

James Joyce and the Modernist revolution



_____ 1908 to 1914 there was a remarkably productive period of innovation and experiment as novelists and poets undertook, in anthologies and magazines, to challenge the literary conventions not just of the recent past _____ of the entire post-Romantic era. _____ a brief moment, London, which up _____ that point had been culturally one _____ the duller of the European capitals, boasted an avant-garde to rival those of Paris, Vienna, and Berlin.

The spirit of Modernism—a radical and utopian spirit stimulated _____ new ideas in anthropology, psychology, philosophy, political theory, and psychoanalysis—was in the air.

Modernist fiction spoke of the inner self and consciousness. Instead _____ progress, the Modernist writer saw a decline of civilization. Whereas earlier, most literature had a clear beginning, middle, and end (or introduction, conflict, and resolution), the Modernist story was often more of a stream of consciousness.

James Joyce, _____ spent his adult life on the continent of Europe, expressed in his fiction his sense _____ the limits and possibilities of the Ireland he had left behind. In his collection _____ short stories, *Dubliners* (1914), he described the individual cost of the sexual and imaginative oppressiveness _____ life in Ireland.

Adapted from <https://www.britannica.com/art/English-literature/The-literature-of-World-War-I-and-the-interwar-period>