

# Romanticism as the cultural-historic epoch in the history of social and philosophic conception

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## Abstract

The place of Romanticism as the cultural-historic epoch in the history of social and philosophic conception is analyzing, its close relation to philosophic, scientific, social, political, aesthetic, ethic and other forms of artistically-graphic, rational and irrational world-reclamation is substantiated, the role of romantic tendencies in different areas of spiritual life is estimated in the article.

**Key words:** Romanticism, cultural-historical type, cultural phenomenon, the tendency of Romanticism, the spirit of Romanticism

## Introduction:

The reduction of views on Romanticism as a school, style, artistic method, type of Weltanschauung actualizes the problem of research of this phenomenon as an cultural-historical type. Issues of Romanticism were in junction of the disciplines on philosophic, historic, fine arts, juristic, political science, economic. All these separate cultural "specialties" develop in continual interaction to one other presenting the whole system and simultaneously differ by material, method and tasks.

It creates a lot of difficulties and unclear problems with methodological character. On researching Romanticism as the national modification of given cultural-historical type some problems might not be solved within the objective-theoretical conception are risen and demands the direct outlet to methodological level of comprehension. The analysis of Romanticism isolated in each separate discipline doesn't open the ways to comprehension of phenomenon fact as the whole. The research of the all-cultural phenomenon must have interdisciplinary character.

## 1. Romanticism as a cultural-historic epoch

Yet, this problem is too large to attempt to solve it in limited frames of article. Our task is unpretentious, but not less significant. It is to substantiate the relevance of wide cultural-historic conception of Romanticism on the bases of phenomena "spectral analysis" of spiritual life in early XIX century having differential platitude of its manifestation in various types of activity, in national forms of culture, in personal "section".

Enlightenment more completely demonstrated itself in all spheres of culture owing to the fact that mind was laid at the heart of it. Nevertheless, Romanticism irregularly reveals in various spheres of spiritual life, as appears exactly at that time when imagination and sensitiveness usurp the role that normally should be always belonged to knowledge and mind. Rationalism, pragmatism in early XIX give place to experience, intuition, fantasy domination, the rights not amenable to rationalistic regulation are asserted.

It is natural that, these tendencies of Romanticism stipulated its vivid and complete expression in art on the base of which there is emotional evidence, but not in the science based on the thought activity. Though the researchers with full authority told about the romantic political economy, about romantic historiography, about romantic linguistics, philology and etc, about the manifestation of Romanticism in moral and political ideology. Unevenly on the same reasons, Romanticism finds its expression also in art: as far it is from musical-poetic spectrum, so it has difficulty in displaying, and still less than in literature it differs in painting and considerably limited in architecture.

In consideration of Romanticism from the view point of intensity of its expression in different spheres of culture, not to be forgotten in this connection that, it emerged and advanced heterogeneously subject to level of civilization in different countries and different nations. "The concrete historical conditions, cultural traditions, national aesthetic

ideals, -in the judgment of V.S.Turchin- gave peculiar tint of Romanticism in each separate country, assisting or stemming the tide its separate faces" [7. p. 15]. The formation of Romanticism was attended by overvalue of social values, by the process of country's political and governmental union (USA), bourgeois revolution (France), national liberation movement (Poland), Napoleonic wars and etc. Romanticism emerged in England, in the country with developed economy, in Germany, in Italy standing in the eve of capitalism.

It is noted that, in no country Romanticism didn't open completely. If Germany became famous by romantic philosophy, music, national folklore, then France -by the school of historians, writers, playwrights, artists of historic plot, Russia by poetry and pictorial portraits, Italy by scenery, the USA by artistic revelations in literature and visual arts.

The febrile epoch of big and little wars and revolts, when the loss of old by social stratum and search of new identity, when emerges the necessity to define the man's place in new spiritual situation, was destined to be the epoch of Romanticism.

Since its formation the conception "Romanticism" underwent a number of different interpretations. However, changed not only the etymology of the word, but also the scales of this conception.

By Yen romantics Romanticism was thought as a definite type of conciseness, based on primacy of spontaneous-emotional origin. Hegel making Romanticism the subject of philosophic thought, considered it in narrow meaning as the European art form of Christian era up to modernity.

By the middle of XIX century, when forms the positive thought with its fact cult, skepticism with respect to necessity to get out of its limits, Romanticism comes to art style reviewed in triad "classicism-romanticism-realism" as art-framed phenomenon of a definite duration- a one third of XIX century.

At the beginning of XX century, in the epoch of Modernism, when the great influences of studying by A. Schopenhauer, F. Nietzsche, S. Kierkegaard revived the historic-cultural comprehension of Romanticism. It is conceived as phenomenon grown from romantic philosophy, on its form adequate to anti-rationalistic consciousness. The intuitive grip by the perspicacious contemporaries that we called the border of cultures leads to a new of consciousness, art. The beginning of XX century is characterized by the revival of romantic idea of freedom, human rights, by transference focus of attention to identity-free, creative, heroic, to "inner interpretation of human progress". The spirit of Romanticism, the spirit of innovation and creativity revives in different neo-romantic forms-aesthetic, symbolism, futurism. It is not accidental that, in modern literary of the USA, for example, the tendency to conjugation of romantic and modernistic aesthetic norms (Huron approaches to Kafka and along with Melville is declared "the author of modernistic novels).

The way to understanding Romanticism lies through art, under which it is intuitively more complete and prior to other forms of conciseness seizes and apprehends essential sides of epoch. Introspecting the integrity of concrete existence of culture, art gives an opportunity to understand the originality of that type of culture to which it belongs.

The peculiarity of romantic outlook is so that it emerges more completely Solely in art (where by Kant the mentality required by philosophy appears), prima facie in music, otherwise the emotional origin is the dominant in it. By Shelling music is declared as "the voice of more profound entity of universe". Considering the art in nature synthetic romantics called to that music can paint, can state the content of novel and tragedy, so that music on its melodiousness approached to voice art that, painting tended to propagate the images of literature and etc.

The social-ethical and aesthetic criteria of Romanticism requires the convergence and interaction of music and literature. It is impossible, for example, to understand Schumann solely as a composer, not knowing the round of poetic images that inspired him to create "Kreisler an", "Carnival" and others. Liszt composes the music to "Divine comedy", and Dante in cycle "The years of travels" brings together musical art with visual. Berlioz aims "to Shakespeared" the music; he converts to the language of symphony "Faust" by Goethe and poems by Byron. Literature and music are also inextricably intertwined in the creativity of Russian romantic V.F.Odoevsky, professionally engaged with music, literature and medicine.

Considering the art of Romanticism, it should be noted the conditionality of conception, so called romantic "style", otherwise it is impossible to find at least one stylistic sign that can become a certain denominator consolidating considerable number of romantics.

The romantic ideals and world vision were transferred in such variety of "visual languages" and connotative means of literature, music that term "romantic" could be implemented to works which formally do not have any generality (for example, let's compare Gericault and Overbek, Blake and Phillip Otto Runge, Delacroix and Berlioz, Turner and Shelle).

The main romantic themes are too versatile to reduce to simple expression.

On estimating the romantic art, hereby, must be proceed not from the sum of characterizing it signs, but consider a number of art works and systems as different solutions of one object.

Searching "traces" of Romanticism in different kinds of art, it seen that it influenced even on strongly attracted by geometric architectural forms. The first-rate theorist of one third of XIX century in the field of art, architecture,

town building Katremer de Kensi, in detail standing on such artistic features of building that provoked emotions similar to those as “power”, “might”, “grandeur”, “sublimity” and etc. concludes definite requirements to architecture in romantic aspect.

The epoch of Romanticism coincided with the epoch of free competition, where the principle of private enterprise fixed an identity as the center of social-economic activity. The success in entrepreneurial activity, providing social prestige of identity, stated as its moral dignity. Napoleon’s personality can be served as the bright historical example, managed to make a breathtaking ascent from an ordinary Corsican corporal till the emperor of France. The unity of behavior, regardless of circumstances made Napoleon in before the poets the hero-romantic. Thereby, the appearance of new personality was accompanied, first of all, by the replacement of moral directivity in social psychology, secondly, by the formation of new structure of moral consciousness, expressing theoretically in the sphere of ethics (the principle of moral “autonomy” by E.Kant). The moral mode of world development –it is not an ordinary reflexivity, but the orientation mode in social environment. Romantics, masterly using irony modes, attempted to solve the problem of coincidence or noncoincidence “of mask” wit the real structural content of moral consciousness of personality.

Romanticism, as the large-scale historic epoch makes and consolidates, hereby, ideologically, morally, psychologically defined idea about a human as a social subject. The new situation at the beginning of XIX century caused attention turn to a man, his deeds and inner world. The problems of personality, his initiatives, creativity and destiny became in the center of spiritual life, in its way expressing in moral, philosophy, art and religion.

## **2. Manifestation of Romanticism in different fields of spiritual life:**

Romanticism found its manifestation in science too, but differently. In political-economy the name “romanticism” got feudal trend as the schools sentimental-mystic laudation of “good, old times”. This feudal school of “romanticism” in political-economy got a vital sense in all continental Europe, except France. The forefather of Economic romanticism is thought J. Sh.Sismondi de Sismondi. The result of social consciousness change at the beginning of XIX century was the new view to history and historical methodology.

The historic research is provided to be creativity process where a great role plays imagination that in romantic historiography implements another, than in classical function: it does not “think over” and does not “decorate”, but in the alliance with erudition rehabilitates alive once reality. Notwithstanding the heated polemics having between French historians (Guizot- Thierry, Barant- Saint-Aulaire and others), on heterogeneity of methodologies (Vilmen and August Thierry’s “militant” Romanticism, Prosper de Barant’s “narrative school”, Guizot’s doctrinarism, Victor Cousin’s eclectic philosophy of history, Michele and Kin Edgar’s symbolic schools, Balansh’s mythological school- just in France) is made attempts to solve the same tasks penetrating into the psychology of past centuries, showing drama emergent in conflict of free human will with the fatal conformity of historic development. The romantic principle of historicism becomes the main on language during XVII and XIX centuries. The aspiration of romantics evenly to attempt to express the “inexpressible” inner world of a man by words, demanded to use a new lexis.

For romantics the world, the consciousness, the language are not objects, but dialectal essences. The poetics in the epoch of Romanticism lost the status of “adorned” speech and started to be considered as a special field of linguistics possessing the cognitive possibilities. Realizing as art, language and poetry as a peculiar mode of cognition and communication, were practically become adequate. The theoretical problems of linguistics and poetics of romantics are not the problems of particular sciences, but are the compound part of general theory of culture and solely in its context have the true meaning.

Even in science the influence of romantic tendencies were shown (Ritter, Steffens, Gulzen and others). Novalis in “Offerdingene” poeticized his own natural philosophy. Stephens devoted his “Appendix to natural history of world” to Hete, explaining that in his work the spirit of Goethe’s poetry dominates with his “eternal harmonies” that he puts this work in “Delphian temple of superior poetry”. And per contra, science inspired the poetic plots. Tieck displayed in his poetry the sympathy for that scientific direction which attempted to investigate and explain the mysterious spirit of nature (“Schternbauld”, “Tcherbino”, “Blond Ecbert”). natural philosophy and the system of transcendental idealism of F. Shelling, organic theory of German scientists- anatomist Karos an doctor Oken influenced on views of Russian scientists of early XIX century (particularly, “Prolusion to medicine as to a substantial science” (1805), “Biological research of nature in creating and created it quality, containing the principal inscriptions of general physiology”(1812) by D.M. Vellanskiy). In romantics-naturalists’ estimations, there are a lot of different types of confrontations, the use of fantastic figurativeness. Artistic by its essence the romantic Weltanschauung, penetrating through the scientific fields attached the specific refinement to scientific treatises.

Philosophy as the form of rational knowledge, as Weltanschauung, standing over the all remainder disciplines attempted to explain the phenomenon Romanticism from the one hand, and was its theoretical base from the other. The romantic tendencies start in the philosophy of Kant, Fichte, Schiller.

Despite of its universality, Romanticism, as we noted before, chiefly spread in art. Therefore in philosophy romantics use the method that allows to bear a relation to all (artistically organized) activities. Romantics opposed the discursive thought of Education epoch to intellectually artistic intuition, but to philosophy the based on the science –the philosophy where art has a considerable priority.

The sharp anti-rationalism is the initial base of philosophic religion of F. Schleiermacher. F. Schlegel, accepting Schleiermacher's interpretation of religion as the worship to university, didn't agree with the subordinate role of art in Schleiermacher's religious conception.

F. Schlegel considers the religion in the capacity of "the forth element with respect to philosophy, morality and poetry", widen eo ipso, the traditional trichotomy of culture having cause in triunity of consciousness, will and sense.

Romantic philosophy in early XIX century become a source of V.S.Solovyev's "the philosophy of unity", Dutch anti-Hegel S. Kierkegaard's religious philosophy, with him – V. Dilthey an F. Nietzsche's "the philosophy of life, the modern existentialism (Heidegger's philosophic conception where the scientific philosophy gives place to irrational poetic philosophy).

From the moment of its existence, Romanticism was not a narrow artistic phenomenon. "Romanticism-notes T.Tore-was virtually so wide conception that being a romantic one can represented in the camps of different parties: Catholics, Protestants, philosophers, adherents of absolutism, liberals, republicans"[3.p.76]. The brief spectral analysis of phenomena in the spiritual life of early XIX century in different countries showed: The definitions of Romanticism has the tendency to be in such degree generalized that, contains a lot of confounded characteristics, many of which can be displayed in other cultural-historic periods too, or vice vista, are so specific that excluded majority of those which were usually attached to Romanticism.

## Conclusion

Representing the whole cultural-historic epoch, it practically involved all spheres of culture, that in turn, asserts its equivalence to such phenomenon of historic order as Enlightenment, and consequently, must be correlated with it. The emotivism of romantic consciousness should be confronted with rationalism as the structural dominant of enlightened consciousness, but in art follow the polemic of romanticism (as narrow artistic phenomenon) with classicism and realism.

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