

## THE STUDY OF SOUND AESTHETICS BASED ON THE NARRATIVES OF RADIO DRAMA

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**Abstract.** The present study has been performed aiming at adopting a novel approach towards the sound aesthetics of radio dramas based on narrative analysis. In this regard, there is a question raised as to how can the audio elements be applied in order to maximally beautify the radio dramas based on the narratives they deliver? By narrative, the linear and nonlinear recounting of events is intended in the present study. The linear narrative is the one told based on the order and sequence of the events and the nonlinear narrative is the one in which the temporal and special constituents have been displaced. The contents of six radio drama were purposively selected and investigated based on narrative analysis method. The present study presents analyses of two radio dramas. The dramas utilized herein are inter alia the narratives told based on a nonlinear recounting of the events. Three indicators, i.e. Genette's theory of order, continuation and repetition, have been combined with the aesthetical audio elements like repetition of sound, sound perspective and the speed with which sound is broadcasted. The sound design can make use of each of the audio design elements, like effect, music, voice and silence, based on the temporal and spatial components of the narrative. That is to say that the retrospective and futuristic approaches of the narratives should be firstly determined and then the aesthetical components of the audio elements can be taken into consideration based on the narrative's timing. Also, the settings of the events are associated with the perspective's aestheticism. The audio elements helped by the temporal disorders, repetition of the events and the duration which every incident lasts can add to the creation of new concepts. Based on perspective as an audio element in radio dramas, a sort of abstract location and also an actual locality should be taken into account for the temporal disorders. The perspective elements associated with the creativity of the designer and his or her perception of the elements' arrangement (effect, music, voice and silence) are employed to create a type of locus that can be completely existent in the outside world and/or be completely symbolic. Moreover, the repetition of the sound, musical and verbal effects can provide for the spatial container of the retroactive narratives.

**Keywords:** narrative, sound aesthetics, sound design, radio drama.

**Introduction.** Media was born out of the human need for knowledge. Awareness of the science of sound signs sets the semantic grounding for the audience. In radio, the key to this making of meaning is made pendent over the recognition of sound. Sound aesthetics is both a technique and a sort of signification. With such an approach, more subtle recognition of the sound elements paves the way for making maximally aesthetical use of them so as to design programs the objective of which is making the audience empathize with the text and giving it the volition to arbitrarily select and have its own reading of the work and, finally, relieving it to make a decision to act based on awareness. Sound design should be perceptually transferring the content that raises questions in the listeners' minds and such questions are formed in the listeners' minds through statement of problems very much like attending to a need and/or criticizing the current conditions; therefore, sound design is the reflection of the social conditions in the heart of a drama and it lays the foundation of the audience's perception on the cultural and social grounds. Sound elements are arranged with no consideration of their proportion to the type and subject of the radio productions and solely to fill the blank spaces of a radio program the result of which is the audience's inability to decode it properly hence the lack of the sender and the receiver's arrival at a semantic and conceptual agreement. The instrument used to encode and decode is the recognition of sound elements. Sound design in radio drama has been downgraded to its minimum possible functioning, to wit creation of intermissions between the scenes of a radio drama. Sound design has to be employed in line with delaying the awareness, verbal gaming and creation of suspension. These objectives can be rendered meaningful in a communication system, i.e. the communication system of code and meaning exchange. Sound design should be creating an encoding and a decoding system. Sound designing is the identity of a radio program. The designing of the sound elements is the placement of such constituents as effect, music and words at the side of one another so as to set the grounding for the content and the drama that is not seeable. Therefore, such a design, besides having the role of arranging the setting, is the carrier of the radio programmer's thoughts. Sound design should be realized as moving from a collection of rules and technical knowledge towards the narrative-based arrangement. Since narrative, per se, provides for a different form of transferring of meaning, concentration on the better recognition of the narrative and storytelling sets a more proper ground for the way the sound design can be differently applied. In the end, the sound design's ideal is the conscious and purposive selection of the elements parallel to the transferring of the highest level of meaning. It has to be pointed out that the excessive reliance on words and driving the other elements to the margins will be followed by no other result that conversion of a powerful media to a less strong and loquacious media. The human brain works in such a manner that it pays more attention to the information, events and incidents that are contradictory to the expectations and habits. The disordering the routine arrangement and sequence of the stories serves the same function for the human mind. In this regard, the brain encounters the event that is not what s/he expected. In confrontation with the temporal and spatial disorders, the audience's mind subconsciously looks for stability. For the same reason, the audio signs and symbols possess the capability to impress the listeners' subconscious faculty. At first, the listener is seeking to find the time and the place

of the events and then, in a second level, it looks for concepts concealed by the sound designer into the audio elements' layers. The aesthetical load of the sound can reach its destination when it informs of a type of awareness based on the content, to wit the awareness that leads to change. Narratives cannot exist without time but what about narrative without temporal order?

Narrative without the order and sequence of the events drags the audience towards instructiveness and it is on the path of such a movement that the audience becomes faced with the other layers of awareness and the listener eventually arrives at a spot to make choices. This travelling of the audience towards the various levels of narrative and its selection of proper action as well as its liberalization to interpret the events are based on narrative and such an instructiveness is the responsibility of sound aesthetics in radio.

The present study raises the question as to how should the sound principles be designed based on the narratives in radio dramas to narrative analysis study

There are few researches regarding the sound design. A study specially conducted on the investigation of the sound design principles of the radio drama based on narratives is missing from the literature.

There is a research conducted by Masoud Qodsiyeh under the title of the dramatic sound and music effects in Animation Cinema of Teacher Training University. The study has been conducted based on a descriptive method and analyzes the relationship between the audio and video, their various characteristics and their influential aspects in Animation Cinema; it also evaluates the sound techniques and aesthetical functions of audio factors in the Animation Cinema. Also, there is a study undertaken by Farhad Mokhtary under the title of "the investigation of the interaction between sound aesthetical values and video in the documentary works" in National Television Organization. The author concludes that the aesthetical functions of sound can be best served through changing such elements as level, perspective, texture and echo of the sound. Also, elements like the technologic method of delivering the sound, the combinatorial relationship between audio and video and the recognition and perception of sound by the audience indirectly provide for better aesthetical functioning of the sound. An MA dissertation named "aesthetical analysis of the sound in documentary cinema (case study: documentary works by Khosrow Sina'ei)" has been carried out by Muhammad Sam Asadi in Teacher Training University. In the dissertation, the lack of paying sufficient attention to such a topic as designing sounds in various stages of producing a film has been pointed out. It is stated that the result of such a lack of attention is the critical mismatch of the sound and the video. The selection and quality recording of an aesthetical sound stem from the recognition of such structural indicators as the loudness, pitch, rise and fall, time and so forth along with the awareness of the relationship between audio and video as well as the sound classifications

and functions in respect to the source and the format thereof inside the film world

**Theoretical Framework.** Amongst the narratologists, Gerard Genette has provided the most comprehensive discussions regarding the time component and he believes in three types of temporal relationships between the time of story and time of text: order, continuation and frequency. All these three indicators will be explained.

Genette distinguishes report from story and they both from narrative. From his perspective, report is the final order of the events happening in the outside world. Narrative, as well, is the offering of a report with some sort of element selection and colocation ordering in the design. Thus, the rationale behind the narrative is the method used to select and offer the story's constituents (Martin, 2013: 77). From Aristotle's viewpoint, the design or plot is the most essential feature of the narrative and the good stories should have beginning, middle and end. It is due to the stories' organized rhythm that we enjoy them. From the perspective of the theorists, the plot should also be inflicted with fundamental changes, have a preliminary status, be containing a change that brings about some sort of returning or inversion of the status and then it should be resolved so that the change could be rendered meaningful.

**Order.** A great many of the narratives are chronologically found not in compliance with the linear sequence of the events and time in terms of the order of the narrative's events. Genette calls such a nonconformity in the order with which the events are expressed and arranged as "temporal distortion" and divide it two retrospective and futuristic (Genette, 1982: 48). The retrospective temporal distortion speaks of an incident that has happened in the past and that will be expressed in text later on. Genette realizes the plot time as stretched well beyond the story in a sense that the story disturbs the actual order of the events narrating them from the past till the present time (Okhovvat, 1993: 25-26).

**Duration.** Duration includes the proportion between the text time and the text volume and it is used to determine the acceleration and the rhythm. The story flows with a constant acceleration if time and volume of the text are considered fixed. Assigning a short time of the story's protagonist life to a long part of the plot causes a negative acceleration thereof and assigning a long period of time in the protagonist's life to a short part of the plot brings about a positive acceleration of the story. duration indicates that which event can be expanded and which event can be eliminated. Maximum speed is called omission and minimum speed is called descriptive hesitation (Genette, 1982: 52 and Raymond Konan, 2009: 73-74).

**Frequency.** Frequency encompasses the relationship between the number of times an event is repeated in a story and the number of times the event is actually narrated. Embracing repetitions, frequency is of certain types: if the frequency takes the form of one time narrative of an event that has happened once, it is called singulative frequency. If the event occurs once but it is narrated many times, it is called repetitive frequency and if an incident is repeated frequently but narrated once, it is called iterative frequency. Singular, repetitive and iterative frequencies pave the way for the creation of constant, negative and positive acceleration, respectively (Jahedjah et al, 2012: 33).

The factors and elements directly playing roles in aesthetical functioning of sound:

**Sound Aspect.** Sound aspect induces the audience with the feeling of closeness or distantness to the sound source. This is the real function of the sound aspect and the sound featuring aspect is a more live sound and enjoys a greater deal of realism. Any change in the sound aspect and any effort made to make it exit its realistic functioning area causes the creation of unrealistic conditions that would lead to the audience's engagement. Such a change, if made calculatedly, can be applied to conceptually expand the scene.

**Transposition of the Sound.** Sound is normally broadcasted with the same speed as the video is displayed. But, there is this possibility of changing the normal speed of the sound both in video display and movie display apparatuses. Such a change in the broadcasting speed causes the emergence of alterations in some of the other characteristics of sound. For instance, bass sounds can be produced with the decrease in the broadcasting speed of the sound. The reverse also holds for the increase in sound broadcasting speed. Moreover, in such cases, the sound texture, type, resonance and pitch will also be variegated. Usually, the decrease in the sound broadcasting speed causes a mental and psychological state in proportion to the expression of such concepts. The increase in sound broadcasting speed, as well, along with the increase in the internal rhythm of sound will, in cases, cause influences on the echo. Moreover, the decrease and/or increase in sound broadcasting speed can be employed in the making of the required audios and the real functioning of the intended sound will be accordingly changed.

**Sound Repetition:**

Here, by sound repetition, the use of light motifs is not intended rather it is a facility that is so-called as sound looping. If a special sound effect is repeated within precise intervals and with calculated speed, then a new meaning will be created inter alia which are the increase in tension, the emergence of an abnormal state or induction of psychological distress by a personality in a movie. In the end, it has to be mentioned that the two cases of change in the sound broadcasting speed and inverse broadcasting of the sound, despite having a close relationship with the original sound, are somehow not considered as the genuine characteristics of sound and they have to be positioned in a higher next rank to the aspect-related cases, to wit the factors and elements that indirectly play roles in the way the aesthetical functioning of the sound is best served.

The present study's objectives are devising a new solution in the aesthetical area of the sound designing based on various types of narrative and investigation of the principles of sound designing principles of the radio drama based on different kinds of narrative. With the proposition of the question as to how should be the sound designing principles of the radio drama based on nonlinear narratives, we have carried out an evaluation based on narrative analysis (Merch, 2003).

**Study Method.** According to the study subject, the sound aesthetics based on radio drama narratives seems an appropriate narrative analysis method for the evaluation of the issue. Munhall (2010) defines narrative analysis as stated in the following words: "it is a type of qualitative study that selects a collection of stories as its source of data. These stories are narrative of the people's life experiences that are narrated by them about themselves and/or by the others about the other individuals. But, narrative research does not only discover the concept that is given by the individuals to their experiences or the method that is used by the people to express their life story rather it clarifies the issue that how language retells and reflects the humans' social world and shapes their social and personal identities. The stories sometimes consciously and mostly subconsciously reveal the concepts, obligations, dominant beliefs and temporal and spatial values of the place where an individual lives and has his or her identity shaped" (Munhall, 2010). The present study disclaims any generalization of its findings to any study population. The study makes use of a purposive sampling method. It presents analyses of two dramas of the six foresaid dramas; they are the "raging bull", selected from the collection of "thirty film show" as an adaption of the world's movies, as well as "my sweet orange tree", selected from the radio's night stories.

**Study Findings:**

Table 1: narrative analysis (narrative time based on Genette's theory)

Order	Speed/Duration	Narrative time Events' Frequency
Retrospective approach	pause	Singulative
Futuristic approach	Simultaneity	Repetitive
	Omission	Iterative

**Study Findings Based on Genette's Theory:**

Order	Speed/Duration	"Raging Bull" Drama Narrative Time Frequency of Events
Retrospective look: in this narrative, the narrator, also the main personality, retells an entire past event at present. The order of the drama has been completely displaced.	Summary: with the returning of the story to the past and the setting of the story time, the time of narrative is made shorter and more succinct than the events' duration.	Singulative: singulative frequency is the one time narrative of an event that has happened once. In this drama, the events happen only once and are retold only once.

**Aesthetical Aspects of Sound:**

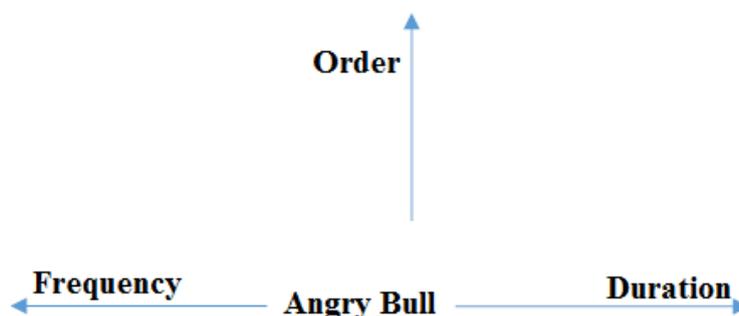
Sound aspect	Sound broadcasting speed	Sound repetition
No change has been made in the sound aspect		- According to the fact that there is only narrated one narrative in a singulative frequency, none of the sound effects have been repeated.

Sound Elements of the "Raging Bull" Drama	
sound elements	Explanations
Effect	The drama incorporates the following sound effects: a reporter, punching sound, the turmoil of the game space and the referee's whistle and so forth
Words	The verbal elements have been designed based on the text and the dialogues
Music	The music is heard from distance and induces the atmosphere of a competition and creates suspension
Silence	Silence has been used as an sound element to create pause and show the intensity of the main character's aggressiveness

Jack is an athlete featuring an arrogant personality. In the beginning of the narrative, the listener is confronted with this sentence from him that "one should be raging as a bull to buy everyone's respect". He is the winner during the game and the story is narrated by him. But, incidents come about that make him lose. He becomes the victim of the bet placed by his brother and the others and the whereabouts of the betting is presented to the audience during the game round intervals with no temporal order. The game scenes are given to the listener by the order of their occurrence in various rounds but the events and incidents do not follow a temporal order in the later scenes.

Due to being replete with the temporal displacements and the selection of the cinematic nonlinear narrative, the drama looks like a proper candidate for the present study. The drama begins with the review of the memories of a boxer. The narrator who is the very actor of the drama chooses the ending of the story as the foundation for commencing narrative but the listener is left unaware of the end of the story. The listener is gradually provided with the various disorders. In the drama, the entire sounds have been designed in proportion to the gender, personality and the actions carried out by the characters. The voice of the arrogant character is consistent with his actions and his sound frequency. The sound broadcasting speed is in compliance with the narrative time of the events in scenes that the acting narrator retells the story. In sum, the sound is broadcasted in a faster pace due to the speediness of the story events and the rapid actions of the characters. But, the character's tone of voice and the sound broadcasting speed become lower in scenes that the narrator retells the events. In this drama, the events are narrated from last to first and in the course of the narrative the listener is repeatedly displaced in time from past to recent and vice versa. The other aesthetical audio elements are left unchanged. Music is played from distance and induces the atmosphere of a competition and creates suspension. Silence has been applied to create pause and demonstrate the intensity of the main character's aggression. Sound design of the drama includes environmental effects and the sound elements have not been independently utilized to associate the audience with the other concepts. The drama's music is in harmony with the drama's subject and the way the personalities act and react.

Effect: disorganized counting of the game rounds with the objective of temporal disorder  
 Words: the dialogues reveal the temporal and spatial displacements



Music: repetition of the music played on the defeat and victory rounds so as to review the event and bring about temporal disorder

Music: the music transfers either positive or negative acceleration

Effect: use of pause in time

Effect: repetition of the game place setting to emphasize on the hero's psychological inferiority

Words: dialogues' speed in proportion to the actions

The objective of the drama is representation of the internal turmoil of an athlete for achieving the optimal result. Therefore, the time and place are disorganized in the drama so as to communicate the protagonist's psychological mislay and the audio elements are arranged based on nonlinear narrative. Given the objective, the events' order and the temporal pauses as well as the displacement of the competition rounds are all signs of temporal dislocations. The competition music and the intentionally faster pace thereof serve the conclusion of the narrative and accomplishment of the hero's want. Choosing the end of the story as the starting point of the narrative underlines the importance of the final action and here the time makes the text. The story's secret is hidden in the wordings of the narrator. The music is utilized to create acceleration and convey the psychological status of the narrator. The place plays a reference role in that it is the center of the major actions of the main character and getting him to achieve a result. Silence and verbal pauses reflect his confusion. In Raging Bull drama, the information is communicated to the listener in a rather gradual manner. The affective and emotional aspects of the sounds and the setting arrangement are found temporally and spatially in perfect match with the final scene of the story indicating a good sound design of the drama narrative. Also, the beginning scene can associate the affective and emotional load of the closing scene of the narrative.

My Sweet orange Tree		
Order	Speed/Duration	Narrative Time Frequency of the Events
Retrospective look: in this drama, the story is retold retrospectively. On the scene that the middle-aged man, a friend of Zeze, recalls Zeze's talks in a coffee shop, it can be noticed that the narrative exists the coffee shop setting and enters the past of the protagonist.	Summary: in this drama, the time of the narrative is shorter than the time of the story. According to the fact that some of the events are retold retrospectively, the narrative time becomes more succinct and shorter than the events' time with the returning of the story to the past and making of the setting.	Singulative: the singulative frequency provides a one-time recounting of an event that has happened once. In this drama, the events happen only once and are narrated once.

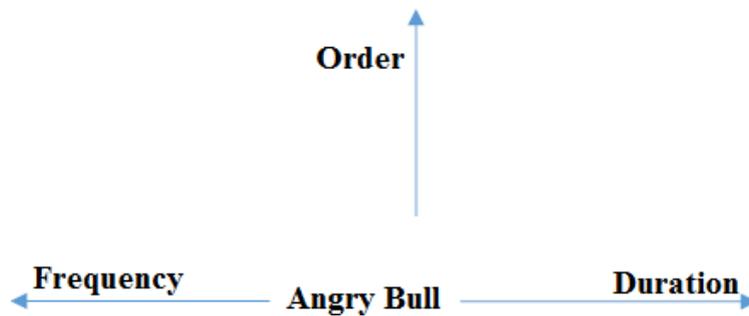
The Aesthetical Aspect of Sound		
Sound Aspect	Sound Broadcasting Speed	Sound Repetition
Sound aspects have not been changed	The retrospective narratives have a rather slow rhythm.	According to the fact that there is only one narrative is retold in a singulative frequency, none of the sound effects have been repeated.

Sound Elements of "My Sweet orange Tree" Drama	
Elements	Explanations
Effect	The sound effects are the crowdedness and the tumults of a place like coffee shop
Words	The elements of discourses are designed based on the text and the dialogues
Music	The music has been applied as a kind of special effect. Folk songs are sung by the characters
Silence	The silence used in this drama portrays the border between the reality and fancy, to wit Zeze's quitting of speaking with the tree and his return to the present time

The story is about a clever boy, named Jose, who has been born earlier than expected and who has not received any education. The boy enters an imaginative and affective relationship with a tree. His crowded family moves away due to the father's poverty and joblessness and takes residence in a new house. In the new house, each family member selects a tree for itself but Zeze finds no tree to mark and he finally finds a small orange plantlet by his sister's assistance and finds out that the tree can talk to him. Zeze's courage make him engaged in new adventures each time. In this drama, due to the unreal relationship between Zeze and the tree, the drama is narrated through stream of consciousness. The scenes in which Zeze speaks with the tree are more dreamlike. The orange tree is finally cut and Zeze becomes sick. Again, he recommunicates with the tree in bed. Zeze's imaginative scenes enjoy dynamicity and motility. The returning of the story to the past scenes is accompanied by the setting of the grounding with no change in sound texture. The voice tones have been designed based on the characters' age and their position in the story. For example, the narrator, the story's main character, is a child who speaks with a low-pitch sound. In scenes pertaining to stream of consciousness, the sound is designed with aspects and the listener easily finds it out that the dialogues are spoken in the character's mind. The cases of making use of echo are limited and the drama does not make use of element of echo. There is a harmony between the sound broadcasting speed and the narrative times. Words have been used more than the other sound effects so as to give the listener a sense of time and place. As a specimen, scenes of Zeze's stream of consciousness are based on words. The speaking tree possesses an independent personality and it is introduced to the listener via words. There is not made use of music to create mental setting but Zeze's mind space has

been distinguished from the other scenes. The use of folk songs conveys the geographical place of the narratives, to wit the Latin America and the music is served therein to signal the drama's place.

Effect: { perspective: setting of the scene and creation of mental time  
 sound aspect: aesthetical aspect by the voice of an imaginative tree



Effect: the repetition of the tree sound effects reminds of the relationship between the tree and the child  
 Music: the repetition of the fluid music in objective instants with the objective of the character's being stuck in the past

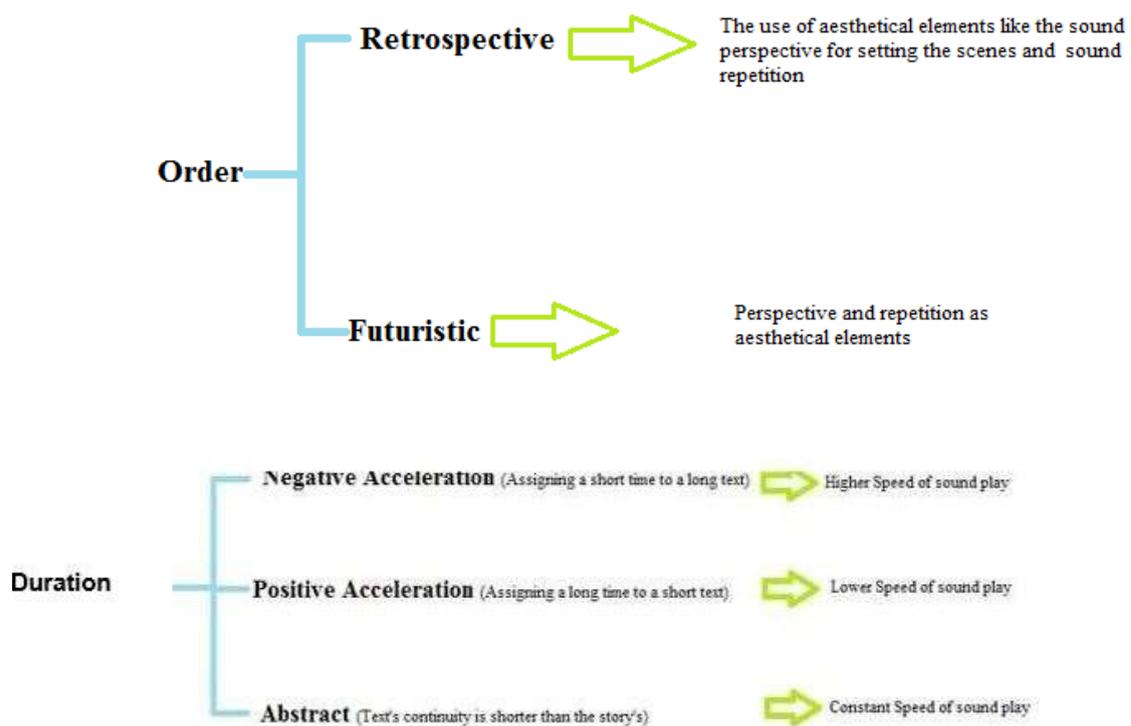
At first, the intentions of the sound designer is determined of the selection of the narrative. The preliminary analysis provides the producer with the ability to determine the line of narrative and the arrangement of the audio elements based on the objective he has. In this drama, the objective is a type of human relationship between a child boy and a tree. Beyond this objective, there is this psychological need of a playful child, casted away by the others, for communicating with a speaking tree. The child is unquestionably welcomed by the tree. Given such an objective, the issue that matters is the representation of the instants of the child and tree communication and the other events and happenings serve the transferring of the affective and emotional load of this relationship. In line with this, the sound elements are in fact employed to highlight this relationship. The sound designer has considered a nonlinear method of storytelling.

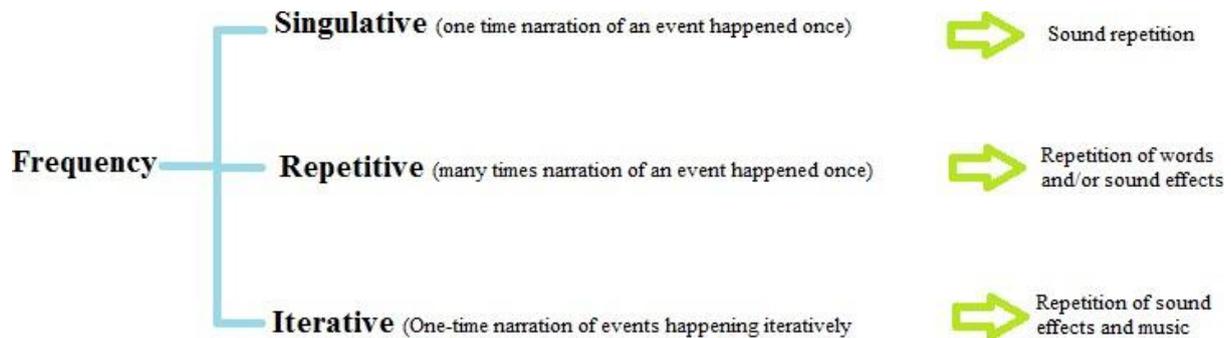
Words assist the relationship. The dialogue between the characters are revealing of the child's not being affirmed and the imaginative relationship between the child and tree should follow the child's banishment by his close relations. Such a verbal arrangement more increasingly sets the ground for the perception of the narrative. In this method of storytelling, there should be a correlation between the human and the place, i.e. the character does not feel being separate from the place for his mind-oriented communication within the place but a sort of separation is created in the

listener in terms of the objective and subjective location. The informative element of the story is its place. The selection of the stream of consciousness narrative style for informing the listener of the imaginative relationship is a preparation for conveying his loneliness and lack of relationship with the other personalities. In fact, the tree becomes the shelter and refuge of the child. The only character that understands his psychological conditions is the tree. The setting of the story is the child's mind. The music can be associated with the instants of the child's communication with the tree. The tree's voice is distinguished from the other characters' to remind of a sort of non-terrestrial space. The view angle that the listener is faced with is the same as the angle through which Zeze, the narrator and the focal point, approaches the other characters and the majority of the incidents and events are functions of his actions. The instants of Zeze's communication with tree necessitates a slower rhythm because Zeze selectively delineates this situation in his mind and the passage of time in mental and selective instants entails slower rhythm. The social atmosphere governing the story should be definitely transferred. Here, the story setting is expressive of the South American people's poverty and indigence. Moving to a smaller house and the other following events and the people's economic conditions have been well depicted.

**Discussion and Conclusion.** The analyzed dramas are revealing of the temporal dislocations due to the expediciencies of the story. Apart from the fact that the producer has intentionally displaced the time of narrative and/or chooses a particular sound design for such retrospective looks, the type of the narrative is, per se, revealing of the return to the past. The creation of temporal confusion alone places the listener in the heart of the events. The listener is, at first, searching for the time and after discovering it, s/he looks for a meaning that is latent inside the time confusion. The time confusion can, in itself, create other layers for the narrative. Moreover, the temporal disorganizations can have a forward trend and this is when the listener is provided with the information of an incident that is about to happen. Such information can be some sort of soothsaying and or a precaution for an event that is going to happen. Such a futuristic look instigates the listeners' curiosity and makes them stay with the story. The listener remains vigilant for the promised event. The producer can displace time and place via making audio conventions by means of which the listener can decode the sound signs. For instance, in the "raging bull" drama, the competition space perspective alone can associate the hero's defeat. Sometimes, the timing of the incidents become multilinear but the text time is always single-dimensional, to wit some narratives have the potential to be changed to nonlinear narratives and bear temporal leaps. Without intervening in the text, we can narrate the whole story from the perspective of the events' time not the narrative time through sound design of the story. Sound perspective defines the sound form in an audio space. Perspective aesthetics for the purpose of creating a space and giving dimensions to it plays a significant role for the

narratives that are lost inside the time. Also, perspective can be used to create depth in the drama layers in such a manner that the listener perceives the space that passes through the mind of the narrator in the past or in future. But, we place another space inside such a setting that will be accompanied by another narrative, i.e. narrative inside narrative and place-orientation inside another spatial setting. The use of such a technique adds to beautifully deepening and suspending the listeners' perception and helps them get inside the intertwined narratives. In radio dramas, especially the ones pivoting about a cross-sectional narrative of the life, like "raging bull", the story is recounted in a retrospective look. Usually, according to the fact that a large volume of text is narrated during a short time period, the events' recounting enjoys a negative acceleration. Duration can be applied to highlight an incident, i.e. give it a positive acceleration. As a specimen, an event occurring in a short time can be narrated in a longer period of time due to the importance that the event or its related information has and this way the story is given a positive acceleration. Perspective can be powerfully applied to better serve the depiction of the scenes. In fact, perspective makes the listener familiar with the distances of the sound source. The aesthetical role of the sound perspective cannot be neglected in creation of temporal and spatial aspects. In "my sweet orange tree" drama, the sound perspective beautifully transfers the imaginative and fanciful space of Zeze's mind and the listener perceives the difference between the other scenes and the scene in which Zeze sinks into his imaginations. Environmental effects and the discourse type of the tree have greatly contributed to the setting. The sound broadcasting speed, as well, is largely dependent on the type of the narratives and the emotional and affective energy of the scenes. It can be stated that the sound play serves a more hidden function, i.e. the listener perceives the events' pace based on the actions, dialogues and music but s/he might not be clearly conscious of the sound display speed. In "raging bull" drama, according to the contents of the drama and the competition setting of the story, the events happen in a rather fast pace and the music is in parallel enjoying a fast play speed and the sound effects are revealing of the tumult and a game setting. As for the aesthetical element of the sound display speed, it has to be pointed out that the drama context specifies the speed with which the sound has to be displayed, to wit besides being aware of the aesthetical aspects of the sound speed, the producer has to arrange it in the heart of the events. But, a second function can also be considered for it, such as the temporal function and that is when the sound display is speeded up and then decreased all of a sudden which somehow associates a memory and a return to the present time; countless functions can be derived thereof based on the producer's creativity. Sound repetition is less utilized even with its capacity in creation of a concept. Sound repetition can infiltrate the grounding and background of the events and every repetition can help the concept stabilize in the listener's mind. Repetition can pave the way for the emergence of an incident that has no change for a re-narrative. Repetition can be taken as a sort of warning by the listener and the hearer of the narrative. Also, the repetition of sound elements can be blended with the event times which will, per se, assist the beautification of the sound design. The human brain travels to the past and to the future during his life. Narratives are also derived out of this human experience. This is a truth that we live in a time container that can be past for some and future for others. Therefore, awareness of the narrative time, the event occurrence time and the story time are crucial. The sound design utilizes the narrative and the narrative styles to make the design appear more beautiful. Based on what was explained, the sound elements are offered as below:





Based on the table, the time disorders and the retrospective and futuristic looks are employed to evade the calendar time. Such a diffraction in time abruptly displaces the setting of the narrative. The sound perspective is required to design retroactive narratives. Therefore, the sound designer firstly specifies the time of narrative. Based on the perspective, a type of abstract and actual setting should be considered for the temporal disorders. To typically create a setting, perspective depends on the designer's creativity and perception of the sound elements (effect, music, words and silence) arrangement. The setting have an absolute outside manifestation and/or be a place for certain actions to take place or it can prove a completely symbolic presence. Also, the repetition of the sound effects, music and words can set the grounding for a retrospective narrative. Apart from its narrative time, every narrative induces the listener with some sort of a psychological time. A catastrophic event is accompanied by a sort of harshness and sorrowfulness in the course of the time. Based thereupon, the aesthetical element of sound play speed should be slower. The majority of the narratives have a negative acceleration and are narrated within a shorter period of time than the event itself. Thus, the play speed of the sound effects and utterances of the characters will be made faster accordingly. In respect to frequency as an audio element, the repetition of the narrative is some sort of reminder. For the same reason, the use of the view angle and different narrators for transferring the concept of repetition can be efficient. An incident can happen several times. The sound designer can assign the narrative of the story to several narrators to repeat it. Each sound effects is per se capable of offering an independent narrative. In iterative frequency, an event repeatedly happens but retold once. In such a type of frequency, the repetition of an incident can take place by the sound effects, music and discourse and be retold only once by the narrator.

of the radio drama for various In response to the study question as to how should be the principles of the sound design narratives, it has to be mentioned that, in fact, the element determining the quality of the sound design is narrative. Narrative, for its attribute of time and place-orientation and, in the meantime its being free from time and place, plays a significant role in the way the sound design is carried out. A specified body of principles and formulas cannot be configured for sound design. But, in general, the present study has done its best to place the aesthetical components of the sound at the side of the nonlinear narrative so as to gain a novel insight of the sound elements' accompaniment of the narrative.

In nonlinear narratives, the location is an important constituent. The listener is reminded of the place to make them aware of the narrative's flowing through the time. For instance, in the stream of consciousness narratives, the time displacements and verbal and nonverbal associations raiding the character's mind facilitate the spatial setting of comprehending the psychological status of the characters.

In "my sweet orange tree" drama, Zeze's friend is in a coffee house and remembers Zeze's adventures. The sound effects of the coffee shop are signs marking the character's return to the past from a present time. Place speaks of a sort of identity. In "raging bull" drama, the main character is identified with the place. Box ring is a mutual relationship between the place and the subject. The setting of the location as a repeatable element can, per se, be iterated in various sections of the narrative. Based on the idea that what role is given to the place, it becomes the determinant of the temporal leaps. In sum, it has to be stated that sound design is a very extensive concept the aesthetical aspects of which depend on the producer's creativity and awareness of the perceptual, cultural and social grounds of the audience. That is to say that the sound signs should perfectly match the intellectual and cultural atmosphere of the audience in case of mismatch of which the result would be nothing other than the audience's inability to decode the narrative, meaning that it becomes a message missing its target. Apart from its education level, gender, age, media literacy and other considerations, every audience notices what concerns his or her spirit. The objective of an artwork is signification. Recognition and production of meaning within the format of sound necessitates comprehension and knowledge. An artwork is a system of signs finding meaning in interaction and collocation with one another. The sound designer should contribute different degrees of meaning through relying on culture and social texture.

The setting design of the events that happen within a single period of time in various localities is difficult in radio; but, the sound elements of each location can be aligned along one another to serve a form of conformity. The audio elements can create a sort of link between two places in an instant of time.

It has to be pointed out that sound design is a very difficult task the aesthetic aspects of which depend on the producer's creativity and awareness of the audience's perceptual, cultural and social grounds meaning that the sound signs should be in perfect match with the intellectual and cultural space of the audience; in case of the otherwise, the audience does not succeed in decoding the narrative, i.e. a message that fails reaching its destination. The use of the entire elements for maximally beautifying the sound and creating image and concept is most important part of the sound designing activity of a radio drama. The most difficult part is persuading the audience whose aesthetic sense has been triggered. The audience that is not easily convinced needs higher pleasure, possibly of another type. The transfer from the sense to perception leans on the producer's competency and awareness of the contents of a certain narrative type to the audience, his purposefulness in upgrading the audience to loftier levels of thoughts, recognition of his mental concerns based on his social and cultural birthplace and, more importantly, paying attention to the social conditions forming the audience's needs.

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## ART THERAPIST AND THE KEY POINTS IN DESIGNING THE ART THERAPY CENTERS

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**Abstract.** This article is to study some aspects of architecture and art in relation to treatment and especially art therapy and the effects of art on the treatment process in mental patients, and also to end in the points that need to be observed in designing a medical center, especially an art therapy center, in order to allow the patients to pursue their treatment in the best form possible, and how the beauty of art in the treatment of patients can be used because in our culture and also from the Islamic viewpoint elegance can be found in the nature, thought constructs, and handcrafts, and also the reasonable and supernatural goals. The religious scholars consider the investigation of the issue of elegance not only beneficial but also necessary. It is obvious that art that is one of the effects of elegance made by the thoughts and hands of human being is not an exception to this principle.

**Keywords:** art, art therapy, mental illnesses.

**Introduction.** With the advent of science and technology, the statistics of fatal physical illnesses have declined on a daily basis or their recovery speed has been increased, and unfortunately, the number of illnesses associated with psyche has grown. Since art is one of the tools for human survival, it can play a therapeutic role in conditions such as diseases and mental and physical problems. Persuading the patients to do an artistic work, the art therapist can become aware of their problems and help them to modify or even eliminate their disturbances. In order to achieve the efficient and pleasant environment and spaces, and as a result, the proper behavior desired to humans in the environment, as well as the feeling of pleasure and relaxation, with the objective of mental recovery in environments whose users are people with physical disabilities and mental illnesses, such as depression, etc., considering the mutual effect of the environment and human behavior as well as the recognition of the qualitative needs of users for designing are essential.

### **Diverse ideas on art.**

1-1- First, the opinions of psychologists and the ideas of religious scholars as well as the comments of history researchers on art are reviewed.