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That Neutral Island is a psychodrama of guilt and defiance, clarity, resentment and confusion. Instead of a bibliography it has a 'bibliographical essay' no less than 30 pages long, which will be mined for generations to come.”
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Overview. When the world descended into war in 1939, few European countries remained neutral; but of those that did, none provoked more controversy than Ireland. Despite Winston Churchill's best efforts to the contrary, the Irish premier Eamon de Valera stuck determinedly to

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Ireland's right to remain outside a conflict in which it had no enemies. Accusations of betrayal and hypocrisy poisoned the media; legends of Nazi spies roaming the country depicted Ireland as a haven for Hitler's friends.

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When the world descended into war in 1939, few European countries remained neutral; but of those that did, none provoked more controversy than Ireland. Despite Winston Churchill's best efforts to the contrary, the Irish premier Eamon de Valera stuck determinedly to Ireland's right to remain outside a conflict in which it had no enemies.

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also begs a question, as the

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island was not neutral, because
Northern Ireland played a
significant role in protecting the
sea lanes into Scotland. Wills
largely ignores the geo-strategic
threat to Britain, and one of the
surprising omissions in the book
...

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1939, a few European countries
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Ireland. This book takes in the full
breadth of the Irish wartime ...

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To read Clair Wills's cultural history of Ireland during the Second World War, *That Neutral Island*, is a rare pleasure. With a depth of research and understanding and a lightness of touch, Wills creates a multi-layered picture of the realities of living in a neutral country that was "both in and not in the war".

**That Neutral Island: A Cultural
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That Neutral Island: A Cultural History of Ireland During the Second World War, by Clair Wills, pp. 512. Cambridge: Harvard University Press, 2007. \$35. The case of Irish neutrality during the Second World War is oddly

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defamiliarizing to those from countries whose histories regard that war as a crucial moment in the defense of democracy against fascism. For Britain and the Allies, the Irish ...

That Neutral Island: A Cultural History of Ireland During ...

That neutral island: a cultural history of Ireland during the Second World War. Clair Wills. (Faber & Faber, €20) ISBN 9780571234479. Clair Wills's work integrates two different approaches to history: one focusing on diplomacy and politics, the other on culture and society.

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That Neutral Island is a psychodrama of guilt and defiance, clarity, resentment and confusion. Instead of a bibliography it has a 'bibliographical essay' no less than 30 pages long, which will be mined for generations to come. "—P. J. Kavanaugh, The Spectator. " This is historical writing at its very best.

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A ...**

Cultural Neutrality is not the way to go in today's global world, it may have value in a single company model such as IBM and the work that Hofstede did to define cultural dimensions, which is the point of Assumption 1, we are in a world as he describes "projects today bring together people from both different companies and different cultures".

The Need for Culture Neutrality

Only 15 percent said their culture was "exactly where it needed to be;" 92 percent admitted that

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improving their firm's corporate culture would enhance the value of the company. The latter two stats point to the fact that just as there is no such thing as "culture neutral" for the employee, there isn't for the company, either.

Why There is No "Culture Neutral"

Like Auden and Isherwood's departure for America in 1939, Ireland's wartime neutrality was once a source of bitter controversy.

Damned if you don't | Books | The Guardian

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Of the countries that remained neutral during the Second World War, none was more controversial than Ireland, with accusations of betrayal and hypocrisy poisoning the media.

That Neutral Island: A History of Ireland during the ...

A neutral country is a state that is neutral towards belligerents in a specific war or holds itself as permanently neutral in all future

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conflicts (including avoiding entering into military alliances such as NATO).As a type of non-combatant status, neutral nationals enjoy protection under the law of war from belligerent actions to a greater extent than other non-combatants such as enemy ...

Neutral country - Wikipedia

Despite Rhode Island remaining neutral, many of its towns were burnt down and destroyed by the attacks. Between the 17th and 18th centuries, Rhode Island was heavily involved in the slave trade. Although it passed the first abolition law in 1652, Rhode Island still housed one of the highest slave populations among the 13 colonies until the late ...

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When the world descended into war in 1939, a few European countries remained neutral, and few states were more controversial than Ireland. This book takes in the full breadth of the Irish wartime experience, describing a pivotal moment in the history of Anglo-Irish relations.

Culture, Power, and Security provides a timely collection of essays by a diverse group of historians grappling with the notion of “security” in different temporal and geographical contexts. The authors, ranging from senior scholars – including

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an award-winning military historian – to relative newcomers, examine a variety of new topics or ask new questions of older ones in the areas of religious, political, intelligence, military and foreign relations history. Drawing upon new approaches or archival sources, each author offers fresh perspectives and insight into the nature of national or international security, broadly conceived. This unique collection of essays, engagingly written and reflecting state-of-the-art scholarship, will be of value both to general readers and students of military history, diplomatic history and national and international security studies.

Culture, Northern Ireland, and the

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Second World War explores the impact of the Second World War on literature and culture in Northern Ireland between 1939 and 1970. It argues that the war, as a unique interregnum in the history of Northern Ireland, challenged the entrenched political and social makeup of the province and had a profound effect on its cultural life. Critical approaches to Northern Irish literature and culture have often been circumscribed by topographies of partition and sectarianism, but the Second World War generated conditions for reimagining the province within broader European and global contexts. These have perhaps been obscured by the amount of critical attention that

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has been paid to the impact of the Troubles on the culture of the province, and for this reason the book focuses on material produced before the flaring of political violence towards the end of the 1960s. Drawing on archival research, over four chapters the book describes the activities of an eccentric collection of artists and writers during and after the Second World War, and considers how the awkward position of the province in relation to the war is reflected in their work

This collection provides a transnational, interdisciplinary perspective on artistic responses to war from 1914 to the present, analysing a broad selection of the rich, complex body of work which

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has emerged in response to conflicts since the Great War. Many of the creators examined here embody the human experience of war: first-hand witnesses who developed a unique visual language in direct response to their role as victim, soldier, refugee, resister, prisoner and embedded or official artist. Contributors address specific issues relating to propaganda, wartime femininity and masculinity, women as war artists, trauma, the role of art in soldiery, memory, art as resistance, identity and the memorialisation of war.

As rich and diverse as its subject, Dickson's magisterial history brings 1,400 years of Dublin

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vividly to life: from its medieval incarnation through the neoclassical eighteenth century, the Easter Rising that convulsed the city in 1916, the bloody civil war following the handover of power by Britain, to end-of-millennium urban renewal efforts.

American literature and Irish culture, 1910-55: The politics of enchantment discusses how and why American modernist writers turned to Ireland at various stages during their careers. By placing events such as the Celtic Revival and the Easter Rising at the centre of the discussion, it shows how Irishness became a cultural determinant in the work of American modernists. It is the first study to extend the analysis

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of Irish influence on American literature beyond racial, ethnic or national frameworks. Through close readings and archival research, *American literature and Irish culture, 1910-55* provides a balanced and structured approach to the study of the complexities of American modernist writers' responses to Ireland. Offering new readings of familiar literary figures - including Fitzgerald, Moore, O'Neill, Steinbeck and Stevens - it makes for essential reading for students and academics working on twentieth-century American and Irish literature and culture, and transatlantic studies.

This study analyzes the role of gender in Irish cultural change

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from the 1890s to the present, exploring literature, the relationships between gender and national identities, and the recognized major political and cultural movements of the twentieth century. It includes discussion of film, television and, popular music, as well as diverse literary texts by authors such as Joyce, Yeats, Wilde, and Boland.

In all the complex cultural history of the islands of Britain and Ireland the idea of the coast as a significant representative space is critical. For many important artists coastal space has figured as a site from which to braid ideas of empire, nation, region, and archipelago. They have been drawn to the coast as a zone of

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Geographical uncertainty in which the self-definitions of the nation founder; they have been drawn to it as a peripheral space of vestigial wildness, of island retreats and experimental living; as a network of diverse localities richly endowed with distinctive forms of cultural heritage; and as a dynamically interconnected ecosystem, which is at the same time the historic site of significant developments in fieldwork and natural science. This collection situates these cultures of the Atlantic edge in a series of essays that create new contexts for coastal study in literary history and criticism. The contributors frame their research in response to emerging conversations in archipelagic criticism, the blue

Download File PDF That Neutral Island A Cultural Humanities, and island studies, the essays challenging the reader to reconsider ideas of margin, periphery and exchange. These twelve case studies establish the coast as a crucial location in the imaginative history of Britain, Ireland and the north Atlantic edge. Coastal Works will appeal to readers of literature and history with an interest in the sea, the environment, and the archipelago from the 18th century to the present. Accessible, innovative and provocative, Coastal Works establishes the important role that the coast plays in our cultural imaginary and suggests a range of methodologies to represent relationships between land, sea, and cultural work.

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As a contribution to cultural policy studies, this book offers a uniquely detailed and comprehensive account of the historical evolution of cultural policies and their contestation within a single democratic polity, while treating these developments comparatively against the backdrop of contemporaneous influences and developments internationally. It traces the climate of debate, policies and institutional arrangements arising from the state's regulation and administration of culture in Ireland from 1800 to 2010. It traces the influence of precedent and practice developed under British rule in the nineteenth

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century on government in the 26-county Free State established in 1922 (subsequently declared the Republic of Ireland in 1949). It demonstrates the enduring influence of the liberal principle of minimal intervention in cultural life on the approach of successive Irish governments to the formulation of cultural policy, right up to the 1970s. From 1973 onwards, however, the state began to take a more interventionist and welfarist approach to culture. This was marked by increasing professionalization of the arts and heritage, and a decline in state support for amateur and voluntary cultural bodies. That the state had a more expansive role to play in regulating and

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YEAR 2017 'Generous and
empathetic ... opens up postwar
migration in all its richness'
Sukhdev Sandhu, Guardian
'Groundbreaking, sophisticated,
original, open-minded ... essential
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understand not only the
transformation of British society
after the war but also its
character today' Piers Brendon,
Literary Review 'Lyrical, full of
wise and original observations'
David Goodhart, The Times The
battered and exhausted Britain of
1945 was desperate for workers -
to rebuild, to fill the factories, to

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make the new NHS work. From all over the world and with many motives, thousands of individuals took the plunge. Most assumed they would spend just three or four years here, sending most of their pay back home, but instead large numbers stayed - and transformed the country. Drawing on an amazing array of unusual and surprising sources, Clair Wills' wonderful new book brings to life the incredible diversity and strangeness of the migrant experience. She introduces us to lovers, scroungers, dancers, homeowners, teachers, drinkers, carers and many more to show the opportunities and excitement as much as the humiliation and poverty that could be part of the new arrivals' experience. Irish,

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Bengalis, West Indians, Poles,
Maltese, Punjabis and Cypriots
battled to fit into an often
shocked Britain and, to their own
surprise, found themselves
making permanent homes. As
Britain picked itself up again in
the 1950s migrants set about
changing life in their own image,
through music, clothing, food,
religion, but also fighting racism
and casual and not so casual
violence. Lovers and Strangers is
an extremely important book, one
that is full of enjoyable surprises,
giving a voice to a generation
who had to deal with the reality of
life surrounded by 'white
strangers' in their new country.

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