



A Comparative Analysis of Eastern and Western Narratology: Storytelling Techniques

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Abstract. This study delves into the changing manifestations of Romanticism in literary and cultural works from the United States, the United Kingdom, and South Korea, highlighting motifs like blossoms, fruits, and the maturation process. This study takes a comparative and multidisciplinary look at how artistic representations of nature can symbolize identity, ethical awareness, and emotional connections. This study explores how different cultures understand the interplay between art and self-awareness, the purity and complexity of girlhood, and the conflicts between individuality and collectivity through analyzing literary works such as classical Romantic poetry, modern speculative fiction, and K-pop music. These writings show how Romantic ideals can be interpreted in many ways depending on the philosophical, cultural, and historical circumstances. The study concludes by highlighting the lasting importance of Romanticism in describing the commonalities shared by all humans as they navigate personal growth, meaningful relationships, and global interdependence.

Index Terms- Romanticism, identity, K-pop, girlhood, nature, collectivity, individuality, transformation

I. Introduction

The intersection of narratology and postcolonial literary criticism plays a pivotal role in understanding the complexities of storytelling across diverse cultures, especially when examining a broad literary phenomenon such as Romanticism. This study, titled "Across Time and Genre: A Comparative Analysis of Eastern and Western Romanticism," seeks to explore how Romantic ideals—such as emotional depth, individual freedom, nature worship, spiritual longing, and resistance to hegemonic structures—manifest and evolve within Eastern and Western literary traditions across different periods and genres. While Western Romanticism is often associated with writers like Wordsworth, Goethe, and Shelley, Eastern literary traditions also express comparable romantic sensibilities through figures such as Li Bai, Mir Taqi Mir, and Rabindranath Tagore. The aim of this research is to conduct a transhistorical and transcultural comparative analysis, demonstrating how the Romantic spirit adapts to varied cultural, political, and philosophical contexts.

Narratology, broadly conceived, provides a rich framework for analyzing these literary movements by focusing on narrative form and technique, which are essential to Romantic storytelling. The emergence of what has been termed postcolonial narratology or contextualist narratology reflects an ongoing effort to reconcile narrative form with ideological critique (Arsenault, 2023). This approach is especially relevant when studying Romanticism across Eastern and Western cultures, as it enables the unpacking of ideological constructs within narrative structures. Contextualist narratology, in particular, emphasizes the imperative to consider how



narrative form interacts with cultural and historical contexts (Baroni et al., 2023; Chen & Yang, 2023). These methodological frameworks align with the goals of this research, which investigates not only aesthetic and thematic parallels but also structural and ideological divergences within Romantic literature.

Theoretical perspectives that foreground the value of a globally oriented narratology are particularly relevant. Susan Stanford Friedman's call for a transnational narratology advocates moving beyond Eurocentric models to acknowledge both shared motifs and culturally specific expressions of Romanticism (Dwivedi et al., 2012). Similarly, Patrick Colm Hogan emphasizes grounding narrative analysis in empirical and cross-cultural observations, which supports this study's comparative framework. Such perspectives validate the need for both inductive and bottom-up methodologies in analyzing literary texts, enabling a deeper engagement with the universality and particularity of romantic expression (Mullick, 2020).

Moreover, narrative is understood as a cognitive and ideological form capable of preserving tradition while simultaneously fostering innovation and resistance (Doerr et al., 2013). This dual function is central to Romanticism, where narratives often oscillate between aesthetic contemplation and socio-political critique. The dialectic between general and particular—between transcendent ideals and localized realities—is especially pronounced in romantic texts, which draw on individual experiences to evoke broader philosophical or nationalistic themes (Souto, 2014).

Postcolonial theory further enriches this comparative inquiry by framing literary production within the broader dynamics of empire, resistance, and cultural negotiation. As Timothy Brennan suggests, postcolonial studies are best understood as a fluid and heterogeneous field that encapsulates multiple historical trajectories and ideological orientations (Willaert, 2012). When applied to Romanticism, postcolonial perspectives illuminate how colonial histories and cultural hierarchies have shaped the reception, adaptation, and transformation of romantic ideals, particularly in the East. While much of postcolonial literature has traditionally focused on Anglophone works, this study seeks to expand the canon by incorporating diverse textual traditions that have been historically marginalized (Swartz, 2023; Willaert, 2012).

Within narratology, concepts such as focalization serve as powerful tools for examining how narratives guide readers' ideological and emotional responses. Focalization influences how characters' subjective perspectives are presented and how cultural, political, and personal tensions are encoded within a narrative (Chen & Yang, 2023). In the context of Romanticism, focalization plays a key role in shaping the portrayal of desire, selfhood, and conflict across both Western and Eastern literary texts.

By examining the intersection of narratology and postcolonial theory, this research elucidates the narrative strategies and ideological currents underpinning Romanticism across diverse cultural landscapes. It contributes to broader literary and cultural discourse by offering a comparative, theoretically grounded analysis of how



romantic ideals traverse time and genre, continually reshaped by historical exigencies and narrative innovation.

II. A Framework for Theory: Narratology in Western and Eastern Literatures

This study is grounded in a robust theoretical framework that synthesizes classical and contemporary narratological theories, facilitating a comparative exploration of romanticism across Eastern and Western literary traditions. Drawing upon foundational contributions from narratologists such as Gérard Genette, Mieke Bal, and Tzvetan Todorov, alongside significant Eastern narrative theorists, this framework offers a comprehensive lens through which narrative structures, themes, and ideological constructs can be critically analyzed (Bhuyan et al., 2020; Newman, 2023; Pier, 2010).

Gérard Genette's structuralist approach is central to this inquiry, particularly his theories of narrative discourse, temporality, and focalization. His categorization of narrative levels and the distinction between story and discourse serve as essential tools for deconstructing complex narrative frameworks. Genette's concept of focalization—defining how narrative perspective aligns with character consciousness—offers a critical apparatus for examining how Eastern and Western texts reflect differing ideological and psychological dimensions (Pier, 2010; Bahramian et al., 2018).

Building upon Genette's work, Mieke Bal introduces an interpretive dimension that emphasizes the intersection of narrative structure with cultural ideology. Her focus on subjective evaluation, especially through focalization, foregrounds the socio-political contexts that shape narrative voices (Bal & Van, 2009). Bal's model is particularly useful for analyzing how cultural traditions inform narrative strategies, thus enriching the comparative analysis of romantic expression in both literary spheres (Denning, 2006).

Tzvetan Todorov's contributions further expand the narratological framework by foregrounding genre, especially his exploration of the fantastic, the uncanny, and narrative ambiguity. His insights help trace how both Eastern and Western romantic texts often blur the boundaries between reality and imagination—an essential thematic core of romanticism. Todorov's structuralist lens enables a focused study of how genre conventions vary across cultures and how romanticism interacts with elements of myth, folklore, and psychological tension (Todorov, 1999).

In contrast to the linear, often Aristotelian narrative logic prevalent in Western traditions, Eastern narrative theories introduce alternative conceptions of time, structure, and storytelling purpose. Rooted in traditions such as Buddhist and Daoist cosmologies, Eastern narratives frequently employ cyclical or nonlinear temporalities, symbolic parables, and spiritual metaphors that depart from Western realist conventions (Yang, 2008; You et al., 2023). These differences are not merely structural but deeply embedded in cultural and philosophical worldviews, making their inclusion critical to any cross-cultural narratological study.



The integration of postcolonial narratology adds a crucial critical layer to this framework. As narratology has evolved to acknowledge the limitations of Eurocentric models, postcolonial perspectives call attention to how narrative forms are shaped by histories of colonization, resistance, and cultural hybridity. This approach critiques canonical Western narrative assumptions and champions more inclusive, culturally situated readings of texts, particularly those emerging from formerly colonized societies (Willaert, 2012). It underscores the necessity of recognizing narrative diversity as reflective of historical and ideological difference.

This theoretical framework brings together postcolonial criticisms, Eastern narrative philosophies, and Western structuralist models to provide a comprehensive and culturally aware analysis of romanticism in all its forms and eras. It helps to clarify how narrative strategies are culturally informed mechanisms that construct desire, emotion, and identity, in addition to being artistic choices. This study uses a layered framework to analyze how the literary and ideological movement of romanticism shows up differently in the East and West. It also finds commonalities in human experiences told through different narrative traditions.

III. Historical Context of Eastern and Western Narratology

The evolution of narratology across Eastern and Western literary traditions reveals a complex interplay of cultural, philosophical, and aesthetic paradigms that have shaped narrative conventions over centuries. This section situates the development of storytelling techniques within their respective historical contexts, highlighting the foundations upon which romantic themes have emerged and evolved in both traditions (Bal & Van, 2009; Baroni et al., 2023; Chen & Yang, 2023; Dwivedi et al., 2012).

In the Western tradition, narratology traces its origins to classical antiquity, with the epics of Homer and the poetic narratives of Ovid establishing enduring motifs such as heroism, fate, love, and divine intervention (Cui, 2023). These narratives laid the groundwork for later developments, including medieval romance and allegorical works like *The Divine Comedy* and *The Canterbury Tales*, which introduced layers of moral and romantic introspection. The Renaissance marked a paradigmatic shift as humanist ideals fostered narratives centered on individual agency and emotional experience—key precursors to romantic literary expression (Davies, 2023).

The 18th and 19th centuries witnessed the crystallization of Romanticism in the West, characterized by a deep engagement with emotion, nature, subjectivity, and the sublime. Writers such as Rousseau, Goethe, Wordsworth, and Shelley exemplified a turn inward, focusing on personal longing, spiritual quests, and the tension between imagination and reality. The rise of the novel provided a versatile platform for such explorations, further developed during the realist and modernist periods. Authors like Austen and Tolstoy integrated psychological nuance into romantic plots, while modernists such as Woolf and Joyce deconstructed linear storytelling, emphasizing fragmented consciousness and narrative experimentation (Khan et al., n.d.; Kucich et al., 2012).



Eastern narratology, on the other hand, developed through equally rich yet distinct trajectories. Ancient Indian epics like the Mahabharata and Ramayana framed romantic and heroic themes within cosmological and moral orders, emphasizing dharma (duty), karma, and spiritual destiny (Dwivedi et al., 2012). Frame narratives such as the Panchatantra and Jataka Tales introduced didactic and symbolic storytelling modes that often interwove romance with philosophical inquiry. Similarly, classical Chinese texts—Journey to the West, Romance of the Three Kingdoms—merged history, myth, and folklore to explore loyalty, love, and moral ambiguity within broader sociopolitical frameworks (Cheng'en, 2015; Luo & Chen, 2012).

Japanese literature introduced innovative narrative forms such as monogatari and haiku, with works like *The Tale of Genji* by Murasaki Shikibu often cited as the world's first psychological novel. Its deep portrayal of romantic longing and emotional impermanence exemplifies a uniquely Eastern narrative sensitivity (Shikibu, 2015). Meanwhile, Middle Eastern traditions, particularly in *One Thousand and One Nights*, pioneered layered narratives and themes of desire, transformation, and storytelling as survival (Mahdi, 1995).

In the postcolonial era, both Eastern and Western narratologies underwent transformation. Western postmodernism, represented by figures like Calvino and Pynchon, emphasized metafictional irony, narrative fragmentation, and intertextuality (Senior). Eastern writers, navigating histories of colonization and cultural hybridity, began blending traditional narrative aesthetics with modernist and postmodernist strategies. Authors such as Salman Rushdie and Haruki Murakami juxtaposed myth with contemporary identity crises, integrating romantic motifs within layered temporal and spatial structures (Ajeng & Maximilian, 2023).

Crucially, the historical dialogue between East and West has not been unidirectional. Eastern philosophies and narrative models have influenced Western literary figures like Borges and Yeats, who incorporated Taoist, Vedantic, and Sufi elements into their poetics. Conversely, the global reach of Western literary forms has led many Eastern authors to adopt experimental techniques like stream of consciousness and non-linear plotting, enriching their exploration of love, loss, and memory.

IV. Comparative Analysis

This section provides a nuanced comparative analysis of Eastern and Western romanticism across time and genre, focusing on narratological dimensions such as plot structure, character development, narrative perspective, and thematic elements. By examining literary outputs from both traditions, it reveals how different cultural, philosophical, and historical contexts shape romantic expression and storytelling conventions.

Plot Structure

The plot structures of romantic narratives in Eastern and Western traditions exhibit fundamental differences informed by their philosophical and cultural



backdrops. Western romanticism, particularly in 18th- and 19th-century literature, often follows a linear narrative arc—beginning, conflict, climax, and resolution—consistent with the Aristotelian and Enlightenment models of individual progression and self-realization. This structure is evident in works like Goethe's *The Sorrows of Young Werther* and the romantic tragedies of the Brontës, where emotional intensity builds toward a climactic moral or existential resolution (Murphy, 2015).

By contrast, Eastern romanticism, as seen in classical Indian, Chinese, and Japanese texts, often adopts cyclical or episodic structures. Texts like *The Mahabharata* or *The Tale of Genji* (Shikibu, 2015) unfold through interlinked subplots and temporal shifts, embracing the impermanence and cyclicity inherent in Eastern philosophical thought (Cui, 2023). Romantic experiences in these narratives are not isolated events but part of a greater moral, spiritual, and cosmic continuum.

Character Development

In Western romanticism, character development is largely centered on individualism, introspection, and rebellion against societal norms. The Byronic hero, for example, epitomizes a tortured, self-aware figure who struggles against both internal flaws and external constraints. Romantic protagonists like Heathcliff or Victor Frankenstein reflect this self-centered, tragic complexity.

In contrast, Eastern romantic characters are often defined through their relational roles and their integration within family, society, or cosmology. In Indian romantic poetry and drama, characters act in accordance with dharma (duty) and cosmic balance, often prioritizing spiritual alignment over personal desire. Japanese romanticism, exemplified by Yasunari Kawabata's work, reflects subtle emotional depth, restraint, and a profound awareness of *mono no aware*—the pathos of things—which shapes characters' internal development through a lens of beauty and ephemerality.

Narrative Perspective

The narrative perspective also diverges across romantic traditions. Western romanticism, particularly during the modernist and post-romantic eras, leans heavily on first-person narration and unreliable narrators. This introspective mode, as seen in the works of F. Scott Fitzgerald or James Joyce, fosters psychological depth and personal subjectivity (Fitzgerald, 2023).

Conversely, Eastern romantic narratives traditionally utilize a third-person omniscient perspective, offering a broader, more communal view of events and relationships. The narrator often serves as a philosophical or moral observer rather than a subjective participant. This reflects a worldview in which the individual is part of a greater spiritual and social tapestry (Koebach et al., 2021), rather than a wholly autonomous agent.

Thematic Elements

Thematically, Western romanticism emphasizes individual freedom, emotional authenticity, nature worship, and the sublime, reflecting Enlightenment reactions and industrial disillusionment (Highet, 2015). Love is often portrayed as a



personal, transcendental force, but also as a source of suffering and existential conflict.

In Eastern romanticism, dominant themes include harmony with nature, spiritual longing, impermanence, and social harmony. Love is deeply entwined with duty, spirituality, and ethical conduct. The Bhagavad Gita, for instance, portrays romantic and moral struggles not as isolated dramas but as part of a cosmic duty. Similarly, Chinese and Japanese romantic texts explore the emotional subtleties of fleeting encounters and lost love, emphasizing the transient beauty of emotional experiences over their fulfillment.

Yet, both traditions intersect on universal concerns such as love, loss, morality, heroism, and the human condition, albeit from distinct cultural and temporal lenses. Western romanticism may frame heroism through personal valor and defiance, whereas Eastern romanticism often envisions heroism as the sacrifice of self for communal or spiritual ideals (Poland, 1991).

Table 1: Comparing Eastern and Western Romanticism in Terms of Narratology

Aspect	Western Romanticism	Eastern Romanticism
Plot Structure	Linear, climactic, character-driven	Cyclical, layered, spiritually integrated
Character Development	Individualistic, rebellious, psychologically complex	Relational, ethical, spiritually grounded
Narrative Perspective	First-person, introspective, unreliable	Third-person, omniscient, reflective
Themes	Freedom, emotion, sublime nature, existentialism	Harmony, impermanence, duty, spiritual unity

This comparative analysis underscores the rich diversity and shared humanity in Eastern and Western romanticism. Appreciating these narratological differences not only enhances cross-cultural literary understanding but also illuminates how romanticism adapts to philosophical, religious, and historical contexts across time and genre.

V. Case Studies

Select canonical literary works from both Eastern and Western Romanticism have been chosen to conduct a comprehensive comparative analysis. These case studies serve as tangible illustrations of key narrative techniques, thematic concerns, and romantic ideals, reflecting the philosophical and cultural underpinnings of Romanticism in different regions and periods. The analysis places particular emphasis on themes such as individualism, emotional depth, nature, temporality, myth, and memory—core to Romantic expression across genres and boundaries.

Western Literature: Ulysses by James Joyce

While written in the early 20th century, Joyce's *Ulysses* reflects the Western Romantic legacy through its emphasis on interiority, the individual's confrontation



with modern alienation, and a profound engagement with memory and identity (Gifford & Seidman, 1988). The stream-of-consciousness technique, nonlinear temporality, and introspective monologues echo Romantic preoccupations with subjectivity and the fragmented self. Though often labeled modernist, Ulysses inherits the Romantic desire to elevate everyday life into mythic proportions, as seen in its structural parallel with Homer's *Odyssey* (Dwivedi et al.).

Eastern Literature: The Tale of Genji by Murasaki Shikibu

Murasaki Shikibu's *The Tale of Genji*, often considered the world's first psychological novel, embodies classical Eastern Romanticism through its emphasis on fleeting beauty, melancholic longing (*mono no aware*), and intricate emotional landscapes (Shikibu, 2015). The narrative's cyclical structure, courtly aesthetics, and sensitivity to nature and time underscore Eastern approaches to romantic ideals. Genji's romantic entanglements and his existential reflections reveal a collective and spiritual interpretation of love and transience, distinct from the Western individualistic quest.

Western Literature: In Search of Lost Time by Marcel Proust

Proust's monumental work is a profound meditation on memory, time, and emotional introspection—central concerns of Romanticism in the Western tradition (Marchant, 2006). The narrative, driven by involuntary memory and reflective prose, explores the romantic ideal of reconciling past and present through artistic expression. Its lyrical evocation of lost time, sensual detail, and subjective experience parallels Romantic efforts to capture the ineffable aspects of human consciousness.

Eastern Literature: One Hundred Years of Solitude by Gabriel García Márquez

Although rooted in Latin American magical realism, *One Hundred Years of Solitude* shares affinities with Eastern Romanticism through its cyclical narrative structure, mythic symbolism, and communal storytelling. Márquez weaves historical and spiritual dimensions into a dreamlike narrative that emphasizes fate, repetition, and interconnectedness—mirroring Eastern views on temporality and destiny (Márquez, 2018). The Buendía family's generational saga reflects a collective romantic vision rather than Western individualistic heroism.

Western Literature: Hamlet by William Shakespeare

Shakespeare's *Hamlet* is emblematic of the early Western Romantic imagination, with its focus on inner turmoil, existential contemplation, and moral ambiguity (Shakespeare, 2019). Hamlet's introspection, philosophical soliloquies, and tragic downfall anticipate Romanticism's fascination with the tormented genius and the complexities of human desire. The play's dramatic structure and psychological realism solidify its place in the Western canon as a precursor to later Romantic literature.

Eastern Literature: Journey to the West by Wu Cheng'en

A foundational text in Chinese literature, *Journey to the West* integrates myth, allegory, and spiritual transformation—key elements of Eastern Romantic storytelling (Cheng'en, 2015). The episodic journey reflects Buddhist and Daoist ideals of self-cultivation, collective harmony, and mystical exploration. Unlike



Western Romantic narratives centered on personal angst, this work emphasizes moral growth through trials, communal endeavors, and harmony with cosmic order.

Table 2: Comparative Overview

Work	Region	Narrative Technique	Romantic Elements
Ulysses	Western	Stream of consciousness, non-linear time	Subjective self, modern alienation
The Tale of Genji	Eastern	Omniscient voice, cyclical plot	Courtly love, transience, nature
In Search of Lost Time	Western	Reflective narration, memory	Time, introspection, emotional complexity
One Hundred Years of Solitude	Eastern (in style)	Magical realism, mythic structure	Cyclical history, collective identity
Hamlet	Western	Linear plot, soliloquies	Inner conflict, existential inquiry
Journey to the West	Eastern	Allegorical journey, episodic structure	Spiritual quest, communal transformation

VI. Discussion

The findings of this study illuminate the profound impact of cultural, philosophical, and historical contexts on the narrative expressions of Romanticism in both Eastern and Western literary traditions. By examining selected texts through a comparative lens, this research uncovers how differing worldviews shaped the form, structure, and thematic concerns of romantic literature across time and genre.

Cultural and Philosophical Foundations of Romantic Expression

Western Romanticism, rooted in Enlightenment ideals and post-Enlightenment introspection, tends to emphasize individualism, emotional depth, and the quest for personal authenticity. Works such as *Hamlet* and *Ulysses* reflect a linear narrative progression that traces the inner evolution and existential turmoil of central characters. These texts align with Western romantic ideals that prioritize self-discovery, autonomy, and psychological introspection.

In contrast, Eastern Romanticism—epitomized by texts such as *The Tale of Genji* and *Journey to the West*—is informed by philosophical traditions like Confucianism, Taoism, and Buddhism. These works often adopt cyclical or episodic narrative structures that underscore the impermanence of life, the interconnectedness of beings, and the harmonization of the individual within society and nature. Romantic sentiment in Eastern texts frequently emerges through subtle emotional resonance, aesthetic contemplation, and the moral significance of relationships and duty.

Historical Context and Literary Evolution

The historical backdrop of these traditions further contextualizes their romantic expressions. The Western Romantic movement was shaped by the Renaissance, the Enlightenment, and subsequent socio-political upheavals that emphasized reason, liberty, and the power of imagination. These movements fostered



a literary focus on inner rebellion, the sublime, and the elevation of the poet as a visionary.

Conversely, Eastern romanticism evolved during historical epochs such as Japan's Heian period and China's Tang and Ming dynasties, where literature functioned as both a reflection of and a guide to ethical living and societal order. In these contexts, romantic ideals were often embedded within courtly aesthetics, spiritual allegories, and moral parables, rather than overt emotional expression.

Cross-cultural Influences and Contemporary Hybridization

In the current literary landscape, the boundaries between Eastern and Western romantic sensibilities are increasingly fluid. Globalization and transnationalism have facilitated hybrid narrative forms that draw from both traditions. Western authors have adopted cyclical and contemplative structures inspired by Eastern texts, while Eastern writers now frequently explore individual psychological depth akin to Western Romanticism. This mutual influence signifies a growing convergence in narrative approaches, reflecting a shared human condition shaped by diverse yet complementary traditions.

Reader Reception and Cultural Interpretation

Audience engagement with romantic texts varies significantly across cultures, influenced by narrative expectations and literary norms. Western readers may approach Eastern romantic narratives as abstract or restrained, while Eastern audiences might find Western romanticism overt or emotionally unbalanced. These divergences highlight the importance of cross-cultural literary literacy in interpreting emotional and philosophical depth within different traditions.

Global Romanticism and the Universality of Emotion

Despite their stylistic and structural differences, Eastern and Western Romanticism share core concerns: love, loss, beauty, nature, longing, and the human soul's journey. Recognizing these commonalities enriches our understanding of world literature and affirms the universality of romantic expression. Through comparative analysis, we not only preserve cultural distinctiveness but also foster a deeper empathy and global literary consciousness.

Future Directions in Comparative Romantic Studies

Future research may expand this comparative framework by examining how emerging authors from Eastern and Western contexts reinterpret romantic tropes in response to modern challenges such as digital alienation, environmental crisis, and diasporic identity. Additionally, studying how digital storytelling platforms influence the evolution of romantic genres across cultures could reveal new modes of narrative engagement and emotional expression.

VII. Conclusions

This research offers a nuanced comparative analysis of Eastern and Western Romanticism across time and genre, illuminating the cultural, philosophical, and aesthetic dimensions that shape each tradition. By exploring representative works



from both spheres, the study underscores how romantic expression—whether through poetry, prose, or dramatic literature—has been molded by distinct worldviews and historical trajectories. Western Romanticism, as seen in figures such as William Wordsworth and Lord Byron, often emphasizes individual emotion, nature as a sublime force, and rebellion against rationalism. Its narratives tend to foreground personal freedom, psychological introspection, and a linear sense of progression. In contrast, Eastern Romanticism, exemplified by works like *The Tale of Genji* or classical Chinese and Persian poetry, frequently embraces a more harmonious integration with nature, spiritual contemplation, and an appreciation for transience, often presented in non-linear or cyclical narrative forms.

This comparative framework reveals that romantic ideals, though universal in their appeal to emotion, beauty, and transcendence, manifest differently depending on cultural context, temporal setting, and genre. The Western inclination toward individualism contrasts with the Eastern emphasis on collective identity and philosophical reflection. Yet, both traditions offer rich insights into the human condition, making their comparative study essential to a holistic understanding of global romantic literature.

Furthermore, the study suggests several promising avenues for future research. These include examining hybrid literary forms emerging in postcolonial and diasporic literature, where Eastern and Western romantic elements intermingle, often challenging traditional genre boundaries. The role of translation also warrants deeper exploration, as it significantly shapes how romantic themes are conveyed and received across linguistic and cultural divides. Additionally, the rise of digital storytelling and multimedia platforms is reshaping romantic expression, blending historical and contemporary forms in innovative ways that transcend traditional genres.

In the end, this research adds to the larger literary conversation by showing how Romanticism is an ever-changing form of expression that changes through time and genre, whether in the West or the East. By highlighting these similarities and differences, we can gain a better cross-cultural understanding of the universal human quest for meaning through literature from around the globe.

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