

Oscar Wilde, *The Importance of Being Earnest*
Orientations bibliographiques
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1. Éditions et traductions du texte ; œuvres de Wilde

Édition au programme : Gillespie, Michael Patrick, ed. *The Importance of Being Earnest: Authoritative text, Backgrounds, Criticism*. New York: Norton, A Norton Critical Edition, 2006. [Norton]

Éditions du texte :

Berggren, Ruth, ed. *The Definitive Four-Act Version of The Importance of Being Earnest*. New York: Vanguard, 1987.

Berggren, Ruth and Joseph Donohue, eds. *The Importance of Being Earnest. A Reconstructive Critical Edition of the Text of the first Production, St James's Theatre, London, 1895, annotated and illustrated from contemporary sources and edited with introductory essays on the play and its text by Joseph Donohue and Ruth Berggren*. Gerrards Cross: Colin Smythe, 1995.

Bristow, Joseph, ed. *The Importance of Being Earnest and Related Writings*. London: Routledge, 1992.

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Jackson, Russell, ed. *The Importance of Being Earnest*. London: E. Benn, New Mermaids, 1980. [Introduction, p. xi-xli, appareil de notes très complet].

Raby, Peter, ed. *The Importance of Being Earnest and Other Plays*. Oxford: Oxford UP, 1995. [contient également *Salomé*, *A Woman of No Importance*, *Lady Windermere's Fan* et *An Ideal Husband*].

Traductions françaises :

L'importance d'être constant. Trad. Jean-Michel Déprats. Oscar Wilde. *Œuvres*. Ed. Jean Gattégno. Paris : Gallimard, coll. « Bibliothèque de la Pléiade », 1996. p. 1435-1525 [Notice et notes de Marie-Claire Pasquier, p. 1861-1876].

L'importance d'être constant. Traduction, présentation, notes, dossier chronologique, bibliographie par Pascal Aquien. Édition bilingue. Paris : Flammarion, coll. « GF », 2000.

L'importance d'être constant. Trad. Jean-Michel Déprats. Édition d'Alain Jumeau. Paris : Gallimard, coll. « Folio théâtre », 2012.

¹ Cette bibliographie s'appuie en partie sur celle fournie par Charles A. Carpenter, <http://oscholars-oscholars.com/bibliographies/carpenter/carpenter-13/>

Œuvres de Wilde :

Complete Works of Oscar Wilde. [1948]. Ed. Merlin Holland. Glasgow: HarperCollins, 2003.

Complete Letters of Oscar Wilde. Ed. Merlin Holland and Rupert Hart-Davis. New York: Holt, 2000 and London: Fourth Estate, 2000.

Œuvres. Ed. Jean Gattégno. Introduction de Pascal Aquien. Paris : Gallimard, coll. « Bibliothèque de la Pléiade », 1996.

[Il est recommandé de lire les autres comédies de Wilde, *The Picture of Dorian Gray* et certains essais, surtout “The Decay of Lying” et “The Truth of Masks”].

2. Biographies et contextes

Angel-Pérez, Élisabeth. *Le Théâtre anglais*. Paris : Hachette, 1997.

****Aquien**, Pascal. *Oscar Wilde. Les mots et les songes*. Croissy-Beaubourg : Aden, 2006.

***Beckson**, Karl. *London in the 1890s. A Cultural History*. New York: Norton, 1992.

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Bédarida, François. *L'Ère victorienne*. Paris : PUF, coll. “Que sais-je?”, 1974.

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Powell, Kerry. *Oscar Wilde and the Theatre of the 1890s*. Cambridge: Cambridge UP, 1990. [voir en particulier p. 108-123, “The Importance of Being at Terry’s”; p. 124-139, “Algernon’s Other Brothers”, ce dernier chapitre est repris p. 138-154 dans *Critical Essays on Oscar Wilde*. Ed. Regenia Gagnier. New York: G. K. Hall, 1991].

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[**Cambridge Companion**]

Showalter, Elaine. *Sexual Anarchy. Gender and Culture at the Fin de Siècle*. New York: Viking Penguin, 1990.

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3. Sélection d’ouvrages consacrés à l’œuvre d’Oscar Wilde

3. 1. Ouvrages entièrement consacrés à *The Importance of Being Earnest*

*** **Aquien**, Pascal et Xavier Giudicelli, ed. *The Importance of Being Earnest* d’Oscar Wilde. Paris : PUPS, coll. « mondes anglophones », 2014.

*****Bloom**, Harold, ed. *Oscar Wilde’s The Importance of Being Earnest: Modern Critical Interpretations*. New York: Chelsea House, 1988. [**Bloom**]

- *****Degroisse**, Élodie. *The Importance of Being Earnest*. Paris : CNED/PUF, 2014.
- *****Drugeon**, Marianne et Emmanuel Vernadakis. *The Importance of Being Earnest*. Neuilly-sur-Seine : Atlante, coll. « clefs-concours », 2014.
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- *****Raby**, Peter. *The Importance of Being Earnest: A Reader's Companion*. New York: Twayne, 1995. [**Raby**]

3. 2. Ouvrages contenant des passages sur *The Importance of Being Earnest*

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- ***Bird**, Alan. *The Plays of Oscar Wilde*. New York: Barnes & Noble, 1977. [p. 160-183 consacrées à *The Importance of Being Earnest*].
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- ****Gillespie**, Michael Patrick. *Oscar Wilde and the Poetics of Ambiguity*. Gainesville: UP of Florida, 1996. [p. 100-114, “The Victorian Impulse in Contemporary Audiences: the Regularization of *The Importance of Being Earnest*” et p. 115-132, “From Beau Brummel to Lady Bracknell: Reviewing the Dandy in *The Importance of Being Earnest*”, repris p. 166-182 dans **Norton**].
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- Merle**, Robert. *Oscar Wilde*. [1948]. Paris : Éditions de Fallois, 1995. [p. 341-377 consacrées au théâtre de Wilde].
- ****Nassaar**, Christopher. *Into the Demon Universe: a Literary Exploration of Oscar Wilde*. New Haven, CT: Yale UP, 1974. [p. 129-145 consacrées à *The Importance of Being Earnest*].
- ***Powell**, Kerry. *Acting Wilde: Victorian Sexuality, Theatre, and Oscar Wilde*. Cambridge: Cambridge UP, 2009 [voir en particulier p. 101-122, “Performativity and History: Oscar Wilde and *The Importance of Being Earnest*” ; p. 102-105, “Jack Worthing and the Anthropology of Performance” ; p. 105-113, “Historicizing *Earnest*’s ‘Social drama’” ; p. 114-122, “Performing *Earnest*”].
- Raby**, Peter. *Oscar Wilde*. Cambridge: Cambridge UP, 1988. [p. 129-131].
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- ***Varty**, Anne. *A Preface to Oscar Wilde*. Harlow: Longman, 1998. [p. 192-206 consacrées à *The Importance of Being Earnest*].
- Worth**, Katherine. *Oscar Wilde*. London: Macmillan, “Macmillan Modern Dramatists”, 1983. [p. 152-182 ; repris p. 57-75, sous le titre “The Triumph of the Pleasure Principle”, dans **Bloom**].

3. 3. Sélection d'articles et de chapitres d'ouvrages spécifiquement consacrés à *The Importance of Being Earnest*

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Baselga, Mariano. "Oscar Wilde and the Semantic Mechanisms of Humour: the Satire of Social Habits." **Sandulescu**. p. 13-20.

Beckson, Karl. "Oscar Wilde and the Importance of not Being Earnest". *Oscar Wilde. The Man, his Writings and his World*. Ed. Robert N. Keane. New York: AMS Press, 2003. p. 1-14.

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Bennett, Michael Y. "Victorian Ideals: Wilde Performances in *The Importance of Being Earnest* and *Salomé*." *Words, Space, and the Audience: the Theatrical Tension between Empiricism and Rationalism*. New York: Palgrave Macmillan, 2012. p. 27-56.

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Craft, Christopher. "Alias Bunbury: Desire and Termination in *The Importance of Being Earnest*." *Another Kind of Love: Male Homosexual Desire in English Discourse, 1850-1920*. Berkeley: U of California P, 1994. p. 106-139. [repris p. 119-137 dans **Gagnier**].

Dickson, Sarah A. "Introduction." Oscar Wilde. *The Importance of Being Earnest: A Trivial Comedy for Serious People: in four acts as originally written by Oscar Wilde*. New York: New York Public Library, 1956. p. 1-26 [sur les manuscrits].

Foster, Richard. "Wilde as Parodist: a Second Look at *The Importance of Being Earnest*." *College English* 18 1956. p. 18-23 [repris p. 159-166 dans **Tydemann**].

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Gregor, Ian. "Comedy and Oscar Wilde." *Sewanee Review* 74 1966: 501-521 [repris p. 11-26 dans **Bloom**].

Guedj, Emmanuelle. "Wandering Identities: of Bags and Plays by Wilde, Pinter and McGuinness." *Études Britanniques Contemporaines* 35 2008. p. 15-25.

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Kiberd, Declan. "Oscar Wilde: the Artist as Irishman." *Inventing Ireland*. Cambridge, MA: Harvard UP, 1996. p. 33-50 [repris p. 9-23 dans **MacCormack**].

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Knowles, Ronald. "Bunburying with Bakhtin: a Carnavalesque Reading of *The Importance of Being Earnest*." *Essays in Poetics* 20 1995. p. 170-181.

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- Mendelssohn**, Michèle. "Wild thoughts and desire! Things I can't tell you—words I can't speak!": the Drama of Identity in *The Importance of Being Earnest* and *Guy Domville*." *Henry James, Oscar Wilde and Aesthetic Culture*. Edinburgh: Edinburgh UP, 2007. p. 163-196.
- Mikhail**, E. H. "The four-act Version of *The Importance of Being Earnest*." *Modern Drama* 11 1968. p. 263-266 [repris p. 102-105 dans **Norton**].
- ****Paglia**, Camille. "The English Epicene: Wilde's *The Importance of Being Earnest*." *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson*. New Haven, CT: Yale UP, 1990. p. 531-571. [repris p. 116-136 dans **Norton**].
- Pankratz**, Annette. "Playing with Oscar—Camp as Textual Strategy in Adaptations of *The Importance of Being Earnest* by Orton, Fleming and Ravenhill." *The Importance of Reinventing Oscar: Versions of Wilde during the Last Hundred Years*. Ed. Uwe Böker, Richard Corballis, Julie A. Hibbard. Amsterdam : Rodopi, 2002. p. 229-236.
- Parker**, David. "Oscar Wilde's Great Farce: *The Importance of Being Earnest*." *Modern Language Quarterly* 35 1974. p. 173-86 [repris p. 166-179 dans **Tydemann** et p. 35-47 dans **Bloom**].
- Pham-Thahn**, Gilbert. "Dandiacal Conversations in Oscar Wilde's Comedies of Manners: Conventions, Conversions and Reconfigurations of Phallogocentrism." **Drugeon**. p. 37-52.
- Poulain**, Alexandra, « "False impression[s]": Writing in *The Importance of Being Earnest* », *Études anglaises* 3/2014 (Vol. 67) , p. 290-301.
- Raby**, Peter. "The Origins of *The Importance of Being Earnest*." *Modern Drama* 37 1994. p. 139-147.
 —. "The Persons of the Play": some Reflections on Wilde's Choice of Names in *The Importance of Being Earnest*." *Nineteenth Century Theatre* 23 1995. p. 67-75
 —. "Wilde, and How to be Modern: or, Bags of Red Gold." **Bristow**. p. 147-162.
 —. "The Genesis of the Play" dans **Raby** p. 125-140; repris dans **Norton**, p. 183-195
- Ramos Gay**, Ignacio. "Hunger, Dandyism and Compulsive Consumption in *The Importance of Being Earnest*." *Hunger on the Stage*. Ed. Élisabeth Angel-Pérez et Alexandra Poulain. Newcastle-upon-Tyne: Cambridge Scholars, 2008. p. 115-130. [**Angel-Pérez et Poulain**] [repris dans **Aquien et Giudicelli**]
- Reinert**, Otto. "Satiric Strategy in *The Importance of Being Earnest*." *College English* 18 1956. p. 14-18 [repris p. 153-159 dans **Tydemann**].
- Robbins**, Ruth. "Artificial worlds: *Salomé* and *The Importance of Being Earnest*". *Oscar Wilde*. London: Continuum, 2011. p. 144-161. [voir en particulier p. 151-161]
- Rohmann**, Gerd. "Re-discovering Wilde in travesties by Joyce and Stoppard." **Sandulescu**. p. 338-347.
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- ****Sedgwick**, Eve Kosofsky. "Tales of the Avuncular: Queer Tutelage in *The Importance of Being Earnest*." *Professions of Desire: Lesbian and Gay Studies in Literature*. Ed. George E. Haggerty & Bonnie Zimmerman. New York: Modern Language Association, 1995. p. 191-209.
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- Siegel**, Maxwell E. "On Losing Both one's Parents: Carelessness or Tampering?" *OSCHOLARS* 30 Oct 2003-Oct 2006 <www.irishdiaspora.net/ids/exhibits/253/And-I-May-I-Say-Nothing.doc>)
- Snider**, Clifton. "Synchronicity and the Trickster in *The Importance of Being Earnest*." *Wildean* 27 2005. p. 55-63.
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Vatain, Julie. "'Who is coming to tea?': Aspects of Hunger in Three Victorian Plays: *The Lights o'London*, *Widower's Houses* and *The Importance of Being Earnest*." **Angel-Pérez et Poulain**. p. 101-114.

****Waldrep**, Shelton. "Mechanical Bodies and Desiring Machines: *The Importance of Being Earnest*." *The Aesthetics of Self-Invention: Oscar Wilde to David Bowie*. Minneapolis: U of Minnesota P, 2004. p. 49-61.

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Whitaker, Thomas R. "Playing in Earnest." *Omnium gatherum: Essays for Richard Ellmann*. Ed. Susan Dick et al. Gerrards Cross: Colin Smythe, 1989. p. 407-423.

4. Sélection d'articles ou de chapitres sur les mises en scène de la pièce

Archer, William. *The Theatrical 'World' of 1895*. London: Walter Scott, 1896. "The Importance of *Being Earnest*". p. 56-60 [compte rendu de la première mise en scène de la pièce].

Beerbohm, Max. *Around Theatres, volume I*. London: Heinemann, 1924. p. 331-336 [compte rendu d'une mise en scène de 1902].

Donohue, Joseph W. "The first Production of *The Importance of Being Earnest*: a Proposal for a Reconstructive Study." *Essays on Nineteenth Century British Theatre*. Kenneth Richards & Peter Thomson, eds. London: Methuen, 1971. p. 125-143.

Jackson, Russell. "A Classic without Danger: the National Theatre's *Importance of Being Earnest*." *Critical Quarterly* 25 ii 1983. p. 73-80.

Kaplan, Joel H. "An Earnest for our Time: *KAOS*, *Handbag* and *Lady Bracknell's Confinement*." *Irish Studies Review* 13 2005. p. 341-351.

Levenson, Ada. "The Last First Night." *New Criterion* 4 i 1926. p. 148-153. [compte rendu de la première représentation de la pièce].

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Stokes, John. *Oscar Wilde. Myths, Miracles and Imitations*. Cambridge: Cambridge UP, 1996 [voir en particulier p. 165-178 consacrées aux mises en scène de *The Importance of Being Earnest*].

5. Filmographie selective

1952 : *The Importance of Being Earnest*. Anthony Asquith, réal. ; Michael Redgrave (Ernest Worthing), Michael Denison (Algernon Moncrieff) et Edith Evans (Lady Bracknell).

2001 : *The Importance of Being Earnest*. Oliver Parker, réal. ; Rupert Everett (Algernon Moncrieff), Colin Firth (Ernest Worthing), Frances O'Connor (Gwendolen Fairfax), Reese Witherspoon (Cecily Cardew) et Judi Dench (Lady Bracknell).

Pour plus de détails sur les différentes mises en scène et adaptations filmiques de la pièce, on se référera à : **Tanitch**, Robert. *Oscar Wilde on Stage and Screen*. London: Methuen, 1999.

6. Sites internet

The Oscholars : <http://oscholars.com>

Pages spécifiques sur *The Importance of Being Earnest* réalisées par David Rose : <http://oscholars-oscholars.com/special-issues/earnest-2/>

Oscar Wilde Society : <http://oscarwildesociety.co.uk>

Oscar Wilde Society of America : www.owsoa.org

Revue en ligne *Rue des Beaux-arts* http://www.oscholars.com/RBA/Rue_des_Beaux_arts.htm

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