUTLINE Quicklet on Ernest Hemingway's *To Have and Have Not* + About the Book + About the Author + Overall Summary + Chapter-by-Chapter Summary + ...and much more Ernest Hemingway's *To Have and Have Not*

to have and have not ernest hemingway: [Ter e Nao Ter \[To Have and Have Not\]](#) Ernest Hemingway, 2011-08-09 *Ter e Não Ter* é a história dramática de Harry Morgan, natural de Key West, e da sua luta para ganhar a vida e manter a família. Harry, dono e piloto de um barco de aluguer para expedições de pesca, é obrigado durante o período da Depressão dos anos 30 a traficar imigrantes chineses e bebidas alcoólicas ilegais de Cuba para a costa americana. As suas aventuras fazem-no envolver-se com a gente abastada e dissoluta do mundo dos desportos náuticos, e viver uma estranha e improvável história de amor. Cruelmente realista, *Ter e Não Ter*, que retrata uma das mais subtis e comoventes relações amorosas de toda a obra de Hemingway, é um grande romance de aventuras como só ele os sabia escrever.

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to have and have not ernest hemingway: **Ernest Hemingway's The Old Man and the Sea** Harold Bloom, 2008 Hemingway's last work published during his lifetime remains one of his most popular and best known. A man's symbolic quest to land the catch of a lifetime engages classic themes of the human struggle against nature as well as explores the intersection of expectation and

desire.

to have and have not ernest hemingway: *True to the Spirit* Colin MacCabe, Rick Warner, Kathleen Murray, 2011 Spanning examples from Shakespeare to Ghost World, and addressing such notable directors as Welles, Kubrick, Hawks, Tarkovsky, and Ophuls, the contributors to this volume write against the grain of recent adaption studies by investigating the question of what fidelity might mean in its broadest and truest sense and what it might reveal of the adaptive process.

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to have and have not ernest hemingway: *The Making of Ernest Hemingway* Hans-Peter Rodenberg, 2014 Perhaps no other writer has shared as much public attention as Ernest Hemingway. This book shows how Hemingway's personal yearning for recognition interacted with new trends in the American publishing business and in advertising, and how the emergence of a visual culture of photojournalism and lifestyle magazines led to the public persona familiar to people all over the world. However, the book also shows the tragedy of a man who became the victim of a time that needed unquestionably virile heroes in order to cover up the psychological insecurity caused by the radical social changes taking place during the 20th century. (Series: Literature: Research and Science / Literatur: Forschung und Wissenschaft - Vol. 31) [Subject: Biography, Media Studies, Literary Criticism]

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to have and have not ernest hemingway: *Ernesto* Andrew Feldman, 2019-05-28 From the first North American scholar permitted to study in residence at Hemingway's beloved Cuban home comes a radically new understanding of "Papa's" life in Cuba Ernest Hemingway first landed in Cuba in 1928. In some ways he never left. After a decade of visiting regularly, he settled near Cojimar—a tiny fishing village east of Havana—and came to think of himself as Cuban. His daily life among the common people there taught him surprising lessons, and inspired the novel that would rescue his declining career. That book, *The Old Man and the Sea*, won him a Pulitzer and, one year later, a Nobel Prize. In a rare gesture of humility, Hemingway announced to the press that he accepted the coveted Nobel "as a citizen of Cojimar." In *Ernesto*, Andrew Feldman uses his unprecedented access to newly available archives to tell the full story of Hemingway's self-professed Cuban-ness: his respect for Cojimar fishermen, his long-running affair with a Cuban lover, the warmth of his adoptive Cuban family, the strong influences on his work by Cuban writers, his connections to Cuban political figures and celebrities, his denunciation of American imperial ambitions, and his enthusiastic role in the revolution. With a focus on the island's violent political upheavals and tensions that pulled Hemingway between his birthplace and his adopted country, Feldman offers a new angle on our most influential literary figure. Far from being a post-success, pre-suicide exile, Hemingway's decades in Cuba were the richest and most dramatic of his life, and a surprising instance in which the famous American bully sought redemption through his loyalty to the underdog.

to have and have not ernest hemingway: *Ernest Hemingway's Code Hero in Pursuit of Self* Dr. K. Madhu Murthy, 2017-11-27 Literary heroes represent the cultural, moral and spiritual texture of a country. They reflect the spoken and unspoken ideals, the dreams of life and the mundane existence of people of a nation. The concept of the hero generates some of the most existing

criticism in the literary history of a country. The emergence of mythological hero or heroes gives proper direction to the people of a nation in formulating religions, morals, cultural and social ideals and values.

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to have and have not ernest hemingway: *A Reader's Guide to Ernest Hemingway* Arthur Waldhorn, 2002-07-01 Arthur Waldhorn discusses Hemingway's sense of the world as well as his writing style. He also analyzes, in chronological order, the writings—beginning with the early stories and sketches—tracing major patterns that recur throughout Hemingway's career. His approach to each book is a critical examination of its achievements and failures.

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to have and have not ernest hemingway: *Music in the Shadows* Sheri Chinen Biesen, 2014-05 Welcome to the world of noir musical films, where tormented antiheroes and hard-boiled musicians battle obsession and struggle with their music and ill-fated love triangles. Sultry divas dance and sing the blues in shrouded nightclubs. Romantic intrigue clashes with backstage careers. This book explores musical films that use film noir style and bluesy strains of jazz to inhabit a disturbing underworld and reveal the dark side of fame and the American Dream. While noir musical films like *A Star Is Born* include musical performances, their bleak tone and expressionistic aesthetic more closely resemble the visual style of film noir. Their narratives unfold behind a stark noir lens: distorted, erratic angles and imbalanced hand-held shots allow the audience to experience a tortured, disillusioned perspective. While many musicals glamorize the quest for the spotlight in Hollywood's star factory, brooding noir musical films such as *Blues in the Night*, *Gilda*, *The Red Shoes*, *West Side Story*, and *Round Midnight* stretch the boundaries of film noir and the musical as film genres collide. Deep shadows, dim lighting and visual composition evoke moodiness, cynicism, pessimism, and subjective psychological points of view.

to have and have not ernest hemingway: *The Left Side of the Screen* Bob Herzberg, 2014-01-10 In examining the careers of communist and liberal actors, screenwriters, playwrights, and directors in Hollywood from the late 1920s to the present, this book uses studio and PCA correspondence, FBI files, film and theater reviews, and other sources to reveal how all of these artists were concerned with and active in the cinema of social protest. It covers the works of those liberal stars and directors who collaborated with communist artists in New York and Hollywood, including John Garfield, Canada Lee, Frances Farmer, Paul Robeson, James Edwards, and Paul Muni; liberal filmmakers like Philip Dunne; and ex-communists (and HUAC-friendly witnesses) like Elia Kazan, Edward Dmytryk, and Robert Rossen. It also looks at the activities of the Communist Party in Hollywood and the far-reaching influence of the Soviet Union.

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