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Historical Prerequisites for the Formation, Worldview, and Aesthetics of Romanticism: Specificity of the Ukrainian Model

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Abstract

Romanticism is one of the most interesting phenomena in the history of the spiritual culture of mankind. The emergence of Romanticism in the late 18th - early 19th centuries is called "the romantic revolution in the art culture" by most researchers. The purpose of the study is to determine the socio-cultural prerequisites for the emergence of Romanticism as a global cultural movement. The basic philosophical traits of Romanticism and the theoretical concept of romantic art formed in the circle of German aesthetes are considered. The specificity of Ukrainian Romanticism is defined. The article proves that it is inextricably intertwined with the upholding of the Ukrainian national idea. The research is based on aesthetic-cultural, historical, comparative methods, and the method of system analysis. In terms of style, Romanticism is not only an artistic style but also a broad direction. It is based on the principle of freedom. Human personality with its individuality and uniqueness becomes the highest value. People are considered capable of creating new worlds and inspiring reality. A characteristic feature of the movement is the principle of universalism which combines art, philosophy, and science. Slavic Romanticism in many aspects is similar to Western European, but at the same time, it has pronounced national character and originality. The formation of the Romanticism in Ukraine has contributed to the awakening of national consciousness, the affirmation of cultural traditions, language, and literature. Ukrainian Romanticism is closely linked to the national liberation movement which has defined the themes and motives of this direction. The article systematizes the worldview of European and Ukrainian Romanticism, clarifies the key problems of romantic ethics and aesthetics. An attempt to reveal the conformity of nationally oriented ideas of Ukrainian Romanticism with the modern worldview and the idea of national consciousness of the Ukrainian society was made.

Keywords: Romanticism, personality, Romantic aesthetics, worldview, Romantic irony, irrationality.

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Introduction

The experience of the revolutions that most European countries went through (late 18th - mid-19th centuries) was tragic, but it was fundamental to the formation of national consciousness and the rapid acceleration of the economic, social, and cultural development of Europe. During this historical period, Romanticism became the dominant artistic direction. The new ideological and artistic direction that prevailed in Europe at the end of the 18th - at the beginning of the 19th century can be seen as a response to social and economic changes.

It is well known that the emergence of Romanticism is connected with such historical events as the French bourgeois revolution of 1789-1794 and the Napoleonic wars. The revolution did not lead to social harmony, freedom, and justice. It ended in violence, terror, and frustration that engulfed society and was reflected in the pessimistic tone and tragic color of the Romantic artworks. Along with the disappointment of the consequences of the French Revolution, there was one more thing to mature in the social consciousness: frustration in the principles of classicism as an artistic worldview, reflecting a rationalized picture of life. Romanticism arises as a result of the active upsurge of the national liberation struggle. In every country, it acquires more unique national features than the Renaissance or the Enlightenment.

In Ukrainian society at the end of the 20th century, we also observe a rapid rise of national consciousness, economic and social shifts. Worldview tendencies characteristic of the era of Romanticism (the conflict between the ideal and everyday life, the cult of the artist, the freedom of personality, etc.) increased. For a better understanding of modern sociocultural processes and phenomena of neo-romanticism, which has become a widespread trend in contemporary Ukrainian art, it is necessary to become more aware of the specifics of Romantic art. In general, by the concept of neo-phenomena, we mean the modern interpretation of phenomena having a certain history in society.

Literature Review

The theoretical basis of the study comprises the analysis of the works of T. Andrushchenko (2010), N. Berkovsky (1973), V. Zhirmunsky (1996), I. Ogorodnyk & V. Ohorodnyk (1999), M. Kudriavtsev (2014), M. Palasyuk (2001), V. Paharenko (2013), Yu. Regush (2013), T. Rudenko (2010), A. Sinitsyna (2001), Yu. Sugrobova (2011), D. Chizhevsky (1994), and others.

The fundamental work of the famous scientist, N. Berkovsky (1901-1972) "Romanticism in Germany" (1973) thoroughly reveals the ideas of German Romanticism. N. Berkovsky as a specialist in Western European and Russian literature, theater and literary critic, theater historian, comprehensively reveals the aesthetic concepts of leading German romanticists such as Novalis, L. Teak, F. Gerderlin, A. Arnim, C. Brentano, G. Kleist, and E.T.A. Hoffman.

Characteristic features of the romantic worldview, the emergence of romanticism as art is explored by T. Andrushchenko (2010). The concept of an aesthetic ideal is revealed, the formation of which is the result of the development of all forms of aesthetic activity, and above all of the art. In a sense, the aesthetic ideal is the spiritual purpose of aesthetic practice. According to the author, it is precisely in the aesthetics of G.V.F. Hegel that the ideal becomes the central aesthetic category, which he defines as an idea of expressing reality corresponding to its concept.

In his article, M. Kudriavtsev (2014) considers the problem of Romanticism as a mean of artistic cognition of reality. He describes the main trends and phenomena in the process of the

artistic evolution of the method in the national literature of Slavic and Western European civilizations.

T. Rudenko's (2010) study identifies the causes of the Romantic worldview in art and aesthetics. The idea of universal personality in art and theory of art is described. The status of art in the aesthetics of Romanticism is emphasized. The relationship between philosophy and literature is revealed.

The first thorough attempts to characterize Ukrainian Romanticism as a special ideological direction was made by D. Chizhevsky (1994). "History of Russian Literature. Romanticism", like many other works, he wrote in German. D. Chizhevsky reveals the specific character of the development of Romanticism in Slavic literature. He elaborated on the periodization of the literary process and placed Ukrainian literature in broad pan-Slavic and European contexts. According to D. Chizhevsky, the greatest merit of the romanticists is that they have noticed the internal contradictions in human, his simultaneous belonging to two worlds. The inability or unwillingness of a person to balance emotional and rational, personal and social, altruistic and selfish is the cause of evil. "The world for Romantic artists," wrote D. Chizhevsky, "is not a simple mechanism consisting of individual parts as a clock with wheels, but a living organism, parts of which are predetermined and driven by the whole. The world is not fully revealed to be studied by our minds. It is impossible to explore only the separate parts and spheres, ignoring the other ones and the whole" (Chizhevsky, 1994, p. 378).

M. Palasyuk's research (2001) is devoted to revealing the specific manifestation of the basic ideas of German Romanticism in Ukrainian spiritual culture. The author reveals the general features of Romanticism as a type of worldview, the philosophical basis of which was individualism, sentimentalism, and subjectivism.

A. Sinitsyna's dissertation (2001) is devoted to the study of the historical and philosophical ideas of Ukrainian Romanticism in the work of such cultural figures as P. Kulish and M. Kostomarov. The author emphasizes the spiritual affinity of Western European and Ukrainian Romantic movement. According to A. Sinitsyna, the specificity of Ukrainian Romanticism is outlined by the Ukrainian-centricity of P. Kulish and M. Kostomarov's creative heritage. The philosophical ideas of Romanticism are relevant to the modern practice of state formation, national revival, and the establishment of spirituality in Ukrainian society. Thus, the author substantiates the need for a review of the Ukrainian past.

The issues of irrational understanding of creativity in the sociocultural space of the Romantic era became the subject of research by Yu. Sugrobova (2011). The romantic concept emerged at a time when one society was being destroyed and a new one was being built. The romantic protest was caused by disappointment in the ideas of freedom, equality, brotherhood, understanding of which came only from the standpoint of the human mind. Western European and Ukrainian scientific thought of the Romantic period brings to us the idea of the irrational foundations of understanding of creativity, as Yu. Sugrobova notes. There is a reflection on the intimate communication of man with the Absolute. The irrational factors are considered by romanticists a manifestation of the liberation of human spirit and human activity. It allows feeling creative freedom.

The anthropocentric dominant of romanticism as a cultural and artistic trend is explored by V. Paharenko (2013). Particular attention in the study was given to the identification of the Western

European Romanticism specificity, which has a socio-centric nature, and Eastern European Romanticism paying greater attention to national issues. The key features of the movement such as universalism and existentialism are discussed. The tendency to the widest universalism as the complementarity of philosophy, art, and politics; different genres; ancient and Christian traditions; intimate, civic and religious factors; concrete-sensual and generalized aspects is the defining characteristic of Romanticism (Paharenko, 2013, p. 206).

Discussion

Primarily, the term "Romanticism" appeared in literature, a little later it came in music and arts. F. Schlegel identified it with new poetry, which is clearly different from classical (antique). As a literary term, this word was first used in Novalis's works (real name - Friedrich von Hardenberg), then it was used as a musical term by Ernest Theodore Amadeus Hoffman. Already in the 19th-century, researches started to highlight «Romantic trends» in philosophy, «Romantic illusions» in sociology, the new term «Economic Romanticism» emerged in social life. The movement started to be considered as a general cultural phenomenon. Romanticism is not only a "school in poetry", but also a "school in philosophy and science"; it developed as a consolidated culture (Berkovsky, 1973, pp. 18-19). Therefore, the characteristic feature of Romanticism is the principle of universalism, which combined art, philosophy, and science. Romanticism was a qualitatively new type of consciousness and ideology, it spread equally to art, history, philosophy, psychology, law. The aesthetic principles of the Romantic poetry are reflected in the works of "Fantasy about Art" (1799) by W. Wakenroder, "Fragments" by F. Schlegel (1797-1800), "Christianity or Europe" (1799) by Novalis, in the preface to the edition of "Lyric Ballads" (1800) by V. Vordevort, preface to the drama "Cromwell" by V. Hugo and others.

The existential philosophy was one of the leading trends that substantiated the idea of the absolute uniqueness of human being, focusing on the problem of man and his place in the world. Due to the "existence" as the central conception of existentialism the human personality arises from its unique existence, which makes it unattainable for any rational comprehension (Bychko, 2002, pp. 186-187). Accordingly, a person appears as a unique individuality, «microcosm»; in order to preserve freedom and self-identity, one must constantly cross the boundaries of a material being, go beyond one's limits, transcend. The existential revolution has led to one of the defining characteristics of Romanticism – the pursuit of the widest possible universalism as the complementarity of philosophy, art, politics, different types and genres of art, ancient and Christian traditions, specifically sensual and generalized etcetera. That is how the holographic integrity of the world and being was accepted by romanticists (Paharenko, 2013, p. 206).

Separate ideological prerequisites of Romanticism can be found in the aesthetics of Sentimentalism. Thus, sentimental writers were the first to pay attention to the inner, emotional world of humans. One of the founders of sentimentalism, Jean-Jacques Rousseau, put forward the concept of man, which consisted of the rejection of a rationalistic understanding of human nature. Instead, the emphasis shifted from the mind ("head") to feeling ("heart"). Rousseau was one of the first to use the term "romantic". The inner connection between romantic and sentimental aspects was admitted by romanticists themselves. Friedrich Schlegel, for example, noted that romantic is exactly what creates sentimental content through a fantastic form.

Therefore, Romanticism has considerably affected worldview and aesthetic orientations; the priority was given to feelings, emotions, fantasy, and irrationality. In the middle of the 18th century,

such tendency in the concept of Sentimentalism was only noticed, but till the end of the century, it started rapid developing. Most clearly, these ideas were embodied by a literary movement in Germany called "Storm and Pressure". Early German Romanticism formed as a protest against the absolutization of reason and manifested itself in the increased interest to the issue of the personality and the inner world of human beings. Johann Herder was a well-known representative of the movement. He urged for abandoning the rationalistic ideals of the Enlightenment and emphasized the important role of emotionality and sensuality in the lives of both individuals and entire nations. J. Herder expressed the idea of renewing art by appealing to national origins. In numerous works such as "Studies on the Origin of Language", "Shakespeare", "On German Character and Art" J. Herder proclaimed the theory of folk poetry. The philosopher believed that literature and culture are nourished by traditions, spiritual achievements of different nations, and that is why romantics, collecting and publishing folk songs, fairy tales, legends, penetrate the spirit of folk art, which gives impetus to their artistic pursuits.

Romantics put man at the center of world powers and laws, emphasizing his inseparable connection with nature, the Universe, and society. Learning the world and evaluating society, they are guided not so much by reason as by feelings, imagination, and fantasy. Thanks to these abilities a person can understand the whole wealth of being (Palasyuk, 2001, p. 10). As F. Schlegel writes, "the mind is a secondary phenomenon of consciousness, it is not capable of creating new things, it can only process existing ones" (Schlegel, 1983, p. 173). Romanticists urge not to "process" or "bring to mind" the natural and social reality or personality of an individual, but to penetrate the invisible higher world intuitively, claiming that "imagination connects man with God" (Lagutina, 2002, p. 242).

For romanticists, art, where freedom of creative imagination, self-expression, and individuality reigns, is that longed-for ideal world, harmonious and holistic being that they strive to achieve. As T. Andrushchenko notes, "for Schelling, Thicke, Novalis, brothers Schlegeliv, Hoffmann and many others, art is the highest form of spiritual activity of a person, surpassing both reason and intelligence. In art, a complete balance of conscious and unconscious activity is revealed, the sensual and the spiritual worlds correspond" (Andrushchenko, 2010, p. 5). F.V. von Schelling should be named among the creators of general romantic terminology as a researcher, who, following Kant, considered art in close connection with philosophical problems. His special aesthetic terminology duplicated I. Kant's philosophical terminology: ideal and real, subjective and objective, infinite and finite, freedom and necessity. In particular, he saw the task of the critic in revealing how "material gradually becomes ideal" in the work of art (Shalaginov, 2006).

There is another characteristic feature of a Romantic worldview that is close to Sentimentalism – it is a pronounced subjective comprehension by the author of the real-world phenomena, the desire to find something high and ideal within them. The surrounding reality prompted the search for the ideal, because, contrary to expectations, it was far from the triumph of equality and freedom. The contradiction between the theoretically established system of values and reality, which is not capable of realizing the ideal in practice, can be considered a unique basis for a Romantic worldview. The romanticists put forward a new perspective on a concept of personality and its problems. They abandoned the idea of the constant dependence of man on God and social circumstances, saw in it the infinity of the inner world manifestations and the opportunity for self-development. For romanticists, man is "the greatest mystery, a combination of heterogeneous principles, in the confrontation of which personality development takes place. Romantics were the

first to look at a person not from the outside - from the environment, but from the inside - through the prism of the hidden desires, dreams, ambitions, and ideals" (Nikolaenko, 2003, p. 5).

The ideology of Romanticism is based on the cult of individualism, on the emphasized, keen attention to the human personality, to the psychological problems of its inner Self. The German idealistic philosophy was the underpinning of this ideology. These are the works of Immanuel Kant, Augustus and Friedrich Schlegel, Friedrich Wilhelm Schelling, and especially the subjective idealism of Johann Gotlib Fichte, who proclaimed the human Self as the only reality, declared a sense of deep respect for a strongly expressed personality, called for unlimited personal freedom, often even unrestrained arbitrariness.

In G. Fichte's teaching the statement about the free activity of the human Self, which is the personification of the creative basis of being, was the most acceptable for Romanticism. According to his philosophy, the world was considered not as a set of unchanging things or a finished form, but as a process of infinite formation, a creative activity. Fichte's innovation is that he views creativity as a dialectical, historical process.

F. Schelling, who made a number of philosophical works, developed the philosophy of nature, asserting its dynamics through the struggle of contradictions. The ideas of the limitlessness of the natural manifestations and the dominance of various elements were adopted by romanticists from F. Schelling's works. In the last period of creativity, the philosopher considered the rational means of knowing the world in all manifestations insufficient. In his opinion, nature gives an example of the integrity and versatility of the world, so for effective cognition of it, such means should be chosen, which would not boil down to pure logic. In particular, intuition is only capable of finding the truth beyond the rational – in the sphere of feelings and the subconscious (Rudenko, 2010, p. 67).

The theoretical concept of Romantic art was formed in the circle of German aesthetes and writers, who became also the authors of the first Romantic works in Germany. There were several large centers that stand out among Romantic associations. The first was founded in 1797 in Jena. Here Schlegel brothers – Friedrich and August Wilhelm – were teaching at the university. Around the Schlegel brothers, a society of writers and scholars came together, including poet and novelist Novalis, playwright Ludwig Thiek, philosophers Friedrich Schelling and Johann Fichte. The poet C. Brentano and the philosopher F. Schleiermacher were ideologically close to this group. The formation of Romanticism was greatly influenced by German writers and literary critics such as I. Haman, G. Heine, I. Goethe, I. Herder, G. Lessing, F. Schiller, and F. Jacobi. They introduced a cult of feelings, creative ecstasy, love and a mystical cult of nature, as well as the idea of developing the unity of the world, a historical approach to nature, cultural and social development, understanding of society as organic integrity, human responsibility towards humanity.

Friedrich Schlegel, as the chief theorist of early romanticism, author of the programmatic provisions of the Yen circle, developed the concept of Romantic poetry and Romantic irony. In his explorations "On the Study of Greek Poetry", "Critical Fragments", "Fragments" and "Conversation on Poetry" Schlegel emphasized the universality of Romantic literature, substantiated the requirement of connecting literature with reality as well as the concept of historicism, according to which each phenomenon should be considered in development (Regush, 2013, p. 20). One of the central concepts of the aesthetics of German Romanticism is the concept of "Romantic irony", first formulated by F. Schlegel in the novel "Lucinda." Romantic irony has become a specific

manifestation of Romantic subjectivism. Laughter and irony were a means of liberating consciousness, a demonstration of freedom of the spirit, as the main goal of Romanticism. With the help of laughter and irony, Romantics affirmed their ideal – a free personality that was constantly in the spotlight (Palasyuk, 2001, p. 11). In his Berlin and Vienna lectures, A. Schlegel not only develops his younger brother's ideas but also puts forward a number of fundamentally new ones: the theory of the active, transformative role of art and the theory of contrasts (Rudenko, 2010, p. 66).

The second stage in the development of Romanticism in Germany is Heidelberg in 1806 – 1815. The center of the Romantic movement during this period was the University of Heidelberg, where C. Brentano and L. Arnim studied and later – taught. At this stage, the Folk Romanticism became the leading direction, because it gave the most appropriate response to the challenges of a new historical era. J. Herder was of great significance to the formation of the Romantic nationalistic aesthetics. Already at the end of the 18th century, he suggested a program for the renewal of European culture through its appeal to national, popular sources. In this case, Romanticism took folk artistic sources as the basis of creativity as opposed to the classical era had been guided by a supranational aesthetic and artistic paradigm derived from the ancient tradition. Most clearly, this guideline was implemented in one of the most powerful directions of the movement – Folk Romanticism. It is noteworthy that it was formed in Germany at the time when this nation came under the French authority. The oppression exacerbated national feelings and provoked a patriotic resistance movement. At the same time the folk tradition in literature, first of all, in the work of the Heidelberg school artists (A. von Arnim, C. Brentano, and V. Grimm, J. von Eichendorf) intensified. They began active harvesting of folklore wealth and created a new type of poetry based on folk songs. Heidelberg Romanticism loudly declared itself by the publication of the German folk songs compilation "The Magic Horn of a Boy" (1806-1808) by A. von Arnim and C. Brentano. The compilation became a significant event in folklore and literature; it caused a widespread resonance in Germany. It revealed the "soul of the German people", their life and moral values, mentality, and emotional world. The compilation included songs that had appeared in various social groups reflecting people's life, feelings, and experience. The national and local peculiarities were accurately caught and eloquently shared; it was a big step forward in comparison with early Romanticism.

An active role in the development of German Romanticism was played by J. and W. Grimm, who were also part of the Heidelberg circle. They drew attention to the mythological layer of folk art. These outstanding scholars-philologists were also folklorists, they helped Arnim and Brentano to collect folk songs, and then they prepared and published the famous compilation of "Children's and Family Tales" (1812-1814). However, they did not allow the free handling of folklore achievements and published scientifically verified texts in an effort to preserve the originality of folk imagination and language. They also issued works of German medieval literature: the poetry of the Meistersinger, the epic poems "Garden of Roses" and "Poor Heinrich", the animal epos "Roman de Renard". They wrote the studies "German Heroic Tales". The J. Grimm's book "German Mythology" started a mythological school in philological sciences. Ancient or medieval myth is the highest kind of poetry for them. Mythology was interpreted as the syncretic basis of national spirituality and as the deepest foundation of poetry (Paharenko, 2013, p. 207). As V. Zhirmunsky notes, romantics revived the medieval mystical feeling, "the positive feeling of the presence of something infinite and divine in everything finite and earthly: in nature and in the human soul". But there is a striking difference: "... in Romanticism the mystical feeling is not directed to other worlds, it doesn't deny the real life as it

was in the Middle Ages: all life, in all its diversity and its entirety, is accepted and blessed by the romanticists as carrying a divine meaning” (Zhirmunsky, 1996, pp. 89-91).

Berlin, the capital of Prussia, became the center of Late Romanticism (1815-1848). The third stage of German Romanticism is characterized by the development of the grotesque and fantastic romanticism of E.T.A. Hoffmann. The most productive period in his work relates to Berlin, and the first poetic book by G. Heine was also published there. However, the prevalence of the Romantic movement throughout the country caused Berlin to lose its leading role. A number of local Romantic schools appeared. Late German Romanticism is characterized by frustration and despondency, a strong feeling of hopelessness and a mismatch between dream and reality. The departure from the passion for folklore started; the appeal to modern socio-political issues became prominent. This stage was represented by the artistic works of G. Heine. Freedom became the central value of romanticists, along with love – the basic prerequisite for the normal, natural existence of the individual and society. The desire for freedom, the call for the spiritual liberation of man and humanity determine the essence of many Romantic works. The tragedy is another trait of Romanticism. Romanticists especially painfully experienced the dramatic contradictions of freedom and love, ordinary of the material world. There was one thing to help survive the tragedy: a specific condition of the soul called “Romantic irony”, which was one of the central concepts of German Romantic aesthetics, first formulated by F. Schlegel. With the help of irony, artists affirmed their ideal – a free personality staying invariably in the spotlight (Palasyuk, 2001, pp. 10-11). Therefore, the aesthetics of Romanticism is the aesthetics of human freedom.

After Germany, almost all European countries went through Romanticism as a form of appeal to the human inner spiritual world. By 1820, Romanticism mainly developed in German and English literature, and later in the literature and art of Italy, France, Poland, and other countries. Romanticism emerged as a widespread spiritual phenomenon in the United States and influenced all spheres of life until the middle of the 19th century.

Slavic Romanticism was in many ways similar to Western European, but at the same time, it had a distinct national flavor and originality. The Eastern European people expressed interest in the individuality of their own countries under the influence of Romantic moods: interest in folk poetry, the aspects of everyday life, the national history and the primordial nature (Regush, 2013, p. 19).

Ukrainian society was also influenced by Romantic ideas. The formation of Romanticism promoted the development of national consciousness, established the historical identity of the nation, its unique culture, traditions, language, and literature. The tendency of Romanticism to resist the genre division of the arts was extremely progressive in its day. Contrary to the classical theory of the high and low genres, Romantic creativity approved productivity of the artistic interaction. Romanticism destroyed the normative system of genres and changed it to the cult of opposite traits synthesis. According to the romanticists, no rules and regulations should restrain the imagination of the artist as a free and unusual person. The self-worthy human personality became of particular importance, and Ukrainian Romanticism wasn't an exception here. The increased attention to the inner life of the individual, the struggle not only against the depersonalization but also against the depreciation of the identity of the whole nation are main topics of Romantic works of art (Kalenichenko, 1977, p. 46).

Ukrainian Romanticism is based on the philosophical achievements of German romanticists and their own ideological findings. The development of Ukrainian romantic literature was influenced

by the German theorists F. Schelling and J. Herder. Their main philosophical principles such as revival of the national feelings, literature in the national language, immersion in the history of the people, appeal to folklore sources were drawn to attention (Ogorodnyk & Ohorodnyk, 1999, pp. 319-325). The philosophy of Gregory Skovoroda was of great significance to the formation of Romantic ideas in Ukraine. The artist devoted considerable attention to the development of the doctrine of two natures and three worlds. Knowing oneself, discovering one's own genuine essence, "reaching out" to the depths of the soul and becoming a holistic person who knows his or her value and lives in harmony with the world are all the tasks that the thinker put for everyone. Ukrainian Romanticism is closely linked to the national liberation movement, that defined the themes and main problematics of the direction. The national-centric character of Ukrainian Romanticism is its specific manifestation.

The researches identify two major stages of Ukrainian Romanticism: Early Romanticism of the 20-30s of the 19th century, formed mainly in Kharkiv, and Kiev Romanticism of the second half of the 1940s. Kharkiv University was the first center of Ukrainian Romanticism, where in the 20's of the XIX century professor Izmail Sreznevsky brought together like-minded people who were interested in classical German philosophy, Slavic literature and ethnography. F. Schelling's ideas, which were popularized in his works and lectures by A. Dudrovich, M. Mikhnevich, K. Zelenetsky, and others, were the most respected in Ukraine. Scholars have promoted the philosophical views of I. Kant, J.G. Fichte, F.V.J. Schelling and J.G. Herder in their works and lectures. The circle of Kharkiv romantics included such scientists and writers as A. Metlinsky, M. Kostomarov, L. Borovikovsky, M. Petrenko, O. Korsun, O. Shpigotsky, Y. Shchogolov. The members of the circle collected and described folk customs, beliefs, legends and published collections of folklore material. According to D. Chizhevsky, "Kharkiv ideologists begin their literary activity in the folk language – this is an attempt to become folk singers, to take part in the creation of the very treasure of the people, which, in their opinion, is poetry" (Chizhevsky, 1994, p. 372). There are the main philosophical foundations of creativity of the Kharkiv Romantic school representatives: the idea of nationality (revival of the national language and appeal to the sources of oral folk art), historicism (reproduction of the heroic pages of Ukrainian history), the idea of the primogeniture of nature, the intrinsic value of the personality, the opposition of man and society. Romanticists admitted that language is an all-important factor in the formation of the national identity. As I. Arendarenko points out, "The typological unity is inherent in the literature of Romanticism, but at the same time, the national identity is clearly manifested in it. Each Romantic literature of one or another nation has both general conceptual and specific features, due to socio-political, cultural, historical and personal factors. In other words, on the one hand, Romanticism intensified connections between the literature of different countries, but and on the other, expressed the originality of separate literature" (Arendarenko, 2004, pp. 4-5).

In the 1940's, the second center of the Romantic movement became Kiev University. At this time, the Cyril and Methodius Brotherhood was formed in Kyiv, which was represented by M. Kostomarov, P. Kulish, O. Navrotsky, and several students, including M. Gulak and V. Belozersky. The activity of the Cyril and Methodius Brotherhood did not last long; at the beginning of 1847 its members were arrested.

M. Kostomarov was an outstanding figure among Ukrainian romanticists. The writer continued studying folklore sources, following the traditions of romantic literature; he admires the study of Ukrainian history and becomes known as the author of historical ballads and dramatic

poems. During 1839-1841 the writer published his works "Ukrainian Ballads" and "Vitka". The themes inherent in most Romantic literature such as the motive of the world melancholy, thoughts about life and death are observed in the philosophical lyrics of M. Kostomarov. Reflective and intimate lyrics are considered innovative in the writer's artistic heritage. M. Kostomarov has also left an enormous number of scientific works, in particular, studies on Ukrainian history, historiography, and ethnography.

Lviv was the third center of Ukrainian Romanticism. The beginnings of national revival in Galicia are related to the names of representatives of the so-called "Russian Trinity": M. Shashkevich, I. Vagilevich, J. Golovatsky. They rallied around themselves 20 young people and launched a focused ethnographic and folklore collecting activity. Members of the group studied folklife and traditions, clothing, mythology of Western Ukraine. Particular attention was paid to the study of the wedding ceremony and calendar holidays. They wrote scientific articles on ethnic features of the Boykos and the Hutsuls (Carpathian Ukrainians). The group members also collected folk songs. In 1837, a collection of works by Lviv romanticists was published under the name "The Mermaid of the Dniester" (Regush, 2013, p. 22). The almanac included Ukrainian folk songs and original works by M. Shashkevich, I. Vagilevich and J. Golovatsky, translations of Serbian folk songs. The Mermaid of the Dniester was opened with an introductory article by M. Shashkevich, which called for the national and cultural revival of Ukraine.

Ukrainian literature of the 1920s-1940s developed its own Romantic worldview based on the principles inherent in world Romanticism. The beginning of the national-cultural revival in Ukraine is traditionally associated with the publication of I. Kotlyarevsky's "Aeneid" (1798), which was written in a new literary language, derived from the folk colloquial basis. The poem "Aeneid" contributed to the dynamics of cultural processes in Ukraine. It affirmed the value of Romantic ideals in nation-building, the importance of democracy, the struggle for human rights. According to M. Yatsenko's definition, the Ukrainian literature of this period was dominated by four thematic and stylistic trends: folklore-everyday, folklore-historical, civic and personally psychological (Yatsenko, 1987, pp. 5 – 36). A folklore-historical direction developed in Ukrainian Romanticism on this basis. Its emergence is associated with the compilation of I. Sreznevsky "Antiquity of Zaporizhia". The works of the civil direction are characterized by motives for opposing the past to the present, will and bondage, and condemnation of public life. These and other civic topics can be seen in A. Metlinsky's poems "To You", "Orphaned Child", "The Elder"; M. Kostomarov "Hellas", "Antiquity"; M. Ustianovich "To Przemyśl", "Zhebrak" and in the works of Y. Fedkovich. Folk songs became the basis of the personally psychological Romantic direction. Unhappy love and separation from loved ones were the main motives of such artistic works.

The defining feature of Romanticism as a literary style is its language. Romanticism theorists emphasized, that Romantic literature can only be created in the vernacular. The language of romantic works was emotional, sublime, and it was the reason why artists resorted to folklore and languages of earlier epochs. Romanticism achieved its heyday in the works of T. Shevchenko, P. Kulish, M. Vovchka, E. Grebinka, S. Rudanskiy, and others, enriching Ukrainian literature with such genres as ballad, drama and historical poem.

In music, Romanticism is marked by deep penetration into the inner world of human, as well as the widespread use of folklore material. Musical Romanticism was not characterized by the tumultuous denial of classicism, as observed in Western European literature. There is no sharp

distinction between the two styles because the classical style composers originated Romantic features and the romanticists relied on the classical composer technique. However, the difference between classical and Romantic music styles is noticeable. Musical Romanticism has a much brighter sensuality and emotional expressiveness than classical style. Romanticism brought a new unusual theme, new imagery, and because of this, the means of expressiveness also changed: stylistics and form were modified.

The genre of song became particularly important in the history of Ukrainian musical art, as well as European Romanticism in general. Particular sincerity and heartfelt, multi-faceted disclosure of the inner spiritual world of human is a characteristic feature of the works of Ukrainian romanticists. Romantic song-romance was formed in the first decades of the XIX century. Romantic tendencies were born in romance songs of this period. This is evidenced by the predominance of love-lyrical themes in them, the motives of betrayal, separation, complaining about fate, the poetization of longing and sadness. This theme was embodied in a melody with bright emotional expressiveness, emotional openness. For the first time, Ukrainian folk melodies were played in full force in S. Gulak-Artemovsky's opera "Zaporozhets za Dunayem".

The talented composer and pianist Alexander Ivanovich Lizogub (1790 - 1839) was the founder of Romanticism in Ukrainian piano music. O. Lizogub's nocturnes are typical Romantic miniatures that embodied subjective and lyrical feelings. Romantic stylistic features can be traced in the piano works of composer, pianist, and teacher Joseph Vitwitsky (1813 - 1866), who worked as a piano teacher at the Institute of Noble Girls in Kiev and did much for the education of pianists and for enriching the piano repertoire with professional music. He appealed to Ukrainian folklore and used a virtuoso technique with melodically expressive intonations typical of Romanticism. The ideas of national revival were further embodied in the works of P. Sokalsky, S. Vorobkevich, P. Nishchynsky, V. Zarembo and, of course, M. Lysenko, who elevated Ukrainian professional music to the level of European and world art. Thus, the general cultural tendencies of the national revival of the late 18th - first third of the 19th century were manifested in the musical art, which used the vernacular, embodied folk imagery, and involved national sources, contributing to the expression of its national specificity.

There are common signs and distinctions between European and Ukrainian Romanticism. This artistic direction became a freedom movement for Europe, but in Ukraine, it did not exclude the old foundations and sought to dialogue and to reconcile the contradictions. According to Yu. Sugrobova, the spirit of struggle for a better future in Ukrainian culture is often associated with a pessimistic avoidance of reality, an endless search for ideals (Sugrobova, 2011, p. 10).

An important difference between Western and Eastern European romanticism is emphasized by D. Nalyvaiko (2006, pp. 17-18). For obvious social and historical reasons, Western European romanticists focused on social issues: the critique of the bourgeois model of society that emerged after the revolutionary upheavals of the late 18th century. Romantic artists saw it as a "deception" of history, so they fell into "world tribulation" or tried to "correct" history. This explains the approach of G. Heine, V. Hugo, Georges Sand, and others to the ideas of utopian socialism. In contrast, the conflict between Eastern European romanticists and history unfolded in another plane – national-cultural and national-political.

The features of the Romantic movement stayed leading in Ukrainian art until the end of the 19th century. In this regard, the term "Romantic trends" is used, meaning the features of

Romanticism that are repeated at certain stages in the development of Ukrainian literature, music and other forms of art in general or in the work of individual artists.

Conclusion

Romanticism as a world cultural age emerged in different national cultures demonstrating specific features. Romanticism was a heterogeneous phenomenon, but in general, it has common characteristics such as idealization of past "quiet" periods of history; shifting the focus of attention from the individual to the community (nation) which has its unique cultural and psychological traits reflected in language, traditions, and national consciousness; the heroization of eminent people who are able to understand and express the «will of the nation»; an irrational approach to explaining human desires and actions that cannot be comprehended by reason, but only by sense and intuition; the self-worth of the human personality; refusing the universalism of the historical processes and giving preference to the peculiarities of the history of individual nations and countries.

Ukrainian Romanticism became an essential part of the national-cultural revival. Sentimentalism and individualism were the main features of the Ukrainian Romantic movement inherited from German Romanticism as its fundamental elements. But there were several significant differences as the result of the integration of the movement into purely Ukrainian culture, history, and folklore. The introduction of the creative heritage of the nation to the literary form is of particular value.

A number of classical Romantic ideas were revived and actualized in the neo-romantic wave of European culture at the turn of the 19th and 20th centuries.

Defending the national idea is still an important task for the Ukrainian society. Like in the era of Romanticism, the language is the most relevant issue since it is the principal factor of the formation of national consciousness, development of culture and art. Along with the problem of preserving Ukrainian culture, traditions and spiritual heritage of past epochs, there is one more issue to be solved: integration into the world cultural community on the foundations of universal values.

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