



Graham Greene's Thrillers and the 1930s

Brian Diemert

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Diemert traces Greene's adaptation of nineteenth-century romance thrillers and classical detective stories into modern political thrillers as a means of presenting serious concerns in an engaging fashion. He argues that Greene's popular thrillers were in part a reaction to the high modernism of writers such as James Joyce, Gertrude Stein, and Virginia Woolf, whose esoteric experiments with language were disengaged from immediate social concerns and inaccessible to a large segment of the reading public. *Graham Greene's Thrillers and the 1930s* investigates some of Greene's best-known works, such as *A Gun for Sale*, *Brighton Rock*, and *The Ministry of Fear*, and shows how they reflect the evolution of Greene's sense of the importance of popular culture in the 1930s.

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