

## RADIO SOUND IN THE RADIO FUTURE

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In this article we will focus on the sound through a communicational approach. The communicational approach attempts to understand the interpretation of the message of the sound, the interlocking behavior of sound, the listener, and the environment as a system of relationships, not as isolated entities (Truax, 2001).

Listening is the key issue in communication via sound because it is the primary interface between the individual and the environment. It is a path of information exchange not just the auditory reaction to stimuli.

With sound we announce our presence, hail, warn, call for help, lull to sleep, comfort and much more. Birds have their pleasure calls, distress calls, territorial defence calls, flight calls, flock calls, and so on, but, as Schafer (1977) noted so have people. In the right context music can be a pleasure call, the car horn a territorial defence call, the police siren an alarm call and so on (Van Leeuwen, 1999).

And if we can use sound to actually do things to hail, or warn, or soothe, we can also use it to *represent* these things, to represent hailing or warning, or soothing.

Sound can be used to represent the environment and to represent the actions and interactions of people. Such representations imitate sounds

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or more abstractly distil key qualities from them. But whether we use sound to present (to act or interact) or to represent, sound is always dynamic (Martinec, 1995). Sounds are not things, nor can they represent things. Sounds are actions and can only represent the actions of people, places and things : the cries of street vendors, nor the vendors themselves, the rustling of the leaves of the trees, nor the trees themselves, the lapping of the water against the shore, not the lake itself (Van Leeuwen, 1999).

Therefore, it is argued that sound comprises a primordial and complex sign of communication, a representational object of interweave of the individual and society, while its direct associations with image are evident. Sound is directly associated with, contains and shapes, image, while image is an inherent element and a representational trace of sound (Gazi, 2007).

Could we imagine a sound without its image ? How can we refer to sounds without create an image for a sound ? For example the rustling of the leaves of the trees is a dynamic sound which does not represent the tree and the leaves but we can understand it via the recall of the image of the leaves, of the tree as they rustle.

In that case the image follows the sound as every sound refers and shapes images.

Very important function through the procedure of the images representation via sound, is the function of imagination. The first and the main procedure of the imagination is the visualisation, or the creation of real or symbolic images which refer to the sound sign, which these images are coming from. As a result the sound represented through an image, as while the imagination's irrection drives to the transformation of the sound to an image (Crisell, 1986).

These images which follow the sound and represent it are *visual images* because we create these images without recalling a sensory field- in that case *orasis*, but via our representations. We have to make a distinction between *visual* and *visible*. Visible is something we can see with our eyes but visual is something we can see as we have our eyes closed.

It is often said that vision allows, even prefers, things to be held still, so that they can be scrutinized in detail, dissected. This can lead to praising vision as the most objective of the senses. « Visual acuity exalts clarity and precision, lucidity and distinctiveness, all of which are moral qualities » (Parret, 1995). Sound by contrast is seen as immaterial and evanescent : it is not, and can never be an object which can

be grasped and possessed. It can only be experienced and remembered : « there is no way to stop sound and have sound. I can stop a moving picture and hold one frame fixed on the screen. If I stop the movement of sound, I have nothing, only silence, no sound at all » (Ong, 1982).

On the other hand, while vision concentrates on the permanent and unchanging, hearing is particularly good at grasping the dynamics of things coming into being over time (Doelle, 1972).

To appreciate the image of the sound we have only to think of the way in which a blind person maneuvers through an environment by hearing the sounds and creating images of objects.

*I could never make a motion without starting an analysis of noise. Whenever I took a step the floor cried or sung - I could hear it making both these sounds - and its song was passed along from one board to the next, all the way to the window, to give me the measure of the room. As I walked along a country road bordered by trees, I could point to each one of the trees by the road, even if they were not spaced at regular intervals. I knew whether the trees were straight and tall, carrying their branches as a body carries its head, or gathered into thickets and partly covering the ground around them (Lusseyran, 1963).*

## Radio Images

What characterizes radio as a medium is its messages, which are sound messages. Radio is a blind or invisible medium as sense of oris is does not exist at all in radio communication (Crisell, 1986), (Lewis-Booth, 1989). In radio case the listener has to represent the image through the sound. The association of sound with image, and the powerful function of imagination, is manifest in the process of listening to radio and allow us to point out the formation of visual images and identities of the medium (Gazi, 2002a).

The radio context gives also the opportunity to the speaker, to communicate without body and to create and imagine scenarios (Peters, 1996).

The possibility of reproduction of sound, that it characterized the radio, gives the medium the opportunity to broadcast seductive or attractive content. This content unbreakably connected with the seduction of the sound. The excitation of imagination, the creation of visual

images and the constitution of identity via the sound characterize the means that it's messages are acoustic (Gazi, 2002b).

The sound as sign of environment but also as sign that runs through the radio, leaves space in the mystery, in the conundrum, and the conundrum in the spirit and in the imagination. The visual image of radio creates a memory, a scene that is recalled.

The visual image of sound, it transforms the voices, the words, the music, in objects that are invested with representations. The bodiless voices of broadcasters of means resemble of causing the elation of imagination, the wish, the desire via craving. They are related with the borders of sound, that cannot become visible.

The visual images of radio sound elect seduction via the charm that the invisible persons, the invisible voices, words, musics exude (Gazi, 2005).

The particular charm that continues practising the means it lies precisely in the characteristic that renders the ellipticity of sound : the absence of the visible and the presence of visual image. The visual image in contradiction to visible deters the transmission of a message « naked » from the desire. Irrect the mind via its temporariness, while the visible image suppresses the excitation of desier via it's direct materialisation (Gazi, 2003).

## **Radio Future**

The magic elixir of radio should be sought in it's sounds, which irrect the imagination, causing visual images that lead the listener to mold senarios of personal favour from the broadcaster in each individual personally.

The visual images of radio are accountable for the constraction of the personal and social identity of broadcasters and listeners of means. The broadcasters become perceptible from the listeners via their acoustic elements, which they are presented in each radio transmission. The use of visible image in radio it is possible to be interpreted from the necessity of obliteration of the neccessity of doing away with the finite nature of sound (Gazi, 2005).

It also said that « to see is to gather knowledge and to be in power » (Parret, 1995). This finds its extreme realization in « panopticism » in which people are controlled by the constant surveillance of eyes they never themselves see (Foucault, 1979). In other words a society which

values lived experience over detached analysis, memories over possessions, and subjective immersion and surrender over objective control and power.

The visual image of radio is put together by the visible image of television via the new technologies. With the help of the Web – Radio as well as the DAB, that transmits sound and moved picture, the radio can be characterized as the means that is delivered in the power of visible image.

The picture suppresses the excitation of sound. It suppresses however also the sense of futility or the distress of temporary that causes her lack (Van Leeuwen, 1999). The radio appears to desire to render, visible the borders of the imagination via the creation of images.

I will finish this paper asking a question : Is the interaction between visible and visual image drives also to the end of the current form of radio ?

The answer is yes, if we do not take interest the reinvestigation the sound. The reinvestigation of sound is my answer to the question about the future of the radio, which means to focus on the elements of sound that elect and enrich its visual images. Which means to return to the challenge of the seduction of ritual.

And as Baudrillard (1979) points out, we are members of a culture in which each kind of seduction, which is a clear ritual activity, « is extinguished and lost (...) under the direct and without postponement materialisation of desire ».

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