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# The Concept of Romanticism: Literary and Artistic Analysis

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## Abstract

This study examines Romanticism as a coherent yet internally differentiated cultural formation that reshaped literature, painting, and music between the late eighteenth and mid-nineteenth centuries. The article is based on a qualitative comparative analysis of representative literary, visual, and musical works from German, English, French, and Slavic traditions, interpreted in dialogue with major contributions in Romanticism scholarship. Particular attention is given to the concepts of “dual-worlds” and “cordocentrism,” the reevaluation of imagination and inwardness, and the transformation of genre, symbolism, and historical consciousness. The analysis shows that Romanticism should not be reduced either to a simple rejection of Enlightenment rationality or to a

loose collection of national styles. Rather, it functioned as a transnational aesthetic paradigm unified by its emphasis on subjectivity, freedom, spiritual tension, nature, and the search for the absolute, while remaining historically diverse in form and ideological orientation. The study also demonstrates how Romantic poetics migrated across artistic media and helped prepare later developments such as symbolism and modern conceptions of artistic individuality. The article clarifies the conceptual vocabulary of Romanticism, refines its internal periodization, and highlights its continuing relevance for literary and cultural interpretation.

**Keywords:** romanticism, transformation, emotionality, symbolism, philosophy of idealism, personality

## 1. INTRODUCTION

Romanticism emerged during a period of profound political, social, and intellectual transformation in Europe. The decades surrounding the French Revolution, the Napoleonic wars, and the consolidation of modern bourgeois society altered inherited views of history, authority, imagination, religion, and the individual. Although the Revolution of 1789 accelerated this transformation, Romanticism cannot be reduced to a mere reaction to that event alone. Many of its impulses were already taking shape within the later Enlightenment, especially in those currents that questioned rigid rationalism, rediscovered feeling and imagination, and returned to nature, myth, and the inner life.

In contrast to the normative poetics of neoclassicism, Romantic writers and artists privileged subjectivity, emotional intensity, creative freedom, and the singularity of lived experience. Nature was no longer treated simply as a background or an ordered system; it became a living presence, a source of revelation, and a mirror of inward states. Romanticism also renewed interest in religion, folklore, national memory, and symbolic forms of expression. These developments transformed not only literary language but also painting, music, and the broader hierarchy of the arts.

At the same time, Romanticism remains one of the most debated categories in literary and cultural history. Scholars disagree over its chronological boundaries, its conceptual unity, and the extent to which national variants can be understood within a common European framework. Some approaches fragment Romanticism into separate local traditions, whereas others generalize it so broadly that its distinctive features become blurred. This tension makes renewed comparative analysis necessary, especially when literature is studied alongside other artistic media.

The present article addresses that need by treating Romanticism as an internally diverse but conceptually coherent cultural paradigm. The study is motivated by three concerns: the need to clarify the conceptual vocabulary used to describe Romanticism; the need to compare major national variants without erasing their differences; and the need to explain how literary, visual, and musical forms participated in a shared aesthetic reorientation. The article therefore examines Romanticism not simply as a style, but as a worldview structured by imagination, inwardness, historical consciousness, symbolic thinking, and the search for the absolute.

The overall purpose of the article is to analyze the development of the concept of Romanticism in literature and art and to identify the principal aesthetic mechanisms through which it shaped modern cultural consciousness. More specifically, the article seeks to clarify the historical and philosophical origins of Romanticism, to describe its dominant poetic and symbolic models, and to show how its core principles were articulated across different artistic traditions.

## 2. LITERATURE REVIEW

The modern study of Romanticism has been shaped by a long-standing debate over whether the term designates a unified movement or a family of historically related tendencies. Classical interventions by [1] remain foundational because they demonstrate how unstable the category has always been in literary history. Later comparative work, including [2] and [3], has reinforced the view that Romanticism developed transnationally, even though it assumed different ideological and artistic forms in different linguistic traditions.

A second major line of scholarship examines the philosophical foundations of Romantic aesthetics. Studies such as [4], [5], and [6] emphasize the importance of German Idealism, reflexivity, and the rethinking of art as a privileged medium of truth. Related contributions by [7], [8], and [9] highlight Romanticism's broader intellectual reach, especially its critique of reductive rationalism and its attempts to reconnect art, nature, science, and ethical life.

A third body of literature focuses on the internal poetics of Romantic writing and representation. [10], [11], and [12] investigate attention, doubling, and the idealization of the artist, while [13] and [14] clarify how Romanticism transformed the status of imagination, lyric subjectivity, and literary theory. These studies are especially useful for understanding recurring Romantic motifs such as inwardness, estrangement, fragmentation, dream, and the symbolic relation between visible and invisible worlds.

Recent scholarship has also expanded the field by tracing Romanticism's afterlives and interdisciplinary resonance. Work by [15], [16], and [17] shows that Romanticism continues to inform environmental thought, criticism, education, and contemporary cultural discourse. At the same time, scholarship on national Romanticisms, including [18], demonstrates that appeals to folklore, memory, and collective identity cannot be understood apart from concrete historical and political conditions.

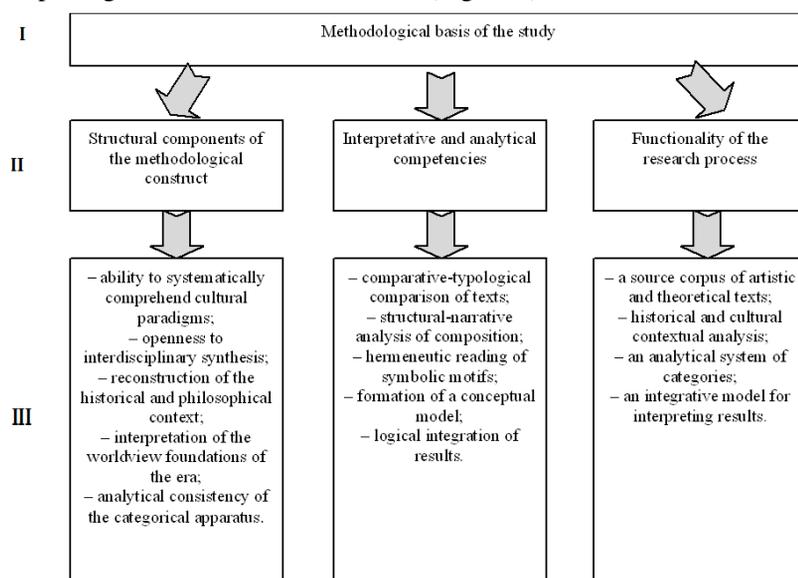
Despite these important advances, two problems remain insufficiently resolved. First, many studies focus either on conceptual history or on a single national tradition, leaving underdeveloped the relation between shared Romantic principles and their variable artistic realization. Second, literary analysis is often separated from painting and music, even though Romanticism repeatedly theorized and practiced intermedial exchange. The present article responds to this gap by combining comparative literary analysis with a broader cultural perspective on visual and musical Romanticism.

### 3. MATERIALS AND METHODS

#### 3.1. RESEARCH PARADIGM AND CONCEPTUAL CONFIGURATION

The research is designed as a qualitative, comparative, and interpretive study that combines historical-literary reconstruction, hermeneutic reading, and comparative-typological analysis. Romanticism is treated not as a loose collection of stylistic devices, but as a historically specific cultural paradigm that transformed ideas about the subject, nature, creativity, and artistic form. This perspective makes it possible to examine both the internal coherence of Romanticism and the diversity of its national realizations.

The conceptual framework is organized around three analytical vectors. The first concerns historical context and examines Romanticism in relation to late Enlightenment thought, the French Revolution, and the reconfiguration of European cultural life. The second focuses on poetic organization, including lyric subjectivity, narrative models, symbolism, and the relation between imagination and reality. The third reconstructs the philosophical premises of Romantic aesthetics, especially the centrality of inwardness, freedom, and spiritual aspiration. Taken together, these vectors provide a non-reductive model for interpreting Romantic literature and art (Figure 1).



**Figure 1.** *Methodological structure of the study*

The boundaries of the study were determined according to chronological and thematic principles. Chronologically, the analysis focuses on the late eighteenth to the mid-nineteenth century, the period in which Romanticism became a dominant cultural force in Europe. Thematically, the study concentrates on recurring Romantic categories: individualism, the cult of nature, historical imagination, the tension between ideal and reality, and the idea of boundless inward aspiration.

#### 3.2. FORMATION SOURCE CORPUS AND ITS PROCEDURE STRUCTURING

The source corpus consists of representative literary texts, critical writings, and aesthetic reflections associated with German, English, French, and Slavic Romanticism. To strengthen the comparative basis of the study, the corpus also includes selected visual and musical works that illuminate the broader Romantic aesthetic field. Literary materials include works and authorial constellations associated with Novalis, Friedrich Hölderlin, William Blake, William Wordsworth, George Gordon Byron, Walter Scott, E. T. A. Hoffmann, Victor Hugo, Adam Mickiewicz, Mykola Gogol, and Taras Shevchenko. The visual and musical dimension is represented through canonical Romantic figures such as Caspar David Friedrich, Théodore Géricault, Eugène Delacroix, Francisco Goya, Franz Schubert, Hector Berlioz, Fryderyk Chopin, Franz Liszt, and Richard Wagner.

The corpus was formed through purposive selection. Three criteria were applied. First, each work had to display central features of Romantic poetics or aesthetics. Second, the material had to be historically attributable to the Romantic period or to its formative prehistory. Third, the selected works had to allow meaningful comparison across national traditions and artistic media. The corpus was then organized into thematic clusters, including individualism, folklore and historicism, symbolic imagination, and the dialectic of reality and transcendence. This procedure ensured analytical consistency while preserving historical diversity.

### 3.3. METHODS ANALYSIS AND METHODOLOGICAL MATRIX RESEARCH

The methodological toolkit combines the historical retrospective method, structural-narrative analysis, comparative-typological analysis, and hermeneutic interpretation. The historical-retrospective method is used to trace the formation of Romantic consciousness in relation to political upheaval, aesthetic debate, and philosophical change. Structural-narrative analysis is applied to literary texts in order to identify recurrent compositional patterns, especially conflicts between everyday reality and ideal aspiration, the construction of lyric inwardness, and the role of symbolic or visionary episodes.

The comparative-typological approach makes it possible to identify both shared and distinctive features of the major national variants of Romanticism. German Romanticism is examined for its philosophical and reflexive intensity; English Romanticism for its emphasis on inward experience, nature, and freedom; French Romanticism for its dramatic and historical energy; and Slavic Romanticism for its close relation to folklore, national memory, and cultural identity. Hermeneutic interpretation is used to reconstruct symbolic structures and recurring motifs such as solitude, nature, travel, night, dream, and mystical experience. Analytical validity is strengthened through triangulation: interpretations are compared across media, across national traditions, and against established scholarly accounts. The methodological procedure is summarized in Table 1.

**Table 1.** *Methodological matrix for the study of romanticism*

Stage	Object	Method	Analytical focus	Result
Corpus formation	Literary and artistic works	Purposeful selection	Representativeness and relevance	Structured corpus
Historical reconstruction	Philosophical and cultural texts	Historical-retrospective analysis	Context of the era	Contextual framework
Comparative analysis	National traditions	Typological comparison	Common and distinctive traits	Comparative model
Narrative analysis	Literary texts	Structural analysis	Plot logic and lyric subjectivity	Narrative patterns
Semantic coding	Imagery systems	Hermeneutic interpretation	Symbolic motifs	Conceptual network
Interpretive synthesis	Generalized material	Analytical synthesis	Worldview principles	Integrated model
Verification	Scholarly interpretations	Critical comparison	Consistency of conclusions	Theoretical validity

### 3.4. INTERPRETATIVE MODELING AND VERIFICATION COHERENCE

The final stage of the research consists in constructing an integrative model of Romanticism as a cultural paradigm. At the center of this model stands the individual subject who seeks harmony with the absolute while simultaneously experiencing estrangement from empirical reality. This tension is treated as a generative principle of Romantic creativity. The model links three interrelated dimensions: worldview, artistic form, and symbolic system. Worldview defines the values of freedom, inwardness, and spiritual search; artistic form gives these values emotional and aesthetic expression; and the symbolic system stabilizes meaning through recurrent images, situations, and oppositions.

The coherence of the results was checked by comparing the study's interpretations with major historiographic approaches to Romanticism. Although scholars differ in terminology and emphasis, the core characteristics identified in the present analysis remain stable across traditions: the heightened status of subjectivity, the symbolic relation between visible and invisible worlds, the reevaluation of nature, and the aspiration toward the ideal. The study does not claim exhaustive coverage of all Romantic materials. Rather, it offers a transparent and replicable qualitative design for comparative interpretation, one that may later be expanded through digital humanities methods or corpus-based analysis.

## 4. RESULTS

### 4.1. HISTORICAL AND PHILOSOPHICAL ORIGINS OF THE ROMANTIC PARADIGM

Romanticism may be defined as a major movement in European literature and the arts of the late eighteenth and early nineteenth centuries that reoriented aesthetic attention toward inwardness, imagination, freedom, and the symbolic depth of experience. Its representatives challenged the normative poetics of classicism, reconsidered the legacy of the Enlightenment, and turned with new intensity toward history, folklore, nature, and the exceptional individual. The semantic history of the term itself reflects this complex development. The etymology of the key concepts of Romanticism is shown in Table 2.

Initially, the word family from which "romantic" emerged referred to vernacular narrative traditions rather than to a literary school. Only gradually did the term acquire an aesthetic meaning associated with the picturesque, the marvelous, and the emotionally elevated. By the late eighteenth century, German theorists and writers transformed it into the self-description of a new cultural orientation that challenged classical norms and foregrounded imagination, inwardness, and symbolic depth.

The key features of Romanticism are summarized in Table 3.

These features show that Romanticism was not a simple rejection of the Enlightenment but a selective reevaluation of its legacy. The Romantics preserved the modern concern with the individual and with freedom, yet they redirected these concerns toward feeling, imagination, spirituality, and historical memory. For this reason, the main chronological

boundaries of Romanticism are best understood not as a rigid sequence but as a developing constellation extending from the 1790s into the middle decades of the nineteenth century.

**Table 2.** *Etymology of key concepts of Romanticism*

Concepts, aspects of development	Time frame	Etymology	Innovators
Early Romance usage	17th century, Iberian context	association with vernacular romance and narrative song traditions	
Development of the concept	18th century, England	the epithet “romantic” was used for medieval, picturesque, and imaginative literature	
The epithet “romantic”	Late 18th century	opposition to the “classical”; association with the adventurous, distant, fantastic, sublime, and emotionally charged	German Romantics, especially August and Friedrich Schlegel
The literary term “romantic”	Late 18th century	affirmation of individuality, the cult of feeling, interest in folklore, and the opposition between everyday reality and spiritual or imaginative life	Novalis and early German Romantic criticism
Romantic school of painting	19th century, France and Europe	heightened emotionality, dramatic composition, historical urgency, and expressive color	Théodore Géricault and later Eugène Delacroix
Folklore movement of Romanticism	Early 19th century, England and Germany	recovery of folk poetic structures, song forms, and national memory	W. Wordsworth, the Heidelberg school
The “Byronic” trend of Romanticism	19th century	idealization of negation, rebellious individuality, and cultivated suffering	G. G. Byron, H. Heine, A. Mickiewicz, A. Pushkin, M. Lermontov
The “Hoffmannian” trend of Romanticism	19th century	intertwining of the fantastic with everyday existence and psychological instability	E. T. A. Hoffmann, E. A. Poe, N. Gogol
Utopian trend of Romanticism	1830s–1840s	search for ideal truth, moral regeneration, and optimistic transformation	Victor Hugo, George Sand, P. B. Shelley
Historical branch of Romanticism	19th century	historical themes, narrative reconstruction, and selective realism	Walter Scott

*Source: generalized by the author*

**Table 3.** *Main concepts and features of Romanticism*

Features and concepts	Characteristic
Opposition to rationalism	Critique of reductive rationalism and materialism; affirmation of imagination, intuition, and the life of the spirit
Subjectivity, centering of the individual	The human being and the inner world of feeling, memory, and desire become the center of artistic representation
Historicism and folklore	Return to national history, legends, myths, oral culture, and collective memory
Fantasy and mysticism	Attraction to the mysterious, the fantastic, dream states, and the transcendent dimension of reality
Rebellion and loneliness	Motifs of estrangement, rebellion, world sorrow, and the solitude of the exceptional hero
Freedom	Emphasis on creative freedom, moral autonomy, and resistance to social or aesthetic constraint
Nature	Nature is treated as a living presence, a source of inspiration, and a symbolic counterpart to inward experience
Characteristic artistic techniques	Contrast, symbolism, irony, allegory, fragmentation, and the blending of the ordinary with the extraordinary
Vivid language	Intensified emotional diction, dramatic conflicts, and heightened imagery

*Source: generalized by the author*

#### 4.2. POETIC MECHANISMS AND NARRATIVE MODELS OF ROMANTIC TEXTS

In modern literary history, Pre-Romanticism is usually treated as a transitional phase in the second half of the eighteenth century in which the strict exclusion of the irrational began to weaken. Under the influence of writers such as Jean-Jacques Rousseau and related currents of sensibility, emotion and nature acquired new prestige. Within this transitional horizon, the heart became an especially important aesthetic category. The emergence of cordocentrism, understood as the centrality of emotional and spiritual experience, prepared the ground for Romantic poetics by redefining the human being not as a purely rational subject but as an inward, affective, and symbolically oriented microcosm [19, 7].

During this phase, the categories of the heart, imagination, and musicality gained greater interpretive force than they had possessed in classical poetics. Romantic aesthetics inherited and transformed these categories, making them central to the representation of longing, memory, and transcendence. The Romantic text therefore tends to organize experience around inward tension rather than external equilibrium. This shift helps explain the rise of lyric subjectivity, visionary imagery, open-ended conflict, and symbolic forms that resist reduction to a single literal meaning.

These tendencies were developed further in early Romanticism, which was marked by both universality and optimism. In the writings of the Jena circle, Hölderlin, and related authors, poetry was imagined as a mode capable of reconciling

life, art, and philosophy. The individual subject was no longer subordinated to impersonal fate or rigid genre conventions; rather, the self became the organizing center of literary experience. At the same time, Romanticism altered the hierarchy of genres. While it inherited prose from Enlightenment narrative practice, it redirected prose toward contemplation, inward conflict, and the symbolic exploration of consciousness.

The folkloric branch of Romanticism emerged somewhat later and was associated especially with the Heidelberg circle. Here the turn to oral tradition, fairy tale, song, and ethnographic memory served not only aesthetic but also cultural and historical purposes. The collection and reshaping of folklore allowed Romantic writers to search for forms of continuity that modern social life seemed to have interrupted. In this respect, Romantic historicism was not antiquarian; it treated the past as a living reservoir of meaning capable of responding to present disillusionment.

The Byronic variant of Romanticism placed rebellion, negation, and exceptional individuality at the center of artistic representation. Byron became emblematic of the Romantic hero as a figure of passionate excess, moral defiance, and existential dissatisfaction. The Byronic model intensified the opposition between spleen and ideal, turning inward conflict into a dramatic mode of self-definition. In this tradition, grief becomes melancholy, and melancholy becomes a wider metaphysical protest against the limitations of empirical life.

Late Romanticism, by contrast, reveals the fragmentation of the movement into multiple stylistic trajectories. In the grotesque-fantastic line associated with Hoffmann and later Poe, the ordinary and the uncanny become inseparable. In more utopian forms, Romantic idealism persists, although often under historical pressure. In the historical branch represented above all by Walter Scott, Romantic imagination enters into productive contact with narrative reconstruction and the shaping of collective memory. Authors such as Gérard de Nerval demonstrate how late Romanticism also prepared forms of symbolism, hermeticism, and interpretive openness that would become crucial for later modern literature.

#### 4.3. INTERDISCIPLINARY INTEGRATION AND CULTURAL DIVERSITY OF ROMANTICISM

Romanticism cannot be understood adequately through literature alone. One of its defining achievements was the intensification of exchange among the arts. Painting, music, drama, and prose increasingly worked through analogous problems: the representation of inward states, the expressive use of contrast, the symbolic value of landscape, and the relation between finite reality and transcendence. The Romantic aesthetic system was therefore the product of a new mode of experience that demanded new artistic forms and new interpretive habits.

Among the best-known features of Romantic aesthetics is the idea of “dual-worlds,” usually expressed as a tension between empirical reality and an imagined or transcendent order. Yet this tension must be handled with historical precision. It did not operate uniformly at every stage of the movement, nor did it always imply a simple rejection of the real. Rather, the dialectic between reality and the ideal structured the emotional and symbolic economy of Romantic texts, giving form to longing, frustration, and spiritual aspiration [7, 13].

**Table 4.** *Literary and artistic analysis of the main concepts of Romanticism*

Literary and artistic trend	Characteristic features	Bright representatives and examples of creativity
Romanticism in painting	Romantic painters gave special attention to the expressive depiction of feeling, atmosphere, and inner tension. Color, light, texture, and landscape became major vehicles of emotional meaning. The value of human individuality and the desire for freedom and self-expression were repeatedly foregrounded, especially in portraiture and historical painting.	Representative figures: E. Delacroix (France), F. Goya (Spain), C. D. Friedrich (Germany), K. Bryullov, O. Kiprensky, I. Aivazovsky. Canonical works include Géricault’s “Officer of the Imperial Guard Charging” and “The Wounded Cuirassier,” Goya’s “The Second of May 1808” and “The Third of May 1808,” and Delacroix’s “Liberty Leading the People.”
Romanticism in music	Music became a privileged medium of inward expression. Romantic composers deepened the portrayal of the individual psyche, expanded orchestral resources, and cultivated psychologically complex lyricism. Important musical devices include leitmotif, monothematicism, and flexible forms such as the symphonic poem, fantasy, ballad, and miniature.	Early stage: Franz Schubert, Niccolò Paganini, Gioachino Rossini. Mature stage: Fryderyk Chopin, Robert Schumann, Hector Berlioz, Franz Liszt. Late stage: Johannes Brahms, Anton Bruckner, Richard Wagner.
Romanticism in drama	Romantic drama challenged the classical unities, mixed high and low styles, and emphasized strong emotion, historical imagination, and folklore. The conflict between dream and reality became central, and the stage was used to intensify rather than regulate emotional experience.	Victor Hugo, Alexandre Dumas, Alfred de Musset, Friedrich Schiller, Heinrich von Kleist, George Byron, P. Kulish
Romanticism in literature	Literary Romanticism privileged emotion, intuition, and spirituality; appealed to folklore and history; idealized nature; and often centered on an exceptional hero confronting society. It cultivated symbolic imagination, fantasy, exoticism, and the search for high ideals in forms such as lyric poetry, the ballad, the historical novel, the psychological tale, and the literary fairy tale.	George Gordon Byron, Walter Scott, E. T. A. Hoffmann, Heinrich Heine, Adam Mickiewicz, Victor Hugo, Taras Shevchenko, Mykola Gogol.

Source: summarized by the author based on [14, 20, 21, 22, 23, 12, 24]

This opposition had earlier theological and philosophical antecedents, but Romanticism radicalized it aesthetically. Art, and especially music, was often imagined as the medium through which divided experience might be temporarily reconciled. This helps explain the privileged status of music in Romantic thought and the frequent aspiration toward musicality in poetry and prose. The Jena Romantics in particular treated art as a mode of relation between subject and world, rather than as mere ornament or imitation.

The early Romantics often approached reality with a still-vital confidence in renewal, a confidence shaped in part by the emancipatory promise initially associated with the French Revolution. As those hopes weakened, the symbolic division between ideal and reality intensified. Nevertheless, the movement did not collapse into simple pessimism. Instead, it diversified across media and national traditions. The main concepts of literary and artistic analysis of the Romantic period are summarized in Table 4.

These comparisons show that Romanticism was unified less by a single style than by a recurrent set of worldview principles and symbolic strategies. Its internal tensions should therefore be understood not as evidence of conceptual incoherence, but as the normal expression of a movement that sought to represent human subjectivity in its fullest complexity.

### 5. DISCUSSION

The findings confirm that Romanticism is best understood as an internally differentiated but conceptually integrated aesthetic formation. This conclusion supports the classical insight of [1] that the term “Romanticism” has always been difficult to stabilize, yet it also shows that the difficulty does not make the concept unusable. On the contrary, once the analysis is grounded in recurring structures such as subjectivity, symbolic depth, nature, longing, and the tension between the visible and the invisible, a coherent comparative picture becomes possible.

The study also clarifies that Romanticism’s significance lies not only in the themes it introduced but in the new organization of artistic experience that it made possible. In literature, this is visible in the shift from externally governed action to inward conflict, lyric intensity, and open symbolic form. In painting, analogous changes appear in the emotional activation of color, light, and landscape. In music, Romanticism deepened the representation of subjectivity and expanded forms capable of sustaining psychological and narrative tension. These intermedial parallels support the claim that Romanticism operated as a broader cultural paradigm rather than as a narrowly literary school.

Another important result concerns the historical relation between Romanticism and later movements. The analysis of symbolic structures, especially in the late Romantic phase, supports the argument that Romantic poetics helped prepare symbolism and other modern forms of artistic inwardness. In this respect, the study is consistent with the observations of [25] and with readings of Novalis and related authors that identify the symbolic and allegorical intensification of Romantic writing as a crucial threshold in modern aesthetics.

The comparative perspective also makes visible the need to balance unity and diversity. German Romanticism gave especially strong form to philosophical reflection and reflexive poetics; English Romanticism privileged the relation between self and nature; French Romanticism often sharpened the dramatic and historical dimensions of the movement; and Slavic Romanticism developed distinctive links to folklore, national memory, and cultural self-definition. The results therefore do not support a uniform model of Romanticism, but neither do they justify reducing the term to unrelated national phenomena.

At the same time, the study has limitations. Its aim is conceptual synthesis rather than exhaustive coverage of all Romantic writers, schools, and media. The corpus is selective, and some interpretive categories, especially cordocentrism and “dual-worlds,” remain more central in certain traditions than in others. Even so, the comparative design shows that these concepts are analytically productive when they are used with historical caution rather than as rigid universal formulas.

### 6. CONCLUSION

Thus, despite its internal heterogeneity, Romanticism emerged as a distinct cultural formation with a recognizable philosophical and aesthetic profile. The study shows that its central concepts include the tension between reality and transcendence, the heightened status of the heart and imagination, the symbolic animation of nature, and the elevation of the individual as both creative agent and site of spiritual conflict. Romanticism also transformed artistic practice by weakening rigid genre hierarchies, expanding the representation of subjectivity, encouraging intermedial exchange, and renewing interest in folklore, myth, and historical memory.

At the same time, the article demonstrates that Romanticism should not be defined through a single national model or reduced to a simple anti-Enlightenment reaction. Its unity lies in recurrent worldview structures and artistic procedures, while its diversity lies in the historically specific forms these structures assumed in different cultural settings. For this reason, Romanticism remains indispensable for understanding the development of modern literary consciousness and the longer history of European aesthetic thought.

Prospects for further research should focus on more finely grained comparative analysis of regional Romanticisms, including their reception histories and their transformation in later literature, music, and visual culture. Such work would deepen understanding of how Romantic categories continue to shape modern and contemporary cultural imagination.

## 7. IMPLICATIONS AND PROJECTIONS

The results of the study invite a reconsideration of Romanticism as more than a closed historical episode. For literary studies, they support a move away from rigid typological schemes toward a model that recognizes both transnational continuities and local variations. For cultural history, they demonstrate that Romanticism provided durable forms for thinking about crisis, freedom, memory, and the limits of rational explanation. For interdisciplinary humanities research, the findings underline the value of studying literature, painting, and music together when reconstructing large aesthetic paradigms.

The article also has methodological implications. Comparative interpretation gains explanatory power when textual analysis is combined with attention to intermediality and to the conceptual vocabulary used by scholars to describe aesthetic movements. Future research may build on this design through more detailed case studies, reception analysis, or digital mapping of recurring Romantic motifs. In this sense, Romanticism should be approached not as a finished category, but as a historically grounded field of meanings whose transformations remain relevant for contemporary cultural interpretation.

## CONFLICT OF INTEREST

The authors declare no conflicts of interest.

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## DATA AVAILABILITY

This study is based on published literary, artistic, and scholarly sources cited in the article. No proprietary dataset was generated.

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