

<b>Agrégation interne d'anglais</b>
<b>Session 2018</b>
<b>Épreuve ESP</b>
<b>Explication d'un texte extrait du programme</b>

<b>ESP</b>
<b>221</b>

### **Explication de texte**

Ce sujet comprend 2 documents :

- Document 1 : Anonymous, "Jesse James,' With Tyrone Power in Feature Role, Arrives at Roxy", *New York Times*, January 14, 1939.
- Document 2 : *Jesse James* (Henry King, 1939, 20th Century Fox). [0:21:10 – 0:23:03]

Le document 2 est à consulter sur la tablette multimédia fournie.

### **Explication de faits de langue**

Le candidat proposera une analyse linguistique des segments soulignés dans le texte du document 1.

## Document 1

It certainly isn't Jesse James, as even Jo Frances James, a granddaughter of the great outlaw and a technical adviser on his film biography, ruefully admitted this week in an Associated Press interview, but "Jesse James," at the Roxy, is still the best screen entertainment of the year (as of Friday, Jan. 13). Handsomely produced by the Messrs. Darryl Zanuck and Nunnally Johnson, stirringly directed by Henry King, beautifully acted by its cast—notably Henry Hull, Henry Fonda, and even its star, Tyrone Power—and buoyed by a brilliant and slyly humorous screen play by the versatile Mr. Johnson, it becomes an authentic American panorama, enriched by dialogue, characterization, and incidents imported directly from the Missouri hills.

In order to make Jesse, the train robber and bank bandit, romantically presentable at Seventh Avenue and Fiftieth Street (and the job undoubtedly was a tough one) the ingenious Johnson script presents him as a handsome Quixote, hopelessly jousting with a public utility—a career with which any stanch American who has ever launched an individual campaign against the gas, telephone, or electric light companies, can sympathize. In Jesse's case the enemy was the "St. Louis Midland Railroad"—an industrial octopus which stole his farm and caused the death of his aged mother while he himself was a fugitive in the hills for resisting the trend of the times. (And a beautiful scene it is, thanks to Mr. King's direction, in which the James brothers rout the strong-arm squad of the railroad barons).

Henry Fonda, as the tobaccochewing Frank James, is a beautiful characterization, but our favorite is Henry Hull, as the small-town editor and friend of the James clan, whose dictated editorials are priceless gems of frontier humor. "Shoot 'em down like dogs" is his favorite phrase, and his enemies include lawyers, railroad presidents (in the revengeful person of Donald Meek), dentists, and anybody who tends to upset the order of uncivilized existence. "It's lawyers that are ruining everything" declaims Mr. Hull, while his assistant furiously sets the type. His office, meanwhile, is the spot in which Mr. Power meets Nancy Kelly, while Power vainly scour the hills.

The principal beauty of "Jesse James" (aside from Technicolor) is its Nunnally Johnson dialogue, and its individual scenes: the rout of the railroad gorillas, the train and bank hold-ups—especially the politeness of the railroad bandits—the marriage scene, in which the James boys interrupt Sabbath service in a country church-house and discover a sociological friend in the pastor ("I had given up preaching and was

40 making an honest living off the land till the railroad stole my farm”), and the acting, including that of Tyrone Power, who makes out an excellent melodramatic case against himself as Jesse, although, as far as we are concerned, the verdict is still “Not Guilty.”