

15:00-16:40 | Room B

Monday Online Presentation Session 3

Interdisciplinary Arts

Session Chair: Luís Raimundo

15:00-15:25

68654 | *Influence of Romantic Comedies on Young Adults' Perception of Relationships*

Veronika Konickova, University of Economics and Business Prague, Czech Republic

The paper "Influence of romantic comedies on young adults' perception of relationships" focuses on the effect of the consumption of romantic comedies. The goal of the paper is to whether a correlation exists between the consumption of romantic comedies and young adults' attitudes towards romantic relationships, including their opinions, ideas, expectations, and relationship behavior.

The theoretical section introduces romantic comedies as a movie genre. It presents the history of the genre, key practices and approaches, and typical characteristics. The work further describes how audio-visual media can potentially influence the audience, presents major theoretic approaches to audience research, and summarizes current knowledge and results in the field of the influence of romantic comedies. The following practical section shows the process and results of the research, which was done using a mixed approach including mainly interviews with young adults. In contrast to previous research, this work emphasized a gender-equal research sample to describe the influence on men as well, even though they are not the primary target group. The interviews focused on different aspects of romantic comedies' consumption, respondents' attitudes toward real romantic relationships, their belief in romantic myths, and their perception of characters' behavior in romantic comedies. The practical section of the paper includes a brief analysis of the content of selected romantic comedies: *Grease* (1978), *Pretty Woman* (1990), *Love Actually* (2003), *500 Days of Summer* (2009), and *Friends with Benefits* (2011).

15:25-15:50

69510 | *Re-Investigation of Cinematic Narrator: An Analysis of Japanese Film Narratage*

Bawuk Respati, Jakarta Institute of the Arts, Indonesia

Nurbaiti Fitriyani, Jakarta Institute of Arts, Indonesia

This research re-questions the concept of cinematic narrator, in order to evaluate the understanding towards narrative cinema and its operations. Through a case study on the feature film *Narratage* (2017), this research attempts to problematize how film arranges the logic of its storytelling through narrative structure and narration, as well as how the elements of film style contribute to the narrativity of the cinema. To answer these questions, a narrative analysis based on plot segmentation and close textual reading is used to read *Narratage*. Based on the result of the analysis, it could be argued that the cinematic narrator does not only refer to the "figure of the storyteller", but instead relates more widely with how the audiovisual enunciation is utilized to form the narrative itself.

15:50-16:15

67704 | *The Awakening of Jacob, an Orchestral Work From Krzysztof Penderecki: Crossing Paths Between Avant-Garde and Neo-Romantic Aesthetics*

Luís Raimundo, Faculdade de Ciências Sociais e Humanas - NOVA FCSH, Portugal

According to renowned Polish composer Krzysztof Penderecki (1933-2020), his orchestral composition *The Awakening of Jacob*, premiered in 1974, defines a decisive breaking point in his musical style. However, despite its undeniable artistic and historical relevance, there are no musicological studies that approach this work analytically and, as a result, reveal which technical and stylistic aspects might define the new creative path that began in Penderecki's music back then. The current study intends to address these questions, by exposing some of the idiosyncracies of the aforementioned work from an analytical angle, while focusing on dominant musical aspects of Penderecki's artistic production from the 1960s and 1970s, namely the specific use of textural elements, sound masses, harmonic/vertical structures, and use of drones/pedal points. Following a brief historical context, *The Awakening of Jacob* will be presented through a comparative analytical study with works from the preceding period, such as *Anaklasis* (1960), *Polymorphia* (1961), *Fluorescences* (1962), *De Natura Sonoris 1* and *2* (1966, 1971), and the *1st Symphony* (1973), allowing several of the affiliations with *The Awakening Of Jacob* to emerge. The main purpose of this paper, and its expressive contribution to the field of Penderecki's studies, is to present a genealogy of this composition, revealing which specific aspects are inherited from Penderecki's creative past—from the so-called sonoristic period—and how it contains the seeds of what would become known as his neo-romantic phase.

16:15-16:40

67724 | *The Perception of Music Textural Aspects on Modern Orchestral Music: A Case Study*

Luís Raimundo, Center for the Sociology & Aesthetics of Music (CESEM) & Foundation for the Sciences and Technologies (FCT), Portugal
Ricardo Mestre, University of Algarve & Aberta University, Center of Investigation in Arts and Communication (CIAC), Portugal

It is an empirically assumed fact that some of the music written in the last decades – particularly the commonly called modern classical – poses, on the aesthetic level, major difficulties for the common listener, and that some of these compositions remain largely misunderstood by most of the public, valued only by a restricted group of specialized listeners. However, it remains to understand which peculiar aspects exert either repulsion or attraction on the public, and consequently, how certain types of music structures are sensorially grasped by people. The present study is based on the auditory reactions of a group of human subjects to a set of musical excerpts extracted from orchestral compositions by composers such as Penderecki, Ligeti, Xenákis, Georg Haas, or Peter Ruzicka. The multimodal approach used in this study is based on sensory aspects from the auditory, visual, tactile, and emotional domains, articulated through semantic descriptors. Thus, it is intended to provide a renewed perspective on how listeners, in general, apprehend certain musical structures from modern orchestral music. The study will mostly focus on textural aspects such as "sound masses", sound continuums, but also timbres and register layers, extracted from orchestral works written in about the last fifty years. This paper will expose the analysis of data extracted from an online survey applied to about fifty subjects – of several age groups, levels of education, and musical knowledge – drawing conclusions about how people listen to and perceive the meanings in the orchestral music created by the aforementioned