

## Editor's Note

Volume 2, Number 2 of *Crisolenguas* features a guest article by the renowned scholar of nineteenth-century French literature, Dr. Grant, Professor Emeritus at the University of Texas at Austin. In this article, Dr. Grant contributes his thorough knowledge of psychoanalysis to bring to light Sandian characters' lure of heights. The next article written in French by Agnes Bosch provides an informative overview of the various language methods that have shaped the one adopted by the Department of Foreign Languages at the University of Puerto Rico, Río Piedras campus. This article is followed by two essays on French literature and the arts. Both essays written in English discuss respectively the representation of female bodies in literature and the opera, and myths in literature and paintings. The former by David Jones gives a valuable insight on the impact of the Church over cultural behaviors. The latter by Jonathan F. Krell includes beautiful reproductions that pleasantly illustrate mythic patterns in Gustave Moreau's work. Finally, the article by Maria-Leonilde Araújo-Gröchenig concerns the construction of female identities in a Portuguese novel *Novas cartas portuguesas* which is considered as the first feminist work in Portuguese literature. Once again, this number covers a wide variety of topics in foreign languages, literatures and cultures, and we are grateful to the contributors for sharing the results of their research with us.

The editor,  
Françoise Ghillebaert

## Abstracts

### **George Sand and the Lure of the Heights: *Indiana* and *Jacques***

This article examines the motif of the flight from the corrupt lowlands and their so-called civilization up into the solitude and purity of the mountain heights in two of George Sand's earlier novels: *Indiana* (1832) and *Jacques* (1834). It highlights Sand's basic concern with the search for a meaning to life while exploring the Romantic *topos* that "up there" one finds God, the sublime, and the pure, whereas "down here" life is treacherous.

### **De l'(Im)mortalité des méthodes d'enseignement des langues**

Depuis le début du XXe siècle, la discipline de la didactique des langues n'a cessé de se développer pour faire face aux enjeux du moment. Dans cet article, nous verrons brièvement les principales méthodes qui ont marqué le domaine de l'enseignement/apprentissage des langues vivantes, ainsi que leurs principes et paradigmes pédagogiques. Puis, nous exposerons les variables qui ont facilité leur succès ou bien provoqué leur mort éventuelle. Finalement, nous aborderons les tendances actuelles en matière de méthodologie dans la didactique des langues, notamment l'éclectisme gestionnaire. Ensuite, nous présenterons la «méthodologie intensive» créée à l'Université de Porto Rico en 1968, à titre d'exemple pour montrer que les méthodes peuvent s'adapter progressivement aux besoins et aux contraintes de différents contextes historiques et contourner ainsi les obstacles qui pourraient les mener vers une mort annoncée.

### **De l'(Im)mortalité des méthodes d'enseignement des langues**

Desde principios del siglo 20, la disciplina de la didáctica de lenguas se ha desarrollado continuamente para adaptarse a los retos de cada momento. En este artículo, veremos brevemente los principales métodos que marcaron el campo de la enseñanza/aprendizaje de lenguas, así como sus principios y paradigmas pedagógicos. Además, mostraremos las variables que los llevaron al éxito o, más bien, que provocaron su muerte. Finalmente, abordaremos las tendencias actuales en esta disciplina, en particular el eclecticismo gestor. Luego, presentaremos el “método intensivo” creado en 1968 en la Universidad de Puerto Rico, como ejemplo de un método que ha sabido adaptarse progresivamente a las necesidades y a las limitaciones de diferentes contextos históricos y evitar los obstáculos que podrían conducirlo a una muerte anunciada.

### **Women's Bodies: God and Jules Massenet's Historical Context**

Positivism and naturalism influenced the Catholic Church's focus in the 19<sup>th</sup> century on morality, which it exercised through control over women's bodies. Yet resistance also came through women's bodies. Many 19<sup>th</sup> century European intellectuals who opposed positivism and Church morality sought a transcendent, spiritual truth by voyeuristically gazing at the female body. Jules Massenet's operas were a major part of this trend. Most importantly is *Thaïs* in which Massenet depicts a morally dogmatic monk losing his Christian faith to his erotic desire.

### **Mythic Patterns in the Art of Gustave Moreau: the Primacy of Dionysus**

The artistic evolution of the French symbolist painter Gustave Moreau, whose life (1826-98) spans the last three-quarters of the nineteenth century, serves as a remarkable illustration of Gilbert Durand's *mythanalyse* of this period, which he sees as dominated by three successive myths: Prometheus, Dionysus, and Hermes. Promethean at the outset, Dionysian and Hermetic during the later stages, Moreau's career would appear to be a microcosm of his culture. Yet Moreau's work never fully embraces Hermes. His late Hermetic phase, its fervent Christian essence apparent in the painter's lengthy commentaries, strives to accept the spiritual, redemptive figure of Hermes, but it remains an unsuccessful attempt to reject the irresistible erotic pull of Dionysus.

### **Motifs mythiques dans l'art de Gustave Moreau: la primauté de Dionysos (en français)**

L'évolution artistique du peintre symboliste français Gustave Moreau (1826-98), dont la vie s'étend sur les derniers trois-quarts du dix-neuvième siècle, est une illustration remarquable de la «mythanalyse» décrite par Gilbert Durand pendant cette période, un siècle qu'il voit dominé par trois mythes successifs: Prométhée, Dionysos et Hermès. Prométhéenne au début, ensuite dionysiaque et hermétique, la carrière de Moreau semble être un microcosme de sa culture. Toutefois, l'œuvre de Moreau n'embrasse jamais pleinement Hermès : sa phase hermétique tardive, dont l'essence chrétienne apparaît dans les longs commentaires du peintre, s'efforce d'accepter la figure spirituelle, rédemptrice d'Hermès, cependant elle reste une tentative vaine de rejeter l'attraction érotique de Dionysos.

**Shattering Women's Images and Rewriting Women's Self In *Novas cartas portuguesas*** analyzes the dialogical discourse as a challenge against the patriarchal discourse on women's roles. This article will highlight the hybrid form of narrative used *In Novas cartas portuguesas* as a response to the need for a diverse mode of representation for women's self-awareness and self-understanding. This hybridization of the text best reflects the three authors' intention to represent centuries of female history, especially women's subordination in the home, in the convent, in love relations, and in all other situations.