

## Ondřej Pilný – 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.

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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.

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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.

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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.

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“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.

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“‘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.

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“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.

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“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.

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“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.

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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.

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"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 and Other Publications

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"Ambros Swětlík, jun. to Brian O'Nolan, 11 Feb 1938." *The Lost Letters of Flann O'Brien*, eds Gerry McGowan and Andrew Sherlock. Wirral: The Pen and Pencil Gallery, 2021. 22.

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.

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

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## Selected Translations

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Banville, John. „Literatura a sen“ [“Fiction and the Dream”]. EFACIS Banville Project: Literature as Translation, 2017, <http://www.johnbanville.eu/essay/translation/czech>. (essay)

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

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