

## Ondřej Pilný – List of Publications

### Books

Pilný, Ondřej. *The Grotesque in Contemporary Anglophone Drama*. London: Palgrave Macmillan, 2016. 178 pp.

Pilný, Ondřej. *Irony and Identity in Modern Irish Drama*. Praha: Litteraria Pragensia, 2006. 186 pp.

Pilný, Ondřej, Ruud van den Beuken, Ian R. Walsh, eds. *Cultural Convergence: The Dublin Gate Theatre, 1928-1960*. Cham: Palgrave Macmillan/Springer Nature, 2021. 244 pp.

Power, Gerald, Ondřej Pilný, eds. *Ireland and the Czech Lands: Contacts and Comparisons in History and Culture*. Bern: Peter Lang, 2014. 235 pp.

Pilný, Ondřej, Mirka Horová, eds. *'Tis to Create and in Creating Live. Essays in Honour of Martin Procházka*. Praha: Filozofická fakulta UK, 2013. 327 pp.

Procházka, Martin, Ondřej Pilný, eds. *Prague English Studies and the Transformation of Philologies*. Praha: Karolinum Press, 2012. 218 pp.

Pilný, Ondřej, ed. *John Millington Synge: Hrdina západu. Dramata a próza*. Přel. Daniela Furthnerová, Martin Hliský, Mariana Housková, Miloš Komanec, Ondřej Pilný, Hana Zahradníková. Praha: Fraktály, 2006. 436 s.

Mahony, Christina Hunt, Laura Izarra, Elizabeth Malcolm, John P. Harrington, Ondřej Pilný, Catriona Crowe, eds. *The Future of Irish Studies: Report of the Irish Forum*. Praha: Irish Forum and Centre for Irish Studies, Charles University Prague, 2006. 151 pp.

Pilný, Ondřej and Clare Wallace, eds. *Global Ireland: Irish Literatures in the New Millennium*. Praha: Litteraria Pragensia, 2005. 241 pp.

Procházka, Martin and Ondřej Pilný, eds. *Time Refigured: Myths, Foundation Texts and Imagined Communities*. Praha: Litteraria Pragensia, 2005. 383 pp.

Petr Škrabánek, *Night Joyce of a Thousand Tiers: Studies in Finnegans Wake*, eds. Ondřej Pilný and Louis Armand, Prague: Litteraria Pragensia, 2002. 173 pp.

(As translator) Samek, Daniel. *Česko-irské kulturní styky v druhé polovině 20. století / Czech-Irish Cultural Relations, 1950-2000*. Trans. Ondřej Pilný. Praha: Centre for Irish Studies, Charles University, 2012. 64 s.

(As translator) Samek, Daniel. *Česko-irské kulturní styky v první polovině 20. století / Czech-Irish Cultural Relations, 1900-1950*. Trans. Ondřej Pilný. Praha: Centre for Irish Studies, Charles University, 2009. 64 s.

### Journal Issues

Pilný, Ondřej, ed. "Irish Theatre and Central Europe." *Litteraria Pragensia*, 25.50 (2015). 140 pp.

Wallace, Clare and Ondřej Pilný, eds. "Theatre and Politics: Theatre as Cultural Intervention." *Journal of Contemporary Drama in English* 1.2 (2014). 227 pp.

Murphy, Neil, Keith Hopper and Ondřej Pilný, eds. "Neglected Irish Fiction." *Litteraria Pragensia* 22.44 (2012). 147 pp.

Pilný, Ondřej and Louis Armand, eds. "Samuel Beckett: Textual Genesis and Reception." *Litteraria Pragensia* 17.33 (2007). 102 pp.

Pilný, Ondřej, ed. "From Brooke to Black Pastoral: Six Studies in Irish Literature and Culture." *Litteraria Pragensia* 10.20 (2000). 98 pp.

## Anthologies

*Faráři a fanatici – Irské povídky* (An Anthology of Irish Short Stories). Ed. Ondřej Pilný, Prague: Fraktály, 2004.

*Vzdálené tóny naděje – Antologie současné irské poezie* (A Bilingual Anthology of Contemporary Irish Poetry). Eds. Ivana Bozděchová, Ondřej Pilný and Justin Quinn, Brno: Host, 2000.

## Book Chapters and Articles

"The Brothers Čapek at the Gate: *R.U.R.* and *The Insect Play*", in Pilný, Ondřej, Ruud van den Beuken, Ian R. Walsh, eds. *Cultural Convergence: The Dublin Gate Theatre, 1928-1960*. Cham: Palgrave Macmillan/Springer Nature, 2021. 141-173.

Pilný, Ondřej, Ruud van den Beuken, Ian R. Walsh, "Introduction: Cultural Convergence at Dublin's Gate Theatre", in Pilný, Ondřej, Ruud van den Beuken, Ian R. Walsh, eds. *Cultural Convergence: The Dublin Gate Theatre, 1928-1960*. Cham: Palgrave Macmillan/Springer Nature, 2021. 1-13.

"Irish Studies in Continental Europe", *Irish University Review* 50.1 (2020): 215-220.

"'Ulster Says No' – Again? David Ireland's *Cyprus Avenue*, Cliché, and Brexit". *Hradec Králové Journal of Anglophone Studies* 6.1 (2019): 29-38.

"Constructing the Irish in Central Europe: German Travel Narratives and Czech Political Emancipation in the Mid-nineteenth Century". *Journal of Irish Studies* (IASIL Japan) 34 (October 2019): 11-25. (An extended version of the 2014 article "Politika charakterizace Irů a Keltů v Evropě 19. století" for an international audience).

"Anxieties in Irish Theatre". *Journal of Contemporary Drama in English* 7.1 (2019): 29-45.

"Dermot Healy and Memory". *Ilha do Desterro*, special issue on Artistic Collaborations, eds. Alinne Balduino Fernandes, Maria Rita Drummond Viana, Miriam Haughton, 71.2 (2018): 173-188.

„Irské divadlo: od Keltského tygra k WTF“. *Svět a divadlo* 29.4 (2018): 89-99.

„Jak vypadá současné irské drama“. *Svět a divadlo* 29.3 (2018): 92-99.

"Did You Like How I Made That Turn, Officer?" Martin McDonagh's *Hangmen* and Capital Punishment. Hedwig Schwall, ed. *Boundaries, Passages, Transitions*. Trier: Wissenschaftlicher Verlag Trier, 2018. 91-100.

"'Fun, disturbing and ultimately forgettable'? Notes on the Royal Court Theatre Production of Martin McDonagh's *Hangmen*." *Hungarian Journal of English and American Studies* 23.1 (Spring 2017): 121-126.

"K překladům irské literatury do češtiny." Klára Kolinská a kol. *České recepcce „ostatních literatur v angličtině“/Czech Receptions of "Other Literatures in English"*. Praha: Metropolitan University Prague Press, 2016. 41-49.

"Irish Theatre in Europe." Nicholas Grene and Christopher Morash, eds. *The Oxford Handbook of Modern Irish Theatre*. Oxford: Oxford University Press, 2016. 623-636.

"William Butler Yeats, *On Baile's Strand*." Bernhard Reitz, ed. *Das englische Drama und Theater von den Anfängen bis zur Postmoderne*. Trier: Wissenschaftlicher Verlag Trier, 2016. 245-248.

"John Millington Synge, *The Playboy of the Western World*." Bernhard Reitz, ed. *Das englische Drama und Theater von den Anfängen bis zur Postmoderne*. Trier: Wissenschaftlicher Verlag Trier, 2016. 249-252.

"Then Like Gigli, Now Like Bette: The Grotesque and the Sublime in Mark O'Rowe's *Terminus*." Donald E. Morse, ed. *Irish Theatre in Transition: From the Late Nineteenth to the Early Twenty-First Century*. Houndmills: Palgrave Macmillan, 2015. 137-146.

"Doing Justice to Swift: Denis Johnston's *Solution* in Diverse Modes." Joan FitzPatrick Dean and José Lanter, eds. *Beyond Realism: Experimental and Unconventional Irish Drama since the Revival*. Amsterdam and New York: Rodopi, 2015. 77-92.

“Did you put charcoal adroitly in the vent?': Brian O’Nolan and Pataphysics.” Ruben Borg, Paul Fagan and Werner Huber, eds. *Flann O’Brien: Contesting Legacies*. Cork: Cork University Press, 2014. 156-165.

„Politika charakterizace Irů a Keltů v Evropě 19. století.“ Petr A. Bílek, Martin Procházka and Jan Wiendl, eds. *Identity – konstrukce, subverze a absence*. Praha: FFUK, 2014. 28-39. 2<sup>nd</sup> edn in Petr A. Bílek, Martin Procházka and Jan Wiendl, eds. „Vektory“ kulturního vývoje: *Identity, utopie, hrdinové*. Praha: FFUK, 2016. 17-28.

Pilný, Ondřej and Clare Wallace, “Intervention, Interaction, Insufficiency: Theatre’s Critical Repertoire?” *Journal of Contemporary Drama in English* 1.2 (2014): 1-7.

“Irish Drama in the Czech Lands, c. 1900-2013.” Gerald Power, Ondřej Pilný, eds. *Ireland and the Czech Lands: Contacts and Comparisons in History and Culture*. Bern: Peter Lang, 2014. 201-221.

“On the Politics of the Grotesque in Contemporary Drama.” Ondřej Pilný, Mirka Horová, eds., *'Tis to Create and in Creating Live. Essays in Honour of Martin Procházka*. Praha: Filozofická fakulta UK, 2013. 87-95.

“The Grotesque in the Plays of Enda Walsh”, *Irish Studies Review* 21.2 (2013): 217-225.

“Fighting Garradrimna: Brinsley MacNamara’s *The Various Lives of Marcus Igoe*.” *Litteraria Pragensia* 22.44 (2012): 38-46.

“Jan Grossman, Prague Structuralism, and the Grotesque.” Martin Procházka, Ondřej Pilný (eds.), *Prague English Studies and the Transformation of Philologies*. Praha: Karolinum Press, 2012. 184-197.

“Pop Music and Politics in Drama: Stewart Parker and Tom Stoppard.” *Moravian Journal of Literature and Film* 3.2 (Spring 2012): 63-72.

“The Last Gasps of the Celtic Tiger? Tom Murphy’s *Golovlyovs*.” Sandra Mayer, Julia Novak, Margarete Rubik (eds.), *Ireland in Drama, Film, and Popular Culture*. Trier: Wissenschaftlicher Verlag Trier, 2012. 29-35.

“Whose Ethics? Which Genre? – Irish Drama and the Terminal Days of the Celtic Tiger.” Mark Berninger and Bernhard Reitz (eds.), *Ethical Debates in Contemporary Theatre and Drama*. Trier: Wissenschaftlicher Verlag Trier, 2012. 195-210.

“This Is Not a Green Wave: Issues of Representation in Jack B. Yeats’s Play *In Sand*”, *Nordic Irish Studies*, 11.1 (2012), Special Issue: The Island and the Arts: 153-159.

„Samuel Beckett a ‘postmoderní situace.’“ Miroslav Petříček (ed.), *Moderní svět v zrcadle literatury a filosofie*. Praha: Hermann a synové, 2011. 192-197.

“The Translator’s Playwright: Karel Mušek and J.M. Synge.” Patrick Lonergan (ed.), *Synge and His Influences*. Dublin: Carysfort Press, 2011. 153-180, 295-299.

“Mercy on the Misfit: Continuity and Transformation in the Plays of Conor McPherson.” Marianna Gula, Mária Kurdi and István D. Rácz (eds.), *The Binding Strength of Irish Studies*. Debrecen: Debrecen University Press, 2011. 87-94.

“Emotions alone are unsafe guides’: Thomas MacDonagh and Irish Literatures.” *Acta Universitatis Carolinae – Philologica* 1, 2008. *Prague Studies in English XXV*. Praha: Charles University in Prague, Karolinum Press, 2010. 75-82.

“‘Suitably Relevant’: Irish Drama and Theatre in the Czech Republic, 2000-2007.” Mária Kurdi, ed. *Literary and Cultural Relations: Ireland, Hungary, and Central and Eastern Europe*. Dublin: Carysfort Press, 2009, 65-84.

Wallace, Clare and Ondřej Pilný, “Home Places: Irish Drama since 1990.” Scott Brewster and Michael Parker, eds. *Irish Literature since 1990: Diverse Voices*. Manchester and New York: Manchester University Press, 2009, 43-58.

“My Kingdom for a Pun: Myles na gCopaleen, Erwin Schrödinger and *The Third Policeman* in *Improbable Frequency*.” *Irish Theatre International*, 1.1 (2008): 38-52.

“One Glimpse of that Wellhead’: Revelations of the Stair.” Martin Procházka, Jan Čermák, eds., *Shakespeare between the Middle Ages and Modernism*. Praha: FFUK, 2008. 207-215.

"Grotesque Entertainment: *The Pillowman* as Puppet Theatre." Chambers, Lilian and Eamonn Jordan, eds. *The Theatre of Martin McDonagh: A World of Savage Stories*. Dublin: Carysfort Press, 2006. 214-223. 2<sup>nd</sup> edn in Cronin, Finola and Eamonn Jordan, eds. *Contemporary Irish Theatre and Performance Studies Reader*. Dublin: Carysfort Press, 2016. 382-388.

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"Vidíš, jen když jsi byl slepý: John Millington Synge a *Studna světců*" (Insight Gained After Blindness Only: J.M. Synge and *The Well of the Saints*) *Druhý břeh* 1.3 (2003): 31-35.

"Mlčenlivý poutník John Millington Synge" (J.M. Synge, *The Reticent Wanderer*) *Druhý břeh* 1.3 (2003): 28-30.

"Synge and Irony." Vadon, Lehel, ed. *HUSSE Papers 2001. Proceedings of the 5th Biennial Conference*. Eger: Institute of English and American Studies, Eszterházy Károly College, 2002. 231-238.

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"Mimetic and Spectral Transformations in the Plays of Stewart Parker", *Acta Universitatis Carolinae, Philologica* 2 (*Prague Studies in English* XXIII, 2002): 67-75.

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"Cathleen's Trouble: Narrative Therapy and Recent Irish Drama." Aleš Klégr, Jan Čermák, eds. *The Tongue Is an Eye: Studies Presented to Libuše Dušková*. Prague: Kruh moderních filologů/Ústav anglistiky a amerikanistiky UKFF, 2000. 53-66.

"The Insight of Blindness: The Ironies of *The Well of the Saints*." *Acta Universitatis Carolinae, Philologica* 5 (1997) – *Prague Studies in English* XXII, Charles University Prague, The Karolinum Press, 2000. 173-178.

"Proměny irského dramatu" (Transformations in Recent Irish Drama). Conor McPherson, *Na cestě duchů (The Weir)*. Prague: Národní divadlo, 2000. 4-24.

"The Conjuror of Ruins: Issues of Creation in *Lanark* and 'The Circular Ruins.'" *Litteraria Pragensia* 8.15 (1998): 90-99.

"Cycling Round The Bend: Interpretation and Punishment in Flann O'Brien's *The Third Policeman*." *Litteraria Pragensia* 7.13 (1997): 41-50.

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## Reviews, Afterwords, Introductions

Review of Eamonn Jordan and Eric Weitz, eds. *The Palgrave Handbook of Contemporary Irish Theatre and Performance*. London: Palgrave, 2018. *Journal of Contemporary Drama in English* 8.1 (2020): 199-203.

"Dermot Healy, Resourceful Playwright". Review of Keith Hopper, Neil Murphy, eds. *Dermot Healy: The Collected Plays*. Victoria, TX: Dalkey Archive Press, 2016. *Hungarian Journal of English and American Studies* 24.1 (Spring 2018): 219-222.

“‘Peasant Literature’ vs. Shaw and Beckett: Irish Drama in Twentieth-Century Poland.” Review of Barry Keane, *Irish Drama in Poland. Staging and Reception 1900-2000* (Bristol and Chicago: Intellect, 2016). *Litteraria Pragensia* 26.52 (2016): 127-131.

„Martin McDonagh: včera a dnes.“ Martin McDonagh, *Osiřelý západ*, přel. Ondřej Sokol (Brno: Dexon Art, 2011) 174-179 (doslov).

“Constructed Fantasy Objects of Irish Theatre.” Review of Paul Murphy, *Hegemony and Fantasy in Irish Drama, 1899-1949* (Houndmills: Palgrave Macmillan, 2008). *Hungarian Journal of English and American Studies* 15.2 (Fall 2009): 204-207.

“Theatre Studies in the Global Era.” Review of Patrick Lonergan, *Theatre and Globalization: Irish Drama in the Celtic Tiger Era* (Houndmills: Palgrave Macmillan, 2009). *Litteraria Pragensia*, 19.38 (2009): 90-93.

“Nedáš-li mi chléb do dlaně...” Recenze knihy *Krásy i jed. Čtyřverší irského středověku 7.-14. století*, vybral a přel. Daniel Samek, přebásnil Jaroslav Tulka. *Tvar* 18.17 (2007): 22.

“Každá bitva je prohrou.” Recenze knihy Eoghan Ó Tuairisc, *L’Attaque*, přel. Radvan Markus. *Tvar* 18.10 (2007): 23.

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“Moderní irská povídka” (The Modern Irish Short Story). *Faráři a fanatici – Irské povídky* (An Anthology of Irish Short Stories). Ed. Ondřej Pilný. Prague: Fraktály, 2004

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Review of Nicholas Grene, *Politics of Irish Drama*. *Hungarian Journal of English and American Studies* 8.1 (2002): 284-287.

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## Selected Translations

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Walsh, Enda. *Penelopa* [Penelope]. Komorní činohra Praha, first produced 20 December 2014. (drama)

Walsh, Enda. *Jak si povídají ti zoufalci* [How These Desperate Men Talk]. *PLAV* 9.8 (2012): 22-27. (drama)

O’Brien, Flann. „Bratr Johna Duffyho“ [“John Duffy’s Brother”]. *A2* 8 (2012): 26. (short story)

Poems by Alan Gillis. *Souvislosti* 1.22 (2011): 119-122.

O’Brien, Flann. „Myles na gCopaleen Escort Service“ [selection from The WAAMA League, *The Best of Myles*]. *A2* 12 (2010): 18, 23. (columns)

na gCopaleen, Myles alias O'Brien, Flann. „Buchhandlung čili úprava knih“ [selection from The WAAMA League, *The Best of Myles*], *Literární noviny* 24. 11. 2003: 14. (columns)

Beckett, Samuel. „Dante a humr“ [“Dante and the Lobster”]. *Faráři a fanatici: Irské povídky*. Ed. Ondřej Pilný. Praha: Fraktály, 2004. 134-146. (short story)

MacLaverty, Bernard. „Na procházce se psem“ [“Walking the Dog”]; „Rozjímání v tichu“ [“A Silent Retreat”]. *Faráři a fanatici: Irské povídky*. Ed. Ondřej Pilný. Praha: Fraktály, 2004. 242-264. (short stories)

Guth [Jarkovský], Jiří. “Cromwell – Cork compared to Dublin and Belfast – lack of sights” [extract from *Na zeleném Erinu. Kresby z irských cest*]. *As Others Saw Us. Cork through European Eyes*. Eds. Joachim Fischer and Grace Neville. Cork: The Collins Press, 2005. 190-197.

Synge, John Millington. *Studna světců* [*The Well of the Saints*]. Švandovo divadlo, Praha, first produced 18 November 2003; published in: *Druhý břeh* 3.1 (2003): 36-51. 2<sup>nd</sup> ed. in: John Millington Synge, *Hrdina západu. Dramata a próza*. Ed. Ondřej PILNÝ. Trans. Daniela Furthnerová, Martin Hliský, Mariana Housková, Miloš Komanec, Ondřej Pilný, Hana Zahradníková. Praha: Fraktály, 2006: 71-115. Radio version by Český rozhlas, 2014. (drama)

McDonagh, Martin. *Mrzák inishmaanský* [*The Cripple of Inishmaan*]. Divadlo v Celetné, Praha, first produced 8 November 2002. 7 professional productions up to date. (drama)

Poems by Nuala Ní Dhomhnaill, Michael Hartnett and Paul Durcan. *Vzdálené tóny naděje: Antologie současné irské poezie*. Eds. Ivana Bozděchová, Ondřej Pilný and Justin Quinn. Brno: Host, 2000. 256-263, 286-298, 310-313.

O'Brien, Flann. *Třetí strážník* [*The Third Policeman*]. Praha: Argo, 1999. 2<sup>nd</sup> revised ed. Praha: Argo, 2014. 245 pp. (novel)

Friel, Brian. *Proměny* [*Translations*]. Divadlo v Celetné, Praha, first produced 5 May 1997. Extract with commentary published in *PLAV* 1.6 (2010): 30-34. (drama)