



Amphi Anglais

Collection dirigée par Patrick Chézaud et Marta Dvořák

Lord Jim

Joseph Conrad

► MÉTHODE DE L'ÉPREUVE

► ANALYSE DE L'ŒUVRE EN ANGLAIS

► SUJETS GUIDÉS

Christine Vandamme

capés-agrégation

Sommaire

Partie 1. Méthodologie (par Patrick Chézaud)

Introduction	8
1. La dissertation	14
■ Le sujet	15
■ La problématique	18
■ Le plan	24
■ La rédaction	29
■ La relecture	37
Aide-mémoire	39
2. Le commentaire	40
■ Avant de lire le texte	40
■ Première lecture : synthèse provisoire	41
■ Seconde lecture : analyse	42
■ Problématique ou ligne d'interprétation	60
Aide-mémoire	65

Partie 2. Analyse de l'œuvre (par Christine Vandamme)

1. Biography	68
2. The Political and Cultural Context	70
2.1. Conrad's Complex Relationship with the Empire: Dual Loyalty to Poland and England	70
2.2. Conrad and the East: a Mixture of First-hand Knowledge and Exoticism	74
2.3. The Victorian Set of Values and the Question of Social Status	77
3. Genesis of the Book	80
3.1. A Real Shipwreck: the Jeddah Case	80
3.2. Sources and Genesis of the Book	81
4. Conrad at the Crossroads of Romanticism, Impressionism and Modernism	82
4.1. An Aesthetic Credo: the "Difficult and Evanescent" Aim of Art	82

4.2.	The Romantic Heritage and the Influence of the “Romance”	84
4.3.	Impressionism and the “Narrow Chamber of the Individual Mind”	88
4.4.	Symbolism as a Gain in “Complexity, Power, Depth and Beauty”	91
4.5.	Modernism and its Accompanying Questioning of Identity, Time and Reality	94
5.	Narrative Structure: Interlocking Voices and Points of View	98
5.1.	A Falsely Symmetrical Structure: Fall and Redemption	98
5.2.	Narrative Voices: a Proliferation of Conflicting Testimonies and Assessments	100
5.3.	The Contradictions of Vision	102
	a. The importance of vision	102
	b. The absence of any unified centre of consciousness and perception	104
	c. Fragmented vision: a kaleidoscope	105
6.	Experienced and Narrated Time versus Teleological Time	108
6.1.	The Dislocation of Time Despite a Coherent and Precise Storyline	108
6.2.	Apparent Digressions and Thematic Apposition	111
6.3.	Stasis: Atemporality of Myth versus Progressive Time of History	113
6.4.	Ellipsis as Emblematic of a Problematic Status of the Event	117
7.	Identity, Identification and Otherness	124
7.1.	Identification and Formation of the Ego Ideal	124
	a. The fictional and specular status of the ego ideal ..	124
	b. A split personality and a betrayal of the seamen’s code of solidarity	126
	c. The trap of alienating identifications or imaginary captations	129
7.2.	“Racial” Identification and Prejudice: a White/Brown Dichotomy	130
7.3.	Professional and Social Identifications: Noble/Base and Decent/Disgraceful Dichotomies	134
	a. The Noble/Base dichotomy: trustworthiness and reliability versus fallibility	134

b.	Decent/Disgraceful: Decency as a keyword for the community of seamen	136
7.4.	A Symbolic Game Where Places Can Be Shuffled ...	137
7.5.	Conrad's Own Indirect Identifications and Denials ..	140
7.6.	Naming and Identity	141
Works Cited and Suggestions for Further Reading		145

Partie 3. Sujets expliqués (par Christine Vandamme)

Dissertation n° 1

En vous inspirant de cette citation de Joseph Conrad, commentez la force irrésistible des mots dans *Lord Jim* : « *You perceive the force of a word. He who wants to persuade should put his trust not in the right argument, but in the right word. The power of sound has always been greater than the power of sense. I don't say this by way of disparagement. It is better for mankind to be impressionable than reflective. [...] Give me the right word and the right accent and I will move the world.* »

150

Dissertation n° 2

Jugement et sympathie dans *Lord Jim*.

166

Commentaire de texte n° 1

Chapter 1. From: "He was an inch, perhaps two" down to: "as unflinching as a hero in a book."

175

Commentaire de texte n° 2

Chapter 8. From: "The skipper, busy about the boat" down to: "a lot of men too indolent for whist—and a story..."

185