

**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. [désormais **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.

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.

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.

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

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.

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Booth, Michael R. *Theatre in the Victorian Age*. Cambridge: Cambridge UP, 1991.

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Canning, Richard. *Oscar Wilde*. London: Hesperus Press, coll. *Brief Lives*, 2008.

Cohen, Ed. *Talk on the Wilde Side. Towards a Genealogy of Discourse on Male Sexuality*. New York, London: Routledge, 1993.

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Foldy, Michael S. *The Trials of Oscar Wilde: Deviance, Morality, and Late Victorian Society*. New Haven: Yale UP, 1997.

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Kaplan, Joel H. and Sheila Stowell. *Theatre and Fashion. Oscar Wilde to the Suffragettes*. Cambridge: Cambridge UP, 1994.

****McKenna**, Neil. *The Secret Life of Oscar Wilde*. London: Century, 2003. [voir notamment p. 308-312 et p. 331-335].

Jenkins, Anthony. *The Making of Victorian Drama*. Cambridge: Cambridge UP, 1991. [p. 220-224 consacrées à *The Importance of Being Earnest*].

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].

Powell, Kerry and Peter Raby, ed. *Oscar Wilde in Context*. Cambridge: Cambridge UP, 2014.

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[désormais **Cambridge Companion**]

Sinfield, Alan. *The Wilde Century. Effeminacy, Oscar Wilde and the Queer Moment*. London: Cassell, 1994.

***Sloan**, John. *Authors in Context. Oscar Wilde*. Oxford: Oxford UP, 2003.

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

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

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*****Raby**, Peter. *The Importance of Being Earnest: A Reader’s Companion*. New York: Twayne, 1995. [désormais **Raby**]

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

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***Drugeon**, Marianne, ed. *Cahiers victoriens et édouardiens 72. Studies in the Theatre of Oscar Wilde*. Montpellier : P U de la Méditerranée, 2010. [désormais **Drugeon**]

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- *****Gagnier**, Regenia. *Idylls of the Marketplace: Oscar Wilde and the Victorian Public*. Stanford, California: Stanford UP, 1986. [p. 111-117 sur *The Importance of Being Earnest*, repris dans **Bloom** p. 109-118].
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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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- ****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*”].
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- ***Varty**, Anne. *A Preface to Oscar Wilde*. Harlow: Longman, 1998. [p. 192-206 consacrées à *The Importance of Being Earnest*].
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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.
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- Bastiat**, Brigitte. “*The Importance of Being Earnest* (1895) by Oscar Wilde: Conformity and Resistance in Victorian society.” **Drugeon**. p. 53-63.
- 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.

- Bentley**, Eric. *The Playwright as Thinker: a Study of Drama in Modern Times*. New York: Reynal, 1946. p. 172-177 [repris p. 111-115 dans *Oscar Wilde: A Collection of Critical Essays*. Ed. Richard Ellmann. Englewood Cliffs: Prentice-Hall, 1969].
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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**].
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- Garland**, Tony W. "The Contest of Meaning in *The Importance of Being Earnest*." *Explicator* 70 2012. p. 272-274.
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- 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*

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- Pham-Thanh**, Gilbert. "Dandiacal Conversations in Oscar Wilde's Comedies of Manners: Conventions, Conversions and Reconfigurations of Phallogocentrism." **Drugeon**. p. 37-52.
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 —. "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. [désormais **Angel-Pérez et Poulain**] [repris dans **Aquien et Giudicelli**].
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- Senelick**, Laurence. "Master Wood's Profession: Wilde and the Subculture of Homosexual Blackmail in the Victorian Theatre." **Bristow**. p. 162-182.
- 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>)
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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.

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Mason, A. E. W. *Sir George Alexander and the St. James' Theatre*. London: Macmillan, 1935 [p. 72-90 consacrées à *The Importance of Being Earnest*].

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5. Filmographie sélective

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>

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

The Yellow Nineties on line: <http://www.1890s.ca/>

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7. Ouvrages à paraître

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

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.

Eells, Emily, ed. *Wilde in Earnest*. Nanterre : PU de Paris Ouest, coll. « Intercalaires-agrégation d'anglais », 2014.