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TO ASSESS THE FEATURES OF HEROISM AND SUBLIMITY IN CHOPIN'S SCHERZO MUSIC FOR EDUCATION PURPOSE

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Abstract

Over the course of his life, Chopin wrote four scherzos that include a wide range of emotions and moods, including humor, tragedy, sublimity, dignity, and humor. In these four pieces, the scherzo is elevated to a higher artistic plane, free of sensationalism and ugliness. Additionally, by using humor, they elevate the genre's intellectual and philosophical depth. To sum up, Chopin's scherzos are characterized by valor and sublimity. He sees heroes in his heart as more than just flawless mythological figures removed from everyday life; he has given them additional romantic hues. Their vulnerability, expectation, desperation, and effort have transformed them into humanized romantic heroes. If public heroes can't discover their true home and find solace and strength there, they will lose power and may even die. Their courageous fighting ability can only be sustained in this manner.

Keywords: Heroism, Sublimity, Chopin's Scherzo music, Education

1. INTRODUCTION

The romantic movement in Europe underwent a metamorphosis after the French Revolution, characterized by a shift in mood, heightened emotional intensity, and an expansive view of art. The French romantic movement of the 19th century was characterized by the prominent role of the “hero” in many artistic forms, including but not limited to music, fine art, poetry, and theater; yet, heroes are inherently associated with tragedy. The heroic tragedy is a subgenre of tragic fiction that often deals with social issues, political conflicts, or national struggles. The protagonist’s unwavering will and limitless bravery will emerge from the depths of despair as they face impending doom in stories with such a sad undercurrent. Typically, heroes are armed with exceptional qualities, bearing the weight of national success or failure throughout history. They endure unimaginable anguish, but their unbreakable will allows them to achieve “everlasting victory” in the end.^{1,2} No one has ever stopped the quest of heroism in the musical profession. This is hardly Chopin’s first attempt at using scherzos to convey ideas of sublime valor. This investigation started during the time of Beethoven. “Heroism” is an essential and unavoidable part of Beethoven’s music, which is a reflection of the classical period of the 18th century, when the French Revolution swept Europe, the bourgeoisie’s power was at an all-time high, and people everywhere were seeking immortal truth and praising heroes. However, the national-democratic revolution movement of European nations emerged as a surge during the earlier stage of romanticism in the first half of the 19th century, when the aftermath of the French Revolution was still fresh. While the aspiration to emulate heroes remains constant, the very definition and perception of “heroes” have subtly evolved. The Dionysian Spirit was rising to prominence at the period, and composers were focusing on the most passionate expressions of emotion. “Romanticism is neither random materials nor emphasis on completely accurate, but the intermediate point of both parts, which follows the feelings,” was originally characterized by French symbolist poet Charles Baudelaire. During this period, Chopin’s scherzos have a heroic spirit with more humanized traits.³⁻⁵

The essential characteristics of Chopin’s style are developed by a great deal in the ballade and the scherzo, as Grout said in his *A History of Western Music*. It is clear that he is the pioneer who introduced ballads to instrumental music. Compositions written in this style (particularly G minor Op.23 and f minor Op.52) capture the beauty and passion of the ballads written by the great Polish poet Adam Mickiewicz and combine them with an indescribable sense of spontaneity and 6699] turn, whose harmony and musical form are always evolving and have become Chopin’s distinctive hallmark. Op.20, “B minor,” and Op.39, “C sharp minor,” are two of the main scherzos. Like ballads lacking the original mischievous spirit, Chopin’s scherzos are often intense, emotional, and solemn. Its compact shape is a product of organically occurring musical ideas, and it is structured in an ordered manner.⁶ According to Grout, Chopin’s most iconic compositions, like the First Scherzo of b Minor (Op.20) and the Third Scherzo of c Sharp Minor (Op.39), are the finest example of “heroism.” Based on his compositions, Chopin seems to have followed the musical fashions of the day, which the French Revolution had ushered in. Tragic undertones are given to romantic heroes via poetry and piano. Beethoven, who loves heroes more than anyone else, is the spiritual antecedent of Chopin’s two scherzos, which the author accepts at face value. The struggle for global dominance and the boundless adulation of heroes have been mirrored in Beethoven’s Third Symphony, Fifth

Symphony, and First Sonata in F Minor (Op.2.No.1). The protagonists of Chopin's works all hail from his own country. A poet cannot achieve greatness by being or depending just on himself, as Belinski puts it. His magnificence is unrelated to his own pleasure or adversity. All of a great poet's struggles and triumphs have their origins in the social and historical milieu in which he lived. The preceding study demonstrates that Chopin's scherzos have many characteristics with traditional folk music from his native Poland, but that the composer has given these pieces a heroic quality that is deeply entrenched in society and history.^{7,8} Tragic power is most apparent in Chopin's first and third scherzos, according to the analysis above. Tragic power is defined as the experience of suffering and death. The protagonist's resistance awareness and vivacious energy will inspire awe and sublimity when disaster and catastrophe arrive. The tragic elements of art reflect a heroic spirit and a feeling of the sublime. Chopin, a national hero of Poland in the field of music, finds inspiration for his scherzos—the First Scherzo of b Flat Minor (Op.20) and the Third Scherzo of c Sharp Minor (Op.39)—in the loss and suffering of his fellow countrymen, as well as in his own inner world's feelings of frustration and a powerful rebound of spiritual strength. Even heroic passions, like rage and desperation—specifically, furious desperation as opposed to sad desperation—are artistically exquisite, according to Kant's Critique of Judgment. This is because it is the *animi strenui* that drives us to overcome every opposition. Right now, there is a striking resemblance between the two pieces. They start off with a raging opening theme that builds the audience's power, and then they use minor tonality to contrast a string of negative feelings, such as exhilaration, restlessness, and embitterment.⁹

Chopin's Scherzo No. 3 in C-sharp minor, Op. 39, is a work that showcases elements of heroism and sublimity through various musical features. Here are some specific features that contribute to these qualities:

Dramatic Contrast: Heroism often involves a struggle or conflict, and Chopin achieves this through dramatic contrasts in dynamics, tempo, and mood. The piece alternates between powerful, virtuosic passages and more lyrical, introspective moments.

Expressive Melodies: Chopin employs expressive and soaring melodies, particularly in the more lyrical sections of the scherzo. These melodies contribute to a sense of sublimity, evoking deep emotions and creating a connection with the listener.

Powerful Chords and Octaves: Heroic elements are often associated with strength and power. Chopin incorporates bold, fortissimo chords and octaves, especially in the climactic sections, creating a sense of grandeur and intensity.

Rhythmic Drive: The scherzo, by its nature, is a lively and rhythmic form. Chopin uses rhythmic drive to propel the music forward, contributing to a sense of heroism. The rapid and energetic passages showcase the pianist's technical prowess.

Rubato and Expressive Timing: Chopin's use of rubato, a flexible approach to timing, allows the performer to impart a sense of individual expression. This contributes to the emotional depth of the music, enhancing both heroism and sublimity.

Key Modulations: The key of C-sharp minor is known for its dark and dramatic qualities. Chopin skillfully modulates to other keys, providing contrast and adding emotional complexity. Modulations can contribute to the narrative of a heroic journey or the exploration of sublime emotions.

Ornamentation and Articulation: Ornamentation and specific articulation markings contribute to the expressive character of the scherzo. Chopin's use of trills, mordents, and legato/phrasing indications adds nuance to the performance, enhancing both heroism and sublimity.

Poetic Character: Chopin's music is often described as poetic, and in this scherzo, the pianist is encouraged to bring out the poetic character. This contributes to the sublime nature of the piece, allowing for introspection and emotional contemplation.

Sectional Structure: The scherzo is structured in a multi-sectional form, and each section contributes to the overall narrative. Chopin's thoughtful organization of contrasting elements contributes to the sense of a musical journey, with heroic challenges and sublime resolutions. Chopin's Scherzo No. 3 combines technical brilliance with expressive depth, using a variety of musical features to convey a sense of heroism and sublimity.¹⁰ The interplay of dynamic contrasts, expressive melodies, rhythmic drive, and other elements creates a rich and emotionally resonant musical experience

2. MATERIAL AND METHODS

Assessing the features of heroism and sublimity in Chopin's Scherzo music for educational purposes involves a comprehensive methodology that encompasses musical analysis, historical context, and critical listening skills.

Begin with an introduction to Chopin's Scherzo No. 3, providing background information on the composer, the Romantic era, and the specific historical context surrounding the composition of this work.

- **Score Analysis:** Engage students in a detailed analysis of the musical score. Explore the following aspects:
- **Form and Structure:** Identify the sections and their relationships, considering how the form contributes to the overall narrative.
- **Harmonic Progression:** Examine key modulations and harmonic language, discussing how they contribute to the emotional content of the piece.
- **Melodic Elements:** Analyze expressive melodies, recurring motifs, and their role in conveying heroism and sublimity.
- **Rhythmic and Dynamic Elements:** Investigate the use of rhythmic drive, dynamic contrasts, and their impact on the overall character.
- **Contextual Understanding:** Provide historical context for the Romantic era, emphasizing the cultural and artistic ideals of heroism and sublimity during that period. Discuss how these ideals influenced Chopin's composition.
- **Comparative Analysis:** Compare Chopin's Scherzo with other works from the Romantic era or different musical periods that also explore themes of heroism and sublimity. Discuss similarities and differences in approach and expression.
- **Listening Assignments:** Assign students various recordings of Chopin's Scherzo No. 3 performed by different pianists. Encourage them to critically listen and compare interpretations, considering how performers bring out heroism and sublimity through their artistic choices.

- Performance Analysis: If applicable, encourage students who play the piano to analyze specific technical and interpretative challenges in performing the scherzo. Discuss how their performance choices can enhance or diminish the heroism and sublimity in the music.
- Discussion and Interpretation: Facilitate class discussions on the interpretation of heroism and sublimity in the scherzo. Encourage students to express their opinions and interpretations, supporting their views with evidence from the score and historical context.
- Creative Expression: Encourage students to express their understanding of heroism and sublimity through creative means, such as artwork, creative writing, or even musical composition. This allows for a more personal engagement with the emotional content of the music.
- Assessment Criteria: Develop assessment criteria that encompass the various aspects covered in the methodology, including the accuracy of musical analysis, understanding of historical context, critical listening skills, and the ability to express interpretations coherently.
- Presentations and Projects: Have students present their findings and analyses through presentations or projects, fostering a collaborative learning environment.
- By employing this comprehensive methodology, educators can guide students through a deep and nuanced exploration of the features of heroism and sublimity in Chopin's Scherzo, fostering a holistic understanding of the musical and historical elements at play.

3. RESULTS

The majority of the participants consisted of 35 males, accounting for 70% of the total, while the remaining 15 participants were females, making up 30% of the total. The average age was 26.65 ± 3.65 . The majority of the participants were in the age category of 20-25 years, accounting for 22 individuals or 44% of the total. This was followed by 12 individuals or 24% in the below 20 years age group, 8 individuals or 16% in the 25-30 years age group, 5 individuals or 10% in the 30-35 years age group, and 3 individuals or 6% in the over 35 years age group. The majority of the participants, 33 out of 50 (66%), resided in metropolitan areas, while the remaining participants were from rural areas. The majority of the participants have an average economic position, accounting for 70% (35 individuals) (Table 1 and Fig. 1).

This is followed by 20% (10 individuals) with a low economic level, and 10% (5 individuals) with a high economic status. The majority of the participants were graduate students, accounting for 30 individuals or 60% of the total. Table 2 and Fig. 2 displays the participants' score analysis. The scores for Harmonic Progression were observed to be Good (10), Average (32), and Low (8). For Melodic Elements, the scores were 7, 33, and 10. Rhythmic and Dynamic Elements received scores of 15, 30, and 5. Contextual Understanding had scores of 12, 32, and 6. Comparative Analysis received scores of 9, 28, and 13. Listening Assignments had scores of 17, 30, and 3. Performance Analysis received scores of 24, 20, and 6. Creative Expression had scores of 17, 20, and 13. Assessment Criteria received scores of 11, 34, and 5. Lastly, Presentations and Projects received scores of 9, 31, and 10. Table 3 and Fig. 3 displays the learning scores: Basic score is 21.43 ± 2.76 , After 6 Months score is 27.84 ± 3.56 , and After study score is 42.59 ± 5.87 . Table 4 presents the results of a regression study that includes gender, age, and other parameters as variables.

Table 1 Basic parameter of the participants.

	Number	Percentage	P value
Gender			0.14
Male	35	70	
Female	15	30	
Age			0.21
Below 20	12	24	
20-25	22	44	
25-30	8	16	
30-35	5	10	
Above 35	3	6	
Mean Age	26.65±3.65		
Area			0.11
Urban	33	66	
Rural	17	34	
Economic status			0.16
High	5	10	
Average	35	70	
Low	10	20	
Education			0.15
Up to 12 th	12	24	
Graduate	30	60	
Above Graduation	8	16	

There is a great deal of harmonic intensification at the musical climax stage, a lot of melodic line variation, and extremely powerful sound intensity in the First Scherzo in b Minor (Op. 20). Nevertheless, prior research has shown that these factors are intricately related to the composer's social and historical context at the time of composition. Because it was written during the latter days of the Warsaw Revolution, it seems to have conveyed themes like enduring adversity, fighting for a better future, finding a solution to a problem, and being eternal. Everyone knows that a falling melodic line often makes people feel sad, and that a rising melodic line makes them feel happy. Similarly, emotional repercussions like despair and helpless resistance could result from works with descending inconsistencies. However, the writer takes a sharp view of the melodic line, which results in an arrangement that evokes fighting, blocking, and refighting.

As a result, the tragic heroes' resisting power is created by the musical line's volatility. While displaying restraint and aggressive tendencies at all times, the heroic spirit-requisite supernormal and resolute willpower will also be shown with time (Fig. 4). The triumph of moral spirit force has been shown by the attainment of artistic sublimity, which has enabled the power to overcome all these impediments. Heroism, battle, and excitement are the overarching themes of these tunes, as pointed

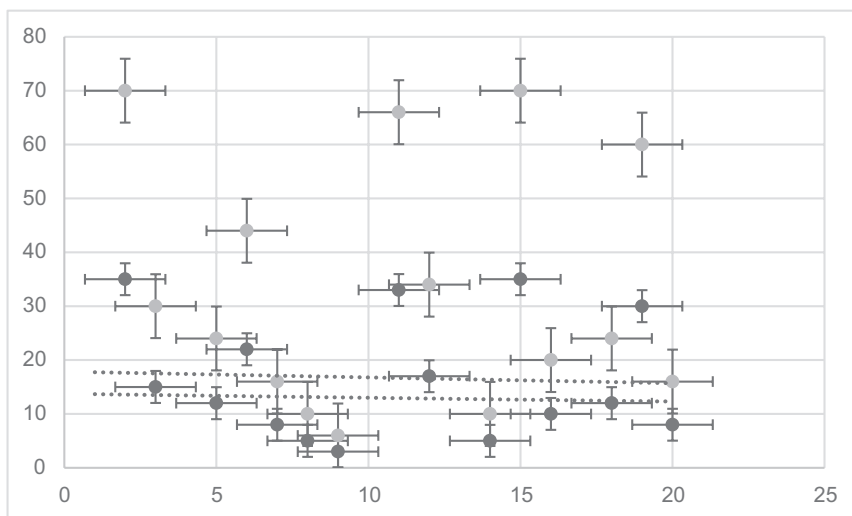


Fig. 1 Basic parameter of the participants.

Table 2 Score Analysis.

Score Analysis	Good	Average	Low
Harmonic Progression	10	32	8
Melodic Elements	7	33	10
Rhythmic and Dynamic Elements	15	30	5
Contextual Understanding	12	32	6
Comparative Analysis	9	28	13
Listening Assignments	17	30	3
Performance Analysis	24	20	6
Creative Expression	17	20	13
Assessment Criteria	11	34	5
Presentations and Projects	9	31	10

out by Szabolesi Bence. Like the sea's ebb and flow, they all nervously scuttle higher, experiencing unplanned weariness and abrupt interval leaps. To boost exuberant climaxes and far burst past the natural limit of sound, melody emerges from its structure and becomes a flowing line. The First Scherzo in b Flat Minor (Op.20) is a musical score example.

Works evoke a feeling of transcendence by using tragic hero desire. The two pieces' seeming sublimity turns out to be mechanical sublimity when seen from a different angle. Two types of sublimity are distinguished by Kant in his Critique of Judgment: mathematical and mechanical. When it

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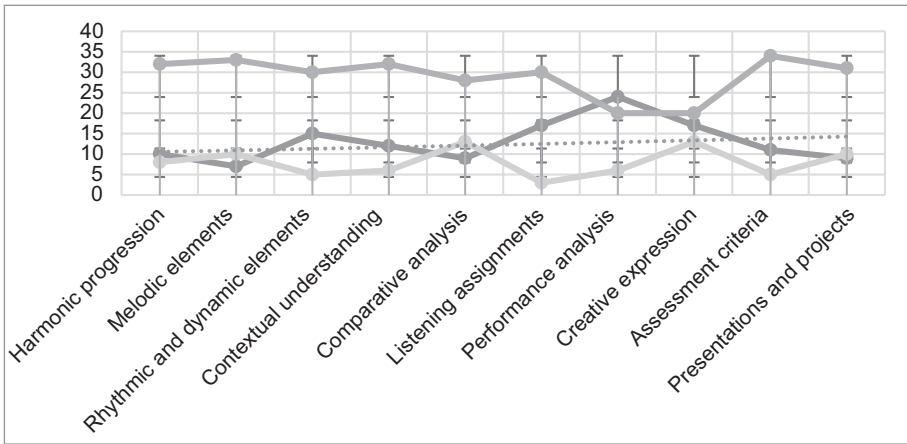


Fig. 2 Score Analysis.

Table 3 Learning Score of the participants.

	Mean	Sd	P value
Basic score	21.43	2.76	0.02
After 6 Months	27.84	3.56	
After study	42.59	5.87	

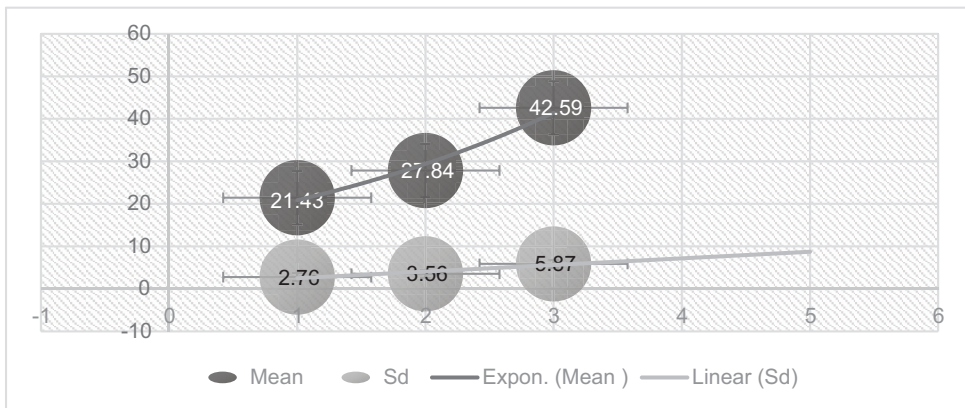


Fig. 3 Learning Score of the participants.

Table 4 Regression Analysis.

		CI95%	P value
Gender	3.65	2.99–4.98	0.01
Age	3.12	2.89–4.77	0.02
Area	2.98	1.98–3.56	0.11
Economic status	2.79	1.57–3.14	0.02
Education status	3.55	3.01–5.36	0.03
Learning score	4.87	3.76–6.87	0.01



Fig. 4 In the First Scherzo in b Flat Minor (Op.20), the melodic line of the theme phrase.

comes to the second one, he says: Strength is an ability that can overcome huge obstacles. When the same force is stronger than the resistance, we say that there is compelling force. We say that something has mechanical sublimity when it is seen as strong in aesthetic judgment but fails to persuade us. Aesthetic judgment simply evaluates the benefit of overcoming obstacles in relation to resistance, so it follows that if we wish to view the natural world as mechanically sublime, we must portray it as something that causes fear. Nevertheless, it cannot be said that every object that causes fear can also be considered mechanically sublime. The same thing we are fighting so hard against has turned out to be a catastrophe. It might be seen as mechanical sublimity and power if we believe our abilities are helpless in the face of the tragedy and he is a source of terror. The heroism and sublimity in the Third Scherzo in c Sharp Minor (Op.39) are similarly developed (Fig. 5). Also, this piece offers a different form of sublimity expression, which is worth noting. It was constructed between 1838 and 1842, during the second terrible era of Paris (the first being the failed period of the Warsaw Uprising), and everyone knows that. There are a lot of unhappy, unpleasant feelings in this

piece. The emphasis on the descending orthotropism melodic line is one of the most crucial reasons among the terrifying mechanical sublimity components that this piece causes. Typical of perceptual tone as a whole, this melodic line elicits strong, abrupt, and disconcerting emotions with no softer elements. Great otherness and contrariety between two themes provide the dramatic tension of music in Third Scherzo of c Sharp Minor (Op. 39) (Figs. 5, 6). The substance of battle is conveyed via the main topic. The strong execution of parallel octaves creates an almost overwhelming force.



Fig. 5 Thematic line of Chopin's Third Scherzo in C Sharp Minor (Op.39) used as a prelude.

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Majestic style (Walker) Polonaise (Klein) Inverted Polonaise (Tarasti) Improvised style (Walker) Fantasy topic (Klein) Op. 61

Allegro maestoso

Hint of learned + majestic style? (Gower) *

Correct Polonaise rhythm? (Gower)

Majestic and learned style (Walker) *

Fig. 6 Polonaise-Fantasy by Chopin, Op. 61, measures 1–12, with annotations.

Four melodic themes are identified by Julie Walker and Michael Klein in the first 43 measures of the Polonaise-Fantasy. (To see an annotated score, go to Fig. 3.) According to Walker, the chordal introduction exemplifies the majestic (*maestoso*) style, characterized by a “solemn and majestic atmosphere” brought about by a *forte* harmonic sequence and dotted rhythm. According to Walker, the regal manner is reminiscent of the Polonaise. According to Klein, the title serves as a paratext, and these chords should be perceived as a reference to Polonaise. The second subject comes up right after, which Walker calls a spontaneous approach and Klein calls a dream theme. Walker describes the combination of magnificent and learning styles as occurring at m. 9, after the two themes had alternated. Walker and Klein concur that the third subject in m. 22 is the principal “polonaise theme.” This passage is often thought of as an introduction and leads to it. When discussing the first subject, Klein alludes to it as “just a shadow of polonaise” and implies that the first two themes merge together in a confused way, both of which hint to ambiguity. While the themes do emerge throughout the text, neither author actually challenges their identification. Nevertheless, the vagueness of these subjects is the most intriguing and noticeable aspect.^{11,12} The figures immediately capture the listener’s imagination by challenging stable qualities and resisting classification. Movement and expansion could be initiated with the introductory gesture (m. 1), which is a *forte* announcement with upward mediant motion in the bass. However, all that follows the preceding fermatas (m. 1), which surround a piano ascend, is fading sound. Eero Tarasti also notes that the dotted polonaise rhythm is inverted in the opening chord. For further information, we may look at the subject rhythms that are typical of Chopin’s polonaises. For example, in Op. 26, no. 2 and Op. 44, the trademark rhythm is a stately repeat of an eighth note and two sixteenth notes (Fig. 7). Fig. 8 shows that the second level default rhythm in Op. 40, no. 1 and no. 2 is a dotted eighth note and sixteenth note. This is not the case, however, in Op. 26, no. 1, which starts with the inverted rhythm in diminution (a thirty-second notes and double-dotted eighth note) that is connected with an *Allegro appassionato* marking (Fig. 6). Many theories have been advanced on the meaning of this rhythmic inversion in the Polonaise-Fantasy. One possibility is that it represents an undercut *appassionata* gesture, similar to Op. 26, no. 1. Or is it something more dated, like a Baroque-style Lombard rhythm (a Scottish snap)? Alternatively, is it just the polar opposite of Polonaise, acting as an inversion? From a rhetorical standpoint, the inquiry is helped by the fantastical theme.¹³

Subjects remain perplexing. The contrapuntal interaction between the hands in measure 3 gives a clue at the learnt technique, but the tritone collision in measure 4 turns the signifier on its head. In measure 5, the polonaise rhythm is corrected and the entrance on the dominant of A flat major suggests a call to order. However, the reversal happens in measure 7, when the majestic chords are muted by *pianissimo* fantasy, and the second chord takes on an improvisatory roll. The subsequent elements, such as the learned style hints, harmonic motion to the dominant, and repetition of the initial gesture, create a dramatic atmosphere where the marginal fantasy topic is being pushed to the side, even though fantasy is an obvious reference (in the unmeasured *arpeggio*). Fanciful ideas, to paraphrase Eco, “should not have been introduced in the discourse or at least [should not have acquired such importance]” when they become a contentious “object.” Is it possible to define any subject at this time with concrete criteria or meaningful significance?^{14,15}

Topics are present in potentia for the next twenty measures, which follow the similar pattern (Fig. 9). In measures 10–21, dotted rhythms hint to an imitative polonaise theme. Over an equivocal



Fig. 7 Signature rhythm of Chopin's Polonaise genre. (A) Op. 26, no. 2, mm. 9–11; (B) Op. 44, mm. 9–10.



Fig. 8 Second-level default rhythm of Chopin's Polonaise genre. (A) Op. 40, no. 1, mm. 1–3; (B) Op. 40, no. 2, mm. 3–5.

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The image displays a musical score for Chopin's Polonaise-Fantasy, Op. 61, measures 13 through 31. The score is presented in two systems, each with a treble and bass clef staff. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is annotated with various performance directions and stylistic labels:

- Measure 13:** Includes fingering numbers (4, 5, 5, 2, 3, 3, 3, 4, 2) and a *pp* dynamic marking.
- Measure 16:** Includes fingering numbers (5, 4, 4, 5, 4, 3, 3, 4, 4) and a *pp* dynamic marking.
- Measure 20:** Features a *rall.* marking, a *Polonaise topic (Walker and Klein)* label with a blue arrow pointing to a *f* dynamic marking, and a *dim.* marking.
- Measure 24:** Includes a *Singing style (Walker)* label with a blue arrow pointing to a *mezza voce* marking, and a *(m.d.)* marking.
- Measure 28:** Includes a *Nocturne topic? (Gower)* label with a green arrow pointing to a *(m.d.)* marking.

The score also contains various other markings such as *Ted.*, ***, and *1* throughout the measures.

Fig. 9 Chopin, Polonaise-Fantasy, Op. 61, mm. 13–31, annotated.

B dominant pedal that culminates in a cadence in G sharp minor, a tune develops, although its tonal consistency is lacking. Finally, in measures 22 and 23, the signaling of polonaise becomes audible. Nonetheless, everything else is the same. Mezzo voce is the anticipated dynamic range for forte. What follows is what Walker calls the singing style. The polonaise shifts to a “cantabile in nature,

not dancelike” style, according to Tarasti. The polonaise motif is flawed, according to Klein. The polonaise has really fallen to the background, with its distinctive beat resonating twice in the listener’s internal monologue (measures 25 and 29).^{16,17} A nocturne theme is hinted at in m. 30 via a lyrical octave jump and the introduction of three- and subsequently two-voice textures in mm. 34–37. An octave jump occurs in measure 30, and three- and two-voice textures appear in measures 34–37, suggesting a nocturne theme. However, when the *agitato* style is prompted by an evaded cadence in m. 38, this likewise disappears rapidly. The allusion to a heroic dance is even more distant when the singing style theme resurfaces in m. 44, with the dynamic set to *piano*. The harmonic and rhythmic elements that might coalesce to denote a subject appear to do little more than dissipate throughout this section.^{18,19}

4. DISCUSSION

The mechanical sublimity that Kant describes in his *Critique of Judgment* is the power of a gigantic scale. According to his definition, strength is a capacity that can overcome significant challenges. A compelling force is one that overcomes a similarly powerful opposition. The mechanical sublimity describes a situation in which the natural environment is admired for its aesthetic qualities but fails to captivate us emotionally. cause us to exhibit a different kind of defiance and inspire us to battle against this type of inherent and surface-level omnipotence. In this context, “another kind of resistance” means a spiritual force that surpasses that of one’s physical strength. Although music isn’t the best medium for depicting physical elements like deadly volcanoes and sheer cliff faces, it is perfect for dynamically showcasing forces like powerful impact and fast, immense forces. By overcoming this sort of negative energy, the development of sublimity in scherzos achieves spiritual triumph. Another kind of sublime beauty is on display in this piece as well. The secondary theme’s anthem-like melody stands for transcendental holiness and virtue. With a psalmodic type tone, it seeks the “melody” in Beethoven’s heart, which represents kind people. Actually, Chopin’s early years were devoted to anthem composition.²⁰ When he was a young man (around 1828), he had a profound interest in anthems. “Once he was deeply touched by Handel’s *Ode for St. Cecilia’s Day* (created for solo, chorus and orchestra)” as noted in Ates Orga’s *Chopin*. He mentioned “the great music closest to my dream” in a letter he sent to his family on September 20. Despite Chopin’s early fascination with opera and hymn, he eventually gravitated into a quite different musical direction, which is fascinating. Although Chopin’s music does not primarily include “anthem,” the word does play a pivotal part in the majority of his compositions. In this scherzo, the melody of the comparison subject has been refined and elevated to the level of an anthem. This serves an aesthetic and philosophical ethical goal.²¹

An expert literary device is the novel’s ambivalent obsession with Frenhofer; at times, Frenhofer’s aura seems like it’s about to burst. This is presented in a satirical light, as if it were a work of fiction. It happens several times while describing Frenhofer in a way that is both impressive and slightly sarcastic. Part I concludes with Poussin exclaiming, “There’s gold in these brushes!” after returning home after his encounter with Frenhofer, who has inspired him and given him confidence in his artistic future. The impact of Poussin’s job on his relationship with Gillette, his lover, is a point of

contention between the two. Because of this, he decides to turn his career around. Poussin dismisses Frenhofer out of hand, saying, “he’s just an old man.” This leads Poussin to abandon his artistic career. Part II sees Poussin and Gillette reignite their creative aspirations, but the drama concludes with Poussin undermining Frenhofer. These scenes show how enthralling the dream is, yet how frail and incomplete it is. Frenhofer captivates, yet he may also be abandoned with relative ease. In other, more nuanced ways, the narrator paints Frenhofer in a less enchanted light. The narrator’s description of Frenhofer is tinged with cynicism at times, while other portions display an enthralling and brilliant picture of the artist. Frenhofer, who is ill-prepared to leave for Turkey and complete his masterwork, becomes the object of the narrator’s mockery as he lies on a massive throne of carved oak covered in black leather.²² “He seemed to have collapsed on it, and without changing his sad posture, he stared at Porbus with the look of a man not to be argued with in his distress,” they say. As if the bubble had burst, the register is now grounded in reality. Because the text’s enchantment and irony lead the reader in opposite and conflicting directions, it suggests that the standard coded standards are insufficient for deciphering it. “Do not attempt to get immediate concrete results” is the motto associated with these symbols. The story’s clear-obscure style is intensified by the overlapping attraction and mockery. The mystery surrounding Frenhofer is further deepened by this impact. It encourages a contradiction in his immediate environment: the strength of the imagination is greatest when it is captivated by something delicate and transient. A “weak and puny” physique is also the most lively.

5. CONCLUSION

To sum up, Chopin’s scherzos are characterized by valor and sublimity. He sees heroes in his heart as more than just flawless mythological figures removed from everyday life; he has given them additional romantic hues. Their vulnerability, expectation, desperation, and effort have transformed them into humanized romantic heroes. If public heroes can’t discover their true home and find solace and strength there, they will lose power and may even die. Their courageous fighting ability can only be sustained in this manner.

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