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**MYTHOLOGICAL COSMOLOGY IN “EVE’S SONG”  
OF CHARLES VAN LERBERGHE**

**МІФОПОЕТИЧНА КОСМОЛОГІЯ У ПОЕМІ «ЄВИНА ПІСНЯ»  
ШАРЛЯ ВАН ЛЕРБЕРГА**

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Studies of the mythological cosmology of literary texts is at the heart of contemporary philological studies, helping to clarify the problems of literary conceptualization. Mythopoetic nuclear structures seem to be the center of gravity around which the deep semantics is formed. This problem takes on even greater importance for the texts of the French-speaking Belgian symbolist movement, known for its particular interest in symbols with a mythical substratum, as evidenced by the research we have already carried out on the poetics of Maurice Maeterlinck, Emile Verhaeren, Max Elskamp, Grégoire Le Roy and Georges Rodenbach. We will analyze the poetic work of Charles Van Lerberghe, the prominent Symbolist author best known for his most famous poem, “Eve’s song” (1904).

Charles Van Lerberghe’s literary work has been studied by a number of scholars, but there have been no deep analyses of his literary mythology. Some studies focus on reconstructing his life (Albert Mockel, Raymond Trousson, Lucien Christophe, Henri Davignon), while others, fewer in number, analyze the particularities of his imagery (Jean Guillaume, Patrick Laude, Claire Michant, our previous research). In Ukrainian philology, there is a study by Yarema Kravets on the author’s essay on Marie Bachkirtseff and our annotated edition of the author’s selected works and correspondence [1]. That said, we would like to stress that research of the systemic analysis of Charles Van Lerberghe’s mythopoetic background has yet to be carried out. The aim of our research is therefore to reconstruct the mythological worldview in Charles Van Lerberghe’s poetry, based on an analysis of his most famous poetic collection which was considered by his contemporaries to be one of the founding texts of Belgian French-language Symbolist poetry.

The poem "Eve's song" was published in 1904 by Mercure de France, and has been reprinted many times since. The great writers and critics welcomed "the great free poet" (Emile Verhaeren), "one of the greatest poets of our time" (Camille Lemonnier), and the collection was even proclaimed a "masterpiece of Symbolism" by Albert Mockel [9, p. 357]. German-language authors such as Rainer Maria Rilke and Stefan George also appreciated this text, which the literary critic Georges Rency considered important as a "philosophical poem of pantheism" [1, p. 358], while Louis Dumont-Wilden noted the theme of the evolution of the human soul [3, p. 201]. Hubert Juin, in a somewhat vague interpretation, linked the image of Eve with the soul, the creation of the world or love [6, p. 87], while Lucien Christophe emphasized the imprecision of the philosophical conception, an opinion shared by Henri Davignon [2, p. 250] and Daniel Grojnowski [4, p. 279]. Vic Nachtergaele and Nathalie Zabus have noted the influences of Nietzschean philosophy [10, p. 9; 12, p. 137], while Hans-Joachim Lope, highlighting the work's vitaist and pantheist tendencies, its tribute to the philosophy of Arthur Schopenhauer, Friedrich Nietzsche, Guillaume Tiberghien and Ludzig Büchner [8], also emphasized the poem's innovation, which could be seen as a harbinger of the naturist modernist movement embodied by authors as diverse as René Ghil, André Gide, Francis Viéél-Griffin and Francis Jammes.

The naturistic pragmatics of "Eves' song" would seem to derive from mediation between two polar systems, Christian conceptualization and Greek mythology, both of which focus on the author's mythopoetic imagination. It would therefore be reductive to follow the interpretation proposed by Jean Guillaume, who saw in the poem a gradual infiltration into the protagonist of the forces of Satan that would distort divine aspirations, with a temptation of the senses and intelligence [5, p. 290]. More nuanced interpretations have been proposed by Vic Nachtergaele, who linked the concept of SIN with LOVE and LIGHT [19, p. 13], or by Patrick Laude, who delineated in the poem the cyclical movement BIRTH – DEATH – BIRTH [7, p. 143].

The conceptual system in Charles Van Lerberghe's "Eve's song" generates the mythopoetic concept GOOD LUCK with a positive connotation with the conceptual correlates FIRE, SOUL, BIRD, LOVE, SEA, SUN, STAR, WATER, HEIGHT, SONG. Interpreting myths include Eros, Aphrodite, Adonis, Zeus, Angels, Apollo and Virgin Mary. Among the most prominent archaic metaphors are: "eye = light", "song = swan = light", "love = greenery", "love = flower", "love = wave". On the other hand, the mythopoetic concept of BAD LUCK, with its negative connotations, is actualized in the concepts BLACK, MOON, DEATH, WIND, EARTH, as well as the myths of Hecate, Tartarus, Azrael and Hades, the archaic metaphors "shadow = bird = death" "dust = death" and "wave = death", and the idea of Chaos. However, the concept of DEATH also acquires a positive semantization with the concepts

of WATER, MOON and SEA, notably by actualizing the Heraclitean ideologeme of "eternal flux" and the poetics of metamorphosis to symbolize the immortal soul, actualizing the concept of ETERNITY.

It should also be noted that the most marked mythopoetic narrative pattern in Van Lerberghe's poetry would seem to be the passage of the concept SOUL from a negatively connoted LOW WORLD (where the battle between LIGHT and DARKNESS takes place) to the birth of LIGHT, FIRE, LOVE and SINGING in the UPPER WORLD (with its correlates LIGHT, FIRE, LOVE and GOD) and a progression from the negative concept of DEATH (and its correlates DEATH, MOON, WATER) to ETERNITY (ideologeme "eternal flux", metamorphoses of the SOUL in the different topoi of the UNIVERSE).

Tracing the perspectives of Belgian Symbolist poetry research at the level of mythopoetic cosmology, let's assume that the linguo-conceptual analysis of the texts would generate the interpretation of the cosmological concepts UPPER WORLD, WATER, LIGHT, DARKNESS, COLD, FIRE, SUN, SKY, STAR, WIND, BIRD, GREENHOUSE, PARADISE, SEA, MOON, LOVE, while the poets' mythopoetic narrative scheme (varying according to the authors) would be as follows: passage of the SOUL concept from the LOW WORLD, with its negative or neutral connotations, to the HIGH WORLD, with its positive connotations.

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**АНГЛОМОВНІ ТЕКСТИ РЕГЛАМЕНТІВ ЄС:  
КОМУНІКАТИВНО-МОВНІ ОСОБЛИВОСТІ**

**ENGLISH TEXTS OF EU REGULATIONS:  
COMMUNICATIVE AND LANGUAGE FEATURES**

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