



Unforgettable Sound: The Magic of Audio Effects in Theater

Housny HAMRA

University Center Maghnia; Algeria

housnyhamra13univ.maghnia@gmail.com

Ali KRIM

Abu Bakr Belkaid University of Tlemcen; Algeria

ali.krim@univ-tlemcen.dz

Id orcid: 0000-0002-8273-5873

Abstract : This article examines the development and use of audio effects in theatre throughout history, from the first religious performances to contemporary performances, with a focus on their semiotic effects on the audience's understanding. The article demonstrates that audio effects are not merely added technical elements, but rather constitute a basic symbolic language that carries rich connotations that influence the viewer's experience and enhance their understanding of the theatrical performance. The research findings are presented, highlighting the expansion of the role of auditory effects from a complementary element to an essential element in building dramaturgy, as they contribute to shaping the general atmosphere, defining time and place, and translating feelings and ideas in ways that textual language cannot achieve alone. The article also highlights how auditory effects are formed as a semiotic system rich in symbols and signs, and their interaction with other elements in the theatrical performance, creating an integrated and deep theatrical experience. The auditory effect affects the viewer by stimulating his emotions and creating a rich emotional and intellectual experience, which enhances the communication between the show and the audience. The article recommends the need to recognize the importance of auditory effects, encourage research in the semiotics of sound, develop new techniques, and integrate auditory effects into theatrical curricula, to ensure the promotion of understanding and application in this artistic field.

Keywords: A For audio effects; Semiotics of sound; Theatrical interaction; Theater techniques.

Un son inoubliable : La magie des effets sonores au théâtre

Résumé : Cet article examine l'évolution et l'utilisation des effets sonores au théâtre à travers l'histoire, des premières représentations religieuses aux performances contemporaines, en mettant l'accent sur leurs effets sémiotiques sur la compréhension du public. Il démontre que les effets sonores ne sont pas simplement des éléments techniques ajoutés, mais constituent plutôt un langage symbolique fondamental qui porte des connotations riches qui influencent l'expérience du spectateur et améliorent sa compréhension de la performance théâtrale. Les résultats de la recherche sont présentés, soulignant l'expansion du rôle des effets sonores d'un élément complémentaire à un élément essentiel dans la construction de la dramaturgie, car ils contribuent à façonner l'atmosphère générale, à définir le temps et le lieu, et à traduire les sentiments et les idées de manière que le langage textuel

ne peut pas réaliser seul. L'article souligne également comment les effets sonores se forment comme un système sémiotique riche en symboles et en signes, et leur interaction avec d'autres éléments de la performance théâtrale, créant une expérience théâtrale intégrée et profonde. L'effet sonore affecte le spectateur en stimulant ses émotions et en créant une expérience émotionnelle et intellectuelle riche, ce qui améliore la communication entre le spectacle et le public. L'article recommande la nécessité de reconnaître l'importance des effets sonores, d'encourager la recherche en sémiotique sonore, de développer de nouvelles techniques et d'intégrer les effets sonores dans les programmes d'études théâtrales, afin de garantir la promotion de la compréhension et de l'application dans ce domaine artistique.

Mots-clés : Effets sonores ; Sémiotique sonore ; Interaction théâtrale ; Techniques théâtrales.

Introduction:

Audio effects are an essential part of the history and development of theatre, as they have been associated since ancient times with the sounds of rustling trees, drums and primitive bells that accompanied humans in various activities from hunting and wars to religious rituals. Despite this deep historical use, audio effects were often used in theatrical performances to fill the gaps between dialogues or moments of silence, which led to their perception as complementary elements that might be assumed to be ineffective in the course of events if removed. However, audio effects play a central role in dramatic construction, as they act as an expressive and indicative means that compensate for the silence of the text and the cessation of physical movement. Audio effects show their role as a semantic element capable of expressing multiple meanings, ideas and emotions. They can indicate time and place, and provide suggestions of joy, sadness, fear and love through the variety of their musical instruments and sounds. For example, in happy scenes, the background or accompanying music is cheerful to be the auditory equivalent of the scene, while in sad or exciting scenes, the music and sounds may vary to suit the dramatic character you want to achieve. The audio effect can also be in contrast to the event or aim to provide a hidden artistic significance.

Audio effects also play an important semiotic role, acting as signs that amplify, interpret or contradict other signs within the semantic system of the performance. They enhance the general atmosphere and define the time period and geographical location, thus emphasizing the dramatic action and indicating its real dimensions. Understanding how to employ these effects correctly is essential, as they can replace dialogue or theatrical scenes to play an important semiotic role. The study of auditory effects semiotically gains special importance in light of the theatrical development, especially in experimental works based on

unconventional elements, where auditory effects become an essential element in building drama and linking different theatrical elements. Accordingly, the current research problem focuses on the following question:

What are the most important meanings and connotations of audio effects in a theatrical performance?

The importance of the current research lies in studying auditory effects as a semiotic system due to their multiple connotations in the theatrical performance. They are not just a closed system of symbols and signs, but rather an open text that can be read and interpreted, which contributes to interpreting the discourse of the performance in a way that is rich in suggestion and meaning, especially in theatrical performances. The need for this research is highlighted by:

1. Providing benefit to students in faculties of fine arts and their institutes, to familiarize them with the connotations and signs contained in audio effects.
2. Statement The workers and students in the field of theater, especially musicians, in understanding the effects of auditory effects and how to employ them in theatrical performance.

1. The role of sound effects in the development of theatre: From dramatic rituals to artistic and aesthetic communication

Audio effects have been an integral part of theatre since its inception as a semi-dramatic ritual, and this relationship has evolved to make audio effects an essential element in theatrical performance. Because audio effects vary in their forms and play multiple roles, they have contributed to expanding the scope of communication within the theatrical performance beyond verbal language. These effects have become a means of expressing emotions and feelings within society, which enhances the audience's experience and the depth of interaction with the performance. On the other hand, the Sumerian dramatic ritual was a major component of social life, as it was linked to the religious character that dealt with the relationships, conflicts and tragedies of the gods. This is clearly shown in the dramatic performance "The Lament of Ur", which consists of fragmented and dramatically performed poems, reviewing the tragedies of the city, its destruction and the suffering of its people as a result of the wrath of the gods. These performances included auditory effects such as songs, hymns and lamentations, which were performed by priests accompanied by musical instruments such as the lute, drums and harp, which helped to arouse feelings of sadness, fear, pity and crying among the audience. Looks: (Sudanese, 2000)

In another dramatic ritual, such as "Death and Resurrection," the idea of the eternal struggle between life and death is embodied in a dramatic way that

carries tragic connotations, reflecting man's anxiety about death and his deep desire for life. These connotations deepen the dramatic tension, making audio effects an indispensable part of embodying these human feelings and conflicts. Seen:(Sudanese, 2000)

Music is a mirror that reflects the spirit of the era in which it is produced, as it expresses the customs, traditions and behaviors of the people living in that period of time. Audio effects, through music, tell the stories of heroes and prominent figures of their eras, and review their lives and achievements. The function of music is not limited to entertainment only, but rather goes beyond that to be a means of conveying images and emotions that leave a deep impact on the soul. Audio effects are also a means of identifying the general character of any society, which gives us a deeper understanding of the customs and traditions of those groups, and makes us more connected to the cultural and social environment that produced this music. So "Music was widespread and organized. In the Sumerian city-states, there difference Singers subject to the temple circuit is a function It was passed down by musicians and singers and divided. (Kala)He is specialized in sing A Sad religious song (and fire) He is specialized in sing A Worldly rich specially in the A Farah like Ayad (weather Holy marriage) and there is a special difference and, in the palace, there are women musicians alongside men who sing songs and dance. looks. (Rashid, 1977)

Every element in a theatrical performance is considered a sign that carries certain connotations and meanings, as the performance consists of a group of signs that express the content of the dramatic text. Ordinary objects in the theater acquire additional meanings, turning into symbols that carry messages related to the main idea of the text. Hence, it becomes "The strategic goal of any theatrical performance is to transform the text into a harmonious system of visual and auditory effects. This system works to contain the viewer, and direct his reflections and emotions through the elements of acting, music, and dance, which enhances the impact of the performance and deepens the audience's understanding of the presented dramatic idea."(Ragheb, 1996)

Audio effects are essential elements that contribute significantly to activating the theatrical performance and creating dramatic tension. They play a vital role in achieving artistic, aesthetic and psychological communication between the performance and the audience. Audio effects can permeate the scenes, chapters and dialogues of the play, and appear in various forms such as artificial effects, natural sounds, accompanying music, or background music. The use of these effects gives the theatrical performance a strong illustrative dimension, as they blend seamlessly with the theatrical visuals, contributing to organizing the complexities of the performance and making it clearer and more understandable for the audience. This overlap between the signifier and the

signified leads to the formation of a pictorial function that enhances the theatrical connotations, allowing the audience to understand the messages and feelings that the performance seeks to convey in a direct and effective way. Seen:(Melrose, DT)

The auditory effects in the theater acquire a special theatrical value, as they are not just a separate sound element, but are closely linked to the relationship between the signifier and the signified. This relationship embodies what Saussure referred to in his semiotic study through the concept of "arbitrariness", where auditory effects become signs that express specific meanings. For example, religious music is a sign that expresses the religious feeling of a certain people, while funeral or military music expresses feelings of loss or victory.

2. Sound effects in ancient Egyptian, Chinese and Japanese theatre:

In ancient Egypt, audio effects had a special place; the ancient Egyptians loved to use these effects and they associated them with religion. Musical instruments accompanied religious and theatrical rituals, which gave theatrical performances strong expressive connotations, whether in religious supplications or in military-style audio effects that glorified wars and victories. The play "Isis and Osiris" is considered one of the most important performances in ancient Egyptian theater, because it had a dramatic character rich in multiple connotations, which made audio effects an essential part in enhancing this character and conveying its meanings to the audience. Seen:(Makawi, 2010)

The auditory effects in the theatrical performance constitute a symbolic system of signs, used as an effective language of communication between the performance and the audience. In this context, the musical instrument carries a semiotic value that reflects the location of the events and the social environment in which the story takes place. The Chinese theatrical performance is considered a prominent example of this employment, as it stands out as a system of signs that is manifested on two levels: the visual scenes and the auditory effects. These effects are employed symbolically for their profound impact on the recipient, which contributes to conveying the idea and meaning inherent in the content of the theatrical performances. Chinese theater featured two main types of plays: war plays those glorified heroes and leaders and narrated historical events, and plays that dealt with social themes. In both types, auditory effects played a crucial role in enhancing symbolism and conveying messages to the audience, making these effects an integral part of the theatrical experience and contributing to a deep connection between the performance and its audience. Seen:(Al-Jabouri, 2012)

Audio effects in a theatrical performance can reveal everyday and life aspects, forming what is known as the "general atmosphere" of the performance. The role of these effects goes beyond mere technical support, as they help the

actors express the social and subconscious meanings of the idea of the theatrical work. Therefore, the audio effects used in drama are not placed randomly; rather, they carry a complete set of connotations and meanings that contribute to conveying ideas and decoding what may be ambiguous. This approach is clearly evident in Japanese theatre performances, such as Noh and Kabuki, which feature gestures and natural scenery that transform the stage into environments such as a forest or lake, in addition to imitating some animals, making the performance more natural. These performances also include dance, music and drama, which enhances the importance of auditory effects, which are described as highly symbolic and expressive in nature. These effects add meanings that help explain events and highlight different feelings, making them an essential part of conveying the deep messages of theatrical performances. Seen:(Dsa, 2016)

The audio effects in the theatrical performance are added to the visual elements, and fall under what is known as “scene music”. These effects are closely related to the spirit of the play and the spirit of the artwork as a whole, as they are used before the beginning of the act to prepare the audience and create the appropriate atmosphere for the act that follows it. Audio effects are also added to justify some sections in the theatrical text, such as the gallop of horses, the arrival and departure of a carriage, the rebound of waves when they collide with a barrier, the rustle of the wind, the breaking of some objects, or the sounds of animals such as wolves, dogs and birds. The role of audio effects lies in enhancing the realism of the theatrical performance, and adding a sensory dimension that helps in conveying the meaning and general mood of the scene, which deepens the impact of the work on the audience and contributes to improving their understanding of the text and the scene.

The function of auditory effects in a theatrical performance is to confirm, amplify or negate the event or feelings, as they contribute to enhancing the rhythm and general mood of the scene. Through rhythm and melody, some types of music can create the atmosphere of events or determine their time and place. The choice of musical instrument also has a semiotic value, as it suggests the place, social environment, historical stage or general atmosphere of the theatrical performance. Music can express About The text does not say it, or even contradicts it. For example, music may express tenderness and tenderness while the text is harsh and violent, making it an additional sign language. Seen:(Awad, 1997)

From this perspective, musical effects, in addition to lighting, the display of still and moving images and films, make-up, and accessories, can be considered as elements that operate at the level of time and place and suggest countless multiple meanings, which enhances the depth of the messages and meanings that the theatrical performance seeks to convey. Semiotics has begun to explore the study of auditory effects in theatrical performance, as these effects

are considered expressive signals that reflect the time, place and psychological atmosphere of the work. Auditorial effects participate in presenting the scenes of the performance in a way that enhances the understanding of time and place, in addition to their role in linking the different scenes and the feeling of the general atmosphere of the performance. Seen:(Zalat, 2001)

Audio effects are used not only to enrich the audience's experience by enhancing realism, but also to create harmony between the different elements of the show, helping to deliver a more integrated and accurate message. By analyzing these effects, it is possible to understand how they interact with other elements in the theatrical show to deliver a rich and profound artistic experience. Auditory effects in contemporary theatrical performance function as sign elements that express certain meanings, according to Charles Sanders Peirce's theory of signs, which includes symbols and Icons and signs. Peirce points out that each of these types of signs, whether natural or artificial, auditory or visual, stands in for something else based on prior knowledge or agreement. Seen:(Chandler, 2008)

In Indian theatre performances, it is clear that participation in the use of auditory effects was not random, but rather was based on a prior understanding of their meanings and interpretations. These effects play a fundamental role in conveying the idea of the performance by acting as a language that carries signs and symbols that go beyond the spoken text. Since the beginning of the Sanskrit theatre performance, auditory effects have played the role of introduction, and their beginning is often religious, aiming to appease the gods, which contributes to creating the general atmosphere of the performance and enhances the ideas it carries. In view of:(Al-Jabouri, 2012)

When a theatrical performance is profound and carries philosophical ideas that may be difficult for the audience, audio effects become a vital tool to clarify what may be ambiguous, by enhancing the relationship between the signifier and the signified. These effects play an important role in communication, dissemination and creating a communicative atmosphere, which helps in affirming the spiritual state of the performance. Given the stylistics and coding of Sanskrit theatrical performance, the use of audio effects is essential for effective communication and clarification of complex philosophical messages. Seen:(Giro, 1994). Communication between the receiver and the theatrical performance requires the conversion of the message into codes in the form of sigmoid signals, among which are auditory stimuli. After the message is converted into the form of a sigmoid signal, the task of broadcasting and sending this signal comes. However, communication is not complete until the receiver receives the signal and is able to decode it and convert the information that reaches him through the eyes and ears into a coherent and understandable message.

Audio effects are interspersed throughout the theatrical performance in a way that enhances this communication, such as the noise of trains passing under tunnels, the sound of walls collapsing, or the echoes of explosions. These effects play an important role in influencing how the sign signals reach the receiver, as they help compensate for the lack of information sent and facilitate understanding of the full message that the theatrical performance seeks to convey. Seen:(Hilton, 2000)

Theatrical performance is characterised by its ability to employ a wide range of skills and different branches of knowledge, including the arts of decoration, lighting, acting, dancing, singing and audio effects. So in Greek theatre, audio effects played a vital role in creating and suggesting the right atmosphere, and contributed to a deeper interpretation of the text. The audio effects chosen for each part of the drama were intended to enhance the overall experience of the performance, supporting and complementing the moments that preceded and followed, making them an essential part of the nature of the drama's atmosphere. In the Greek era, audio effects had a significant impact on people's lives, as they were used to highlight the overall atmosphere of the performance and reinforce the messages that the theatrical text sought to convey, which contributed to making the theatrical experience more interactive and immersive. Seen:(Ibrahim, 1994)

We also find that the theatre invested in religious hymns, ritual songs, music, effects and primitive sounds as a technique for training the actor and as a basis for the theatrical performance.(Al-Raymouni, 2009), it has these elements were used not only to enhance the religious and ritual aspect, but also to develop theatrical performance, as they were adopted as basic tools in presenting and interpreting theatrical texts. By using these techniques, the theatre was able to enrich the audience's experience and enhance the impact of the show by integrating audio and music within the structure of the dramatic show, which helped improve the training of actors and develop their performance, and made audio effects an essential part of building and presenting theatrical works.

The audio effects added to the theatrical performance are not only used to fill the gaps and gaps of movement and performance, but are considered an addition of semantic value that carries meaning and participates in the dramatic action. Through these effects, the actor can express his feelings and emotions even in moments of silence, which enhances the experience of the performance and adds additional depth to the performance. Since the beginnings of the art of theater directing, auditory effects have been an essential part of the theatrical performance. In Greek theater performances, Euripides relied mainly on music. Music was not just a supporting element for the theatrical work according to personal whims, but was used based on specific connotations and accepted standards. In this way, music contributed to enhancing dramatic meanings and

interpreting theatrical texts more deeply, making it an essential element in presenting the theatrical performance and conveying its messages to the audience. Seen:(Ibrahim, 1994)

Aeschylus paid particular attention to the chorus, a group of singers, instrumentalists, and vocal ensembles that were tasked with explaining, interpreting, and embodying meanings and words, as well as developing and dramatically escalating the theatrical event. The chorus was considered a co-star with the actors, reflecting the importance of auditory effects as significant dramatic elements. Seen:(Ibrahim, 1994). Audio effects contribute to bringing the presented facts closer and providing the general psychological atmosphere of the play, according to the relationship between the signifier and the signified in the theory of signs. Through this interaction between sound and scene, audio effects enhance the dramatic experience and contribute to presenting a deeper and more influential message to the audience. Seen:(Elam, 1992)

Audio effects accompanied the silent expressive performances in the Roman theater, which relied on physical gestures, excitement, sensual scenes, and bloody wrestling. In this context, audio effects played a vital role in explaining and interpreting the actors' performance movement, as they were used to support and enhance physical expression and provide an audio context that complemented the visual scenes. Seen:(Nassar, 2005), so thanks to these effects, the scenes became more impactful and engaging, which helped deepen the viewers' experience and convey dramatic messages more effectively.

3. The role of sound effects as signifying elements in enhancing the contemporary theatre experience and interpreting philosophical texts:

The audio effects set signs and indications for the theatrical events, and outlined the characters and heroes of the play. These effects were either prior to the time of the dramatic action in order to introduce it, or parallel to the action to confirm its character and support it, which increases the audience's interest and connection with the dramatic tension. In scenes with silence, auditory effects become more important. For example, when actors sit and do not speak, the sound of music accompanied by an appropriate instrument can convey their inner feelings and reflect what is going on in their minds. Therefore, music is an interpreter that expresses the icon, symbol, and sign, which contributes to enhancing the viewer's understanding and emotional experience. Seen:(Al-Jabouri, 2012)

Connected the Middle Ages were marked by religious celebrations of a dramatic nature, where auditory effects and religious recitations played a vital role in explaining and interpreting theatrical texts, whether religious or secular. These effects were able to convey the messages and ideas of the texts in the language of melodies, which helped to convey meanings more effectively. Adam

is a prime example of medieval religious performances, embodying the idea of sin, forgiveness, repentance, and the principle of punishment and reward. Through the use of audio effects and religious recitations, the play was able to present complex religious concepts in a way that engaged the audience and contributed to enhancing the understanding of the dramatic and spiritual messages. Seen:(Frapier and Gosar, D. T.)

The auditory effects in the theater acquire a dramatic character, as they are not just an audio element separate from the theatrical performance, but rather constitute an essential part of the dramatic experience. According to Saussure's theory of semiotics, auditory effects are linked to the relationship between the signifier and the signified, as religious music is considered a significant sign that expresses the religious feeling of certain peoples. Seen:(Giro, 2016)

Audio effects are a parallel language to spoken language, and have multiple psychological and social functions. They are another means of conveying emotions and providing symbolic connotations that contribute to enhancing the credibility of the show's idea. Through these connotations, audio effects become a sign of a certain action taking place on stage, which enhances the viewer's experience and adds additional depth to the dramatic performance. Audio effects were used effectively in Shakespearean theatrical performances, as the stage directions did not fail to indicate the use of specific types of music or sound effects that were appropriate to the requirements of the scene. Theatrical performances of that period witnessed the extensive use of various audio effects, such as drums, trumpets, and the roar of cannons, in addition to the music that accompanied scenes of good, evil, and love. Natural sounds such as thunder, wind, and rain were also used to prepare the audience to understand and comprehend the idea of the performance before the events occurred. Although audio effects added a semiotic dimension and produced a set of meanings according to the rule of signifier and signified, they did not bring about major technical or semiotic changes until the directors of the twentieth century came. These directors changed the theatrical presentation system through new directing experiments, where scenery and audio effects became an equally important part of the actor's role, which led to the integration of these elements to provide a richer theatrical experience and complexity. Looks:(Eid, 1998)

The beginning of the twentieth century witnessed a theatrical movement in which theatrical trends witnessed great diversity and development, as they were characterized by an attempt to go beyond traditional methods and reach unconventional and innovative performances. This transformation is due to a group of prominent directors who made great contributions to the theater, which opened the horizon for new and innovative experiences for other directors. In this context, theatrical performance has become increasingly interested in kinetic expression and signified meanings whose eloquence goes beyond the boundaries

of the alphabet. Theories have emerged that aim to demolish the mental structure of spoken language, which was considered limited in imagination because it refers to rigid patterns of repeated meanings. These ideas were reflected in the works of Gordon Craig, Adolphe Appia, Peter Brook, Antoine Artaud and Berthold Brecht, who contributed to the development of new methods in theatre based on movement and gesture, giving theatre a new dimension beyond spoken language and enhancing the audience's experience. Seen:(Dsa, 2016)

Theatrical signs are characterized by their ability to change and move between multiple states, which gives words and phrases different meanings according to the directorial context. The director has the right to modify the functions of the signs and change their meanings in line with his vision for the film, which contributes to creating multi-dimensional theatrical experiences. Seen:(Al-Jabouri, 2012)

Theatrical discourse reflects a set of signs that aim to separate things from the context of everyday life, while maintaining their resemblance to reality. The recipient may have difficulty understanding these signs and symbols, which makes the reception process more complicated. Here comes the importance of auditory effects that play a vital role in expressing the general atmosphere of the play, determining the time and place of the event, as well as clarifying the discourse of the text through announced signals. (Qalaa Ji, 2007)

The importance of auditory effects in theatre refers to their role in explanation and interpretation, as they contribute to shaping the general atmosphere and clarifying meanings. Adolf Appia, who called for comprehensiveness in theatre, stressed that auditory effects represent the basic means of communication with live art. According to his vision, auditory effects are a mediator between the written text and the stage, and he gave them a dramatic value equivalent to the actor's role in the performance, as these effects are specific to time and place, making them a main element in the theatrical performance in general. Seen:(Dsa, 2016)

Audio effects are considered an expressive language that carries its connotations and meanings when accompanied by the theatrical performance. Many theatrical performances have derived their power not only from the texts or performance, but also from the audio effects that contribute greatly to shaping the dramatic work. These effects have the ability to magnify or dwarf the characters through the accompaniment of appropriate music. For example, a comic or humorous audio stimuli might make a famous figure such as a king or leader appear less imposing, while a serious audio stimulus might magnify the importance of a worker or farmer. The scene may also be an embodiment of the character's daydreams, such as imagining themselves in a prestigious position, which requires the use of auditory effects that indicate prestige and dignity, leading to a contrast between what we see and what we hear. Sometimes, auditory effects

contribute to highlighting minor characters, reflecting changes in their social, political or economic status. Seen:(Al-Jabouri, 2012)

Since we live in a world full of signs, symbols and meanings, audio effects play a vital role in expressing different situations and varying emotions such as joy, sadness, birth, death, and official and popular celebrations. Through these means, sound becomes more than just an artistic element; it turns into a visual and auditory language that expresses the depth of feelings and makes the theatrical performance an integrated experience.

4. The role of auditory effects in drawing characters and directing the connotations of events in a theatre performance:

Adolf Appia believes that audio effects have a unique ability to add emotional connotations and highlight the inner emotions of characters and appearances in a theatrical performance. The presence of these effects must stem from the heart of the drama itself, as they become the basic means of unifying and blending all dramatic elements in order to convey ideas and meanings to the recipient. According to Appia, audio effects play a role inherent to the characters, as they define the dimensions and features of the character, and express things that may be difficult for words alone to express. Seen:(Abdullah, 1997)

From a semiotic perspective, auditory effects in a theatrical performance function as elements that carry meanings and symbols that help shape the overall understanding of the performance. Based on Peirce's classification of signs, auditory effects are a form of sign that stands in for something, where the relationship between the signifier (the auditory effect) and its signified (the meaning or feeling associated with it) is real. In some theatrical productions, an audio effect, such as an explosion, may begin as an integral part of the performance, growing and developing into an external world and background for the characters on stage. By providing audio cues, these effects contribute to the storytelling and dramatic conflict.(Al-Adhari, 2009)

It can be said that the role of the audio effect goes beyond just superficial accompaniment to the other elements in the presentation, to become a means of conveying the idea and delivering it to the recipient through the language of melodies instead of the language of words and dialogue. Without this effective role, the audio effects may remain a mere element subordinate to the other elements of the presentation, unable to achieve the desired effect. Receiving messages and symbols sent through auditory effects in a theatrical performance through the musical emotions that they evoke in the recipient. These emotions are not expressed in words, but are observed through facial expressions and body movements. So, the changes in the audience's faces and body movements reflect the impact of the audio effects on them. When they sit on the edge of their seats during moments of dramatic tension, or when they are writhing in laughter,

between smiles and tearful eyes, the direct impact of these effects can be seen, indicating that the interaction is not just an illusion, but a real response to what is happening on the stage."(Ragheb, 1996).

The theater director relies on the use of non-verbal connotations, such as auditory effects and scenes, in order to extrapolate the connotations carried by the theatrical text. These connotations help the recipient to absorb and understand the connotations of the text through the sensory and emotional effects that they arouse in him. Thus, auditory effects stand in contrast to verbal language, as they produce necessary and essential connotations to produce signs that target the recipient inside the theater hall. These effects contribute to conveying the artistic message in a deeper way, transcending verbal barriers, and translating meanings into sensory experiences that leave a direct impact on the recipient's conscience and emotions. Jordan Craig considers audio effects to be the essence of Theater and his soul, where they play a vital role in expressing the idea of the show. He sees that these effects carry semiotic connotations based on artistic traditions, which allows them to transform the meaning of objects and bodies. Craig suggests the possibility of presenting a theatrical show that relies only on audio and lighting effects, which turns the show into a rich audio-visual experience, and enhances the use of symbols to stimulate the imagination. (Dsa, 2016)

Auditory effects express various emotions and become associated with the situation or scene, making them symbols that carry social connotations. This interaction between effects and theatrical performance enhances the ability of the theater to convey ideas and feelings beyond words, and creates a complete sensory experience for the audience. The texts address the importance of auditory effects in theatre, where they play a semiotic role with non-human characters such as geometric shapes and spirits. In Jordan Craig's direction of Hamlet, he proposes the introduction of music during Hamlet's monologue, with the appearance of a symbolic character expressing death, which enhances the impact of the music on the scene. Seen:(Salam, 2006)

Auditory stimuli are a symbolic language that expresses emotions and feelings, and sometimes surpasses language in conveying meanings. These stimuli carry signs that indicate joy and sadness, and may accompany events or express different meanings. They can also be ambiguous stimuli that affect the course of events without revealing their identity, which contributes to encoding events. Audio effects act as symbolic signs, as they can be used to suggest sensitive scenes without having to be explicitly shown. In the play "Miss Julie", audio effects are used to present scenes of an instinctive nature in an indirect way, which achieves the idea without provoking the recipient. Audio effects also express the characters' feelings, such as Christina's anger through the sounds of

dishes, which reflects her psychological state without the need for words. Looks:(Salam, 2008)

User analysis of the role of audio effects in theatre highlights their profound impact in conveying emotions and ideas, whether in religious or philosophical contexts. Based on examples such as Artaud's use of church bells in *The Sensei*, it is clear that sound can be a powerful tool for directing the audience towards a particular experience, whether by creating a spiritual environment or conveying the tortured atmosphere of different eras. Audio effects are not limited to enhancing the theatrical scene, but can also reflect the inner thoughts of the characters, making them a pivotal element in the dramatic communication between the show and the audience. Seen:(Inz, DT)

Antonin Artaud introduced an innovative theatrical approach based on non-verbal language, relying on light, auditory effects, and singing as basic tools for producing aesthetic meanings and content. In his performances, Artaud greatly reduced the volume of spoken language, preferring to employ it musically through chants, groans, and screams. These vocal elements, despite their scarcity, were sufficient to convey the general idea of the performance, reflecting his philosophy of transcending traditional language to create a new theatrical experience that communicates directly with feelings and senses rather than reason and logic. Audio effects play a vital role in defining time and place in a theatrical performance through the use of pre-arranged sound cues, such as the ticking of a clock to mark times, the crowing of roosters and the chirping of birds to mark the time of day, or the sounds of rain and thunder to indicate the season and climate. These effects help convey the surrounding environment, such as the sound of sea waves, birds, ships, or the sounds of animals and machinery in the countryside, allowing the viewer to form a mental image that enhances the dramatic action without the need for expensive production costs. Seen:(Ghalib, 2006)

Audio effects work as a semiotic system, contributing to awakening the psychological states of the recipient through his interaction with the theatrical event. If used wisely and according to the directorial idea, they become an integral part of the show. For example, audio effects can help organize the entrance and exit of characters such as the king, or act as signs a Iconography refers to environment or temporal transitions, such as creaking doors or the sounds of carriages approaching or departing. The careful selection of audio effects and their use in line with the acting performance is an essential element in achieving an effective dramatic effect, making them an integral part of the theatrical action and participating in transmitting signs and connotations that contribute to the recipient's understanding of the scene. Auditory effects play a central role in transforming meanings and expanding the scope of interpretation in a theatrical performance, allowing multiple meanings to be produced through

the same sign. These signs can be exploited in creative ways to reveal contradictions between what is said and what is heard, as in the examples I have given: if a character says “he didn’t go” and we hear the sound of a car driving away, or if a character claims that no one is home but we hear the sound of footsteps, the auditory effect here negates what the words are saying, creating an additional layer of meaning and revealing the hidden truth. (Al-Jabouri, 2012)

This overlap between auditory effects and dramatic action enhances the importance of these effects, as they are not just visual or auditory supplements, but rather an essential part of the structure of the show, capable of transforming the theater into a semiotic field rich in symbols and connotations. Through this transformation, auditory effects have become an indispensable element in the theatrical show, as they summarize events and add a personal and public dimension to the drama at the same time. Theatre uses auditory signs in a variety of ways; for example, the sound of a horse galloping might indicate the approach of a traveler, and the sound of water dripping might symbolize monotony and boredom. Animal sounds are also used not only to express their natural presence but also to indicate specific emotions or moods, such as the sound of a dog expressing annoyance, or the sound of a crow symbolizing pessimism.

Peter Brook, a pioneering director, placed great emphasis on auditory effects in his works. Brook used traditional musical instruments such as drums and traditional percussion music to create a theatrical world that everyone could understand, regardless of language. In his play *Titus Andronicus*, Brook used 16th century instruments such as the harp and guitar, and amplified their sounds to create an atmosphere of noise and disturbance, reflecting the brutality and barbarism of the Roman era. Here, auditory effects became a symbolic marker of place and time, transcending their traditional function to become part of the semiotic fabric of the show. Seen:(Dsa, 2016)

So, it becomes clear that audio effects are not just a technical tool, but rather an essential element in building meanings and achieving emotional and symbolic impact in the theatrical performance. In Peter Brook's *Mara Sad*, the audio effects played a crucial role in expressing the psychological atmosphere of the theatrical performances, as the show reflected the effects of the post-Vietnam War, with its destruction, deformities and pain. The play takes place in a mental hospital, where the screams and shouts of the actors who embody the roles of nervous convulsions, schizophrenia and morbid fear rise. (Inz, DT)

In this context, audio effects become an integral part of the dramatic system of the show, as they are used to prepare the audience and support the general atmosphere. The strange sounds and loud screams that fill the stage send strong signals of fear and denunciation, effectively reflecting the psychological devastation resulting from war. In this way, audio effects play an advanced role in conveying dramatic messages, as they act as meaningful signs that help convey

the basic message of the theatrical performance. They are not limited to being a complementary element, but rather contribute to building the psychological and emotional experience of the performance, which enhances the recipient's ability to understand and absorb the message of the play in depth.

Audio effects are an essential element in the theatrical presentation and not just an addition to fill gaps or directorial gaps. They go beyond being a complementary element to become a vital extension of the subject and characters. Audio effects contribute effectively to conveying information to the recipient, as they work to stimulate and direct his emotions through symbolic ideas that create the appropriate atmosphere and psychological mood for the presentation. By using audio effects, the director can create an integrated dramatic experience, allowing the recipient to fully immerse himself in the theatrical event. These effects contribute to enhancing the sense that the recipient is an integral part of the events, which enhances the effectiveness of conveying messages and feelings associated with the show.

Therefore, audio effects play a vital role in shaping the dramatic idea and enriching the theatrical experience, making them an indispensable element in the directorial construction of the show. "The crowing of roosters is evidence of the break of dawn, the sound of the school bell is evidence of the beginning or end of the period, the voices of vendors mixed with the chirping of birds announce the beginning of a new day, the sound of the university clock is evidence that the scene is inside the university, the sound of train wheels and their horns indicates that the scene is in the station, the sound of glasses clinking indicates that the scene is in the bar, and the sound of the typewriter and the ringing of the telephone suggest an office atmosphere." (Ajur, 2010)

Audio effects are a vital and essential element in theatrical performance, especially in contemporary performances. They go beyond being a mere addition to become an integral part of the embodiment of the theatrical performance and express every moment and situation by creating multiple atmospheres and meanings. Audio effects play a prominent role in reducing the scene or scenic decor, as they act as an audio decor that can embody different places without the need for high costs to design physical decors. For example, audio effects can create the atmosphere of different places such as markets, stations or forests by using the sounds of animals, wind or sea waves, which contributes to reducing production costs while enhancing the aesthetic experience of the show.

In Samuel Beckett's play *All Who Fall*, he used auditory effects such as "the old man's footsteps, the noise of the station, and various means of transportation" to convey the scene and define the environment without the need for physical decoration. As in Tishkov's play *The Cherry Orchard*, he used the sound of axes to represent the lost cherry orchard, highlighting the effectiveness

of auditory effects in depicting places and events in a symbolic and aesthetic way. Seen:(Hamada, 1987)

Audio effects have a highly symbolic language, for example, the sound of royal trumpets may express power rather than just royal presence, and the sound of swords being sharpened symbolizes the sharpness of swords rather than just the action itself. In *Macbeth*, the low beat of drums is used to create rising tension, as the drums are synchronized with the heartbeat of the audience, helping to create an intense and impactful dramatic experience. Thus, the rapid change of sounds and their variety in auditory effects demonstrate their ability to prompt the recipient to change his perspective and feelings quickly, making it an effective tool for interpreting the course of events and enhancing the overall theatrical experience. (Al-Jabouri, 2012)

In the play "*Mother Courage*" by BarrI am, audio effects stand out as a crucial element in clarifying the atmosphere and expressing the deeper meanings of the show. The show, which features a bare stage except for the mother's carriage, makes great use of audio effects to embody the scene of the mother on her journey in search of her sons who were eaten by war. Effects such as war drums, military marches, and the sounds of soldiers' footsteps contribute significantly to creating the general atmosphere and clarifying the context of the events. Seen:(Gray, 2014)

Audio effects also work in moments of silence to create special dramatic effects. In *Mother Courage*, audio effects play a role in stimulating tension, thought, or fear. For example, in a scene where Catherine, the mute girl, attracts attention by beating a drum to alert the peasants of the presence of soldiers, her silence is not a void but an aural language that expresses an important warning. The use of the drum as a means of warning the peasants reflects how audio effects can express feelings and attitudes even in the absence of words. BarI am aimed through his play to bring about social change, which is evident in the epic theatre techniques he used. I am seeking to achieve "the change "for" that is, to make auditory effects deviate from their traditional meaning to take on new meanings. For example, the sound of a drum, which might normally indicate wars or primitive times, is used here as a signal of warning and alarm. In this way, Brecht reinforces his goal of showing that the human condition is not static, but can be changed and develop it. Looks:(Rashid A., 1988)

The audio effects in *Mother Courage* reflect how sound is used to create multiple meanings and dramatic effects, enhancing the social and political message of the show and providing a vision of Matia for theatre as a tool for social change. In plays I am, as in other theatrical performances, auditory effects play an essential role in the formation and expression of dramatic messages. I amin particular, he believed that audio effects should be determined by the author of the text, not just the director, to ensure that they are consistent with the

content and idea of the text. Thus, audio effects become an integral part of the language of dramatic presentation, contributing to the translation of events and the transmission of symbolic and aesthetic ideas. Therefore, it can be said that Audio effects in contemporary theatre play a vital role in enhancing dramatic understanding and providing new meanings. They are not just background music, but expressive elements that contribute to building the general idea of the show, and provide the recipient with multiple visions about the theatrical text. Through the diversity of the classifications of audio signs, such as the symbolic sign, the indicator, and the icon, audio effects contribute to enhancing the theatrical experience and making it more influential in the recipient's interaction and understanding of the events.

Conclusion:

At the end of our research, we came up with a set of conclusions and recommendations:

The results are as follows:

The role of audio effects has evolved throughout history from a complementary element to an essential element in building dramaturgy. These effects contribute to shaping the general atmosphere, defining time and place, and translating feelings and ideas in a way that the language of the text cannot achieve alone. Audio effects have become an integral part of building theatrical drama, contributing to embodying the scene and deepening the experience. The auditory effects form a semiotic system rich in symbols and signs. They can emphasize the dramatic action, amplify its meanings, or even contradict it. This system enhances the complexity of the semantic structure of the theatrical performance and allows viewers multiple and complex interpretations. Audio effects interact effectively with other elements of the theatrical performance such as dialogue, performance and decor. These interactions create an integrated theatrical experience, deepen understanding of the theatrical text and provide multiple insights into it, which enhances communication between the performance and the audience. Audio effects stimulate the viewer's emotions, creating a rich emotional and intellectual experience. This multi-dimensional experience enhances the audience's engagement with the show and contributes to building a deeper emotional connection.

Recommendations

Directors and playwrights are advised to consider the use of audio effects thoughtfully, taking into account the dramatic context and the desired effects. These effects should be part of the creative thinking that guides the construction of the theatrical performance.

This study contributes to a deeper understanding of the language of theatrical performance, and further research and study in the field of semiotics of sound in theatre should be encouraged. This will help in developing new ways of employing auditory effects and enhancing the experience. It is necessary to work on developing new audio effects technologies, which contribute to providing more exciting and attractive theatrical experiences. Innovation in this field can open new horizons for theatrical creativity. Audio effects should be integrated into theatre study programs, which will help prepare the new generation of theatre practitioners to understand the importance of these elements and employ them appropriately. This will ensure that theatre practitioners are able to use sound effectively to create rich and inspiring theatre experiences.

In conclusion, the importance of auditory effects in theatre is highlighted not only as a complementary element but as an essential element in building the theatrical experience, and its profound impact requires further study and development to enhance understanding and application in this diverse artistic field. After reviewing the development of auditory effects in theatre from the first religious performances to contemporary performances, and discussing their semiotic effects on the recipient's understanding, it becomes clear that auditory effects are more than just an additional technical element; they constitute a basic symbolic language that carries rich connotations that affect the viewer's experience and enhance his understanding of the play.

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